

# VARIETY

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## B'WAY LEGIT'S BIG '52-'53 LINEUP

Adlai in Show Biz

69 PLAYS ON SKED;  
24 TUNE SHOWS

Biz Upbeat Seen Convincing Majors  
To Unleash Top Pix at Summer's Heat

Democratic Presidential nominee Adlai Stevenson's flair as a "performer" is winning him a flock of show biz adherents. Recalling the manner in which the Illinois Governor wowed 'em at the Jack Benny anniversary dinner at the Waldorf Astoria, N. Y., last November, CBS prexy Frank Stanton has been circulating platters of the Stevenson talk around the industry.

It's recalled, too, how Stevenson did a guest shot on the "Quiz Kids" show last winter, long before there was any indication he might be advanced as a Presidential hopeful.

CBS is prepping a kine playback of the Stevenson bit for a network showcasing.

### Saratoga Sans Chichi Niteries As GG's Get Off

Saratoga Springs, Aug. 5.

The 87th season of the Saratoga Racing Assn. teed off yesterday (Mon.) with the famed swank lake area nightclubs dark. Only Riley's Lake House is open—for dining.

Ciro's, near the rear gate to the historic Union Ave. track, is the sole city name spot operating. A few smaller clubs are open. The wide open days, with Joe E. Lewis, Sophie Tucker, Morton Downey, Hildegarde and other top stars, plus big bands, are gone—perhaps forever.

Continuation of the tight lid on off-track wagering, and of the special grand jury investigation ordered 16 months ago by Governor Dewey into gambling and possible links with political corruption in Saratoga County, has for the second consecutive season (Continued on page 55)

### Mark Twain Library Acquired for Vidpix; Set Top Budget Series

Filmcraft Productions, in one of the most important literary deals acquired by a television company, has acquired the entire library of Mark Twain, it was announced by Isidore Lindenbaum, prexy of company, now in N. Y., where contracts were inked after five months of negotiations.

As a result of the purchase, Filmcraft will undertake a high-budget video series tagged "The Mark Twain Television Theatre," to be produced and distributed by company. Top Hollywood writers and directors will be signed for series, it was stated.

Library includes 36 major works, 250 articles, 2,300 published letters and several thousand unpublished letters and material, according to Lindenbaum. Deal gives Filmcraft all TV and radio rights.

Late author's daughter, Clara Samossaud, together with Thomas Chamberlain and Maurice Cheyette, of Hanover Bank of N. Y., and co-trustees of the Samuel L. Clemens will, repped the Twain estate in the negotiations. Deal was arranged for Filmcraft through the William Morris office.

Prospects for the approaching legit season on Broadway look fairly good. In the matter of quantity, there may be more production than last season. And on a quality basis, which governs the vital factors of size of grosses, length of runs, overall volume of business and employment, the advance indications seem promising.

As of this week, the season's schedule includes 69 straight plays and 24 musicals. That is an imposing array, even if, as usual, a number of the items don't come through. However, long-standing precedent indicates that "casting difficulties" or some other standard euphemism for insufficient financing will stymie actual production of a sizable portion of the scheduled ventures.

Plays by names like Robert E. Sherwood, Mary Chase, Terence Rattigan, F. Hugh Herbert, John Van Druten, Moss Hart and Arthur Miller are listed. And in the musical field Rodgers and Hammerstein, Cole Porter, Alan Jay Lerner and Frederick Loewe have shows. But Howard Lindsay and Russel Crouse, Lillian Hellman, Tennessee Williams, Sidney Kingsley, George S. Kaufman, S. N. Behrman, Samson Raphaelson, Elmer Rice, Maxwell Anderson, Paul Osborn, and Garson Kanin and Ruth Gordon apparently have no new scripts for production, and such (Continued on page 52)

### WW's \$16,000 For Dual Sponsorship On ABC Radio, TV

When Walter Winchell goes TV on Oct. 5 for Gruen Watch and an alternate sponsor over ABC it will be a part-simulcast deal in that his 6:45 p.m. video stint will be taped for rebroadcast AM in his traditional Sunday-at-9 slot. In actuality, both he and ABC prexy Bob Kintner envision a considerable reediting of the telecast to accommodate the hot Winchell flashes that usually occur in the ensuing two hours, that is between the end of the TV quarter-hour at 7 p.m. and his AM 15-minuter later in the evening. Winchell, however, thinks that the editorial and his "page one" will remain exclusive and hot, whether TV or AM, and if there are any denials, qualifications, late-flashes and the like he can interrupt the tape and make it that much more dramatic.

Kintner has 18 TV markets lined up now and thinks he will have 26 video stations by the time Winchell goes back on the air the first Sunday in October. The same 340 ABC radio stations will carry (Continued on page 43)

### ALI KAHN, IN U.S., MULLS INVESTMENT IN TV PIX

Ali Khan, son of the fabulous Aga Khan, and who added to his glamor by marrying film actress Rita Hayworth, is seeking via aides to invest in television film production in the U. S.

The Indian prince is due in Saratoga for the races this week and will probably spend a month, during which he's expected to buy some nags for his stables, in addition to scouting the vidpix financing situation. At the\*Spa he settled for four rooms at the Grand Union Hotel after a bid to rent the entire top floor (about 12 rooms) at the Gideon-Putnam.

### USO's 63d Unit Off for Korea

USO-Camp Shows' 63d unit is off on a junket of GI bases in Korea and the Far Eastern zones. Titled "Hollywood Hi-Jinks," the troupe was assembled on the Coast and left Los Angeles Monday (4) for a 15-week trek.

Included in the unit are Rio Bros., comics; Gloria Foster, singer; Lin Mayberry, comedienne; Barbara Banks, Capitol Records' artist; a musical trio, bassist Jack Jecker, accordionist Dorothy Murray and guitarist Edgar Roemheld, Jr. Ben McAtee is the emcee and comedian.

### Convention Spending On N.Y. Amusements Soars to \$10,050,000

Conventioners spent \$10,050,000 on amusements and an additional \$30,750,000 in restaurants and niteries in New York City during 1951, according to the N. Y. Convention & Visitors Bureau. In a report to its members, the agency has just revealed that of a total attendance of 2,106,380 at 707 conventions during the year, 618,380 delegates were overnight visitors in the city.

The Convention & Visitors Bureau statement estimates that the delegates spent a total of \$150,000,000 in New York during the year. Of this amount, \$50,400,000 went to hotels, \$6,600,000 for local transportation, \$36,600,000 in retail stores, \$8,850,000 for "beverages," (Continued on page 55)

### 'GUYS-DOLLS' DISTRIBS \$1,048,192 TO ANGELS

With a recent \$60,000 dividend on "Guys and Dolls," the total distributed profit on the Frank Loesser-Jo Swerling-Abe Burrows musical has now reached \$1,048,192. As of June 14, the two companies of the show had grossed a combined total of \$6,552,528, with total net profits of \$1,133,473.

The Cy Feuer-Ernest H. Martin venture was financed at \$200,000, plus \$50,000 overall, which was not used and was immediately returned to the backers. The production cost of the Broadway edition was \$177,907, and the touring version required \$180,317. The original is currently in its 90th week at the 44th Street, N. Y., and the second troupe is in the 24th week of a Chicago engagement.

### Olympiad a Flop For Finn Showmen

By TOM VAN DYCKE  
Helsinki, July 29.

From everybody's point of view, except that of the Finnish government, the Finnish people and the American newshawks covering the games, this year's Olympiad held in Helsinki was a great success.

The spectators saw extraordinarily keen competition and records fall with almost monotonous regularity. According to the Olympic Organization Committee, the box-office take showed hefty figures, all in the black. The 70,000-seat stadium was sold out clean on four of the eight days of the track and field meet. The stands for the basketball, boxing, swimming and soccer events were likewise heavily attended. On those days the Stadium didn't go clean it was only a few of the choice pews that were left in the racks. And these were (Continued on page 16)

### 'Ozark Walking Preacher' Settles for Another \$6,000 In Disk Defamation Suit

St. Louis, Aug. 5.

Rev. Guy Howard, "The Walking Preacher of the Ozarks," last week won his second joust in court when he settled for \$6,000 damages in suits totaling \$80,000 for alleged defamation of character over a controversial record that was played over the radio. The settlement in the local circuit court was against the American Society of Composers, Authors and Publishers. Gil Newsome, disc jock at station KWK, with three record firms (Continued on page 55)

Dearth of important product that has regularly marked early summer release slates of major distributors appears likely to be somewhat alleviated next year. Pattern of biz during the past couple months has convinced the companies that release of at least some top product during the dog days might prove profitable and is worth trying.

Distributors are still chary of sending out big pix in May and June, when the first rays of the summer sun and the attraction of the outdoors prove overwhelming to many patrons. However, it has also become evident that television has so changed the patterns of the film biz that the time has come for some revolutionary thinking.

With the top tele shows off the air during the hot weather, distributors see a chance to cash in on the lack of competition from the for-free medium. Some of them foresee the May-to-September period, as a matter of fact, as eventually proving the best stretch of the year for theatres, particularly with virtually all houses now air-conditioned.

Study of release slates over the past half-dozen years indicates a trend toward sending the biggies into distribution earlier and earlier. They used to be held for the Labor Day weekend break, with the entire summer stanza pretty much devoid of important product. Gradually more and more pix began to go out in mid-August, and then early August, and finally in late July.

The war and air conditioning started that trend even before effects of TV began to be felt. During the war, biz was so good that weather made no difference. And then with the universality of air- (Continued on page 55)

### Philly's 1951 Beaut Wants That 10G She Sez She Never Got

Philadelphia, Aug. 5.

Peggy Ramsdale, niterly singer and "Miss Greater Philadelphia of 1951," has filed suit in Common Pleas Court here seeking \$10,000 for prizes allegedly promised her but never received as the winner of last year's beauty contest.

The Junior Chamber of Commerce was named as the defendant by the 21-year-old chanteuse, who stated she did not receive the college scholarship, a two-week trip to Florida, a complete wardrobe and a trip to Atlantic City, all of which she said were promised her.

Miss Ramsdale was picked last Aug. 3, in the finals at the Earle Theatre, to represent this city in the "Miss America" pageant. Her attorney said all the singer ever received was a silver loving cup, which "was supposed to have \$100 in it." The cup allegedly passed through so many hands by the time it reached Miss Ramsdale "all that was left was \$13."

# Venice Film Fete Prelims Start

## This Week; 14 Countries Send Pix

By ROBERT F. HAWKINS

Venice, Aug. 5. Prelim activity at the 13th Venice Film Festival gets under way Friday (8) with the opening of two minor sections, the 4th Annual Festival of Films for Children, and the third International Exhibit of the Scientific Films and Art Documentaries. These two run through Aug. 18, with the Festival proper, devoted to feature films, opening Aug. 20 and running through Sept. 10. There are 27 nations participating in the preliminary fetes, with 150 pix running in the art and scientific section, and 50 in the moppet show. U.S. is entering 18 films in the children's festival, and has a total of 20 running in the art and science classes. Of these latter, 11 are State Dept. entries.

So far 13 countries plus Italy are booked for the main show, but last-minute entries may increase the total. Nations entered so far include Argentina, Brazil, Belgium, Philippines, France, Germany, Japan, Great Britain, Mexico, Norway, Spain, Sweden, U.S., and Italy. Last-named will show four features, Roberto Rossellini's "Europe 1951" with Ingrid Bergman; "In Olden Days" (Cines), "The White Sheik" and "The Bandit of Tacca Di Lupo" (Lux). Great Britain has entered Anthony Asquith's "The Importance of Being Ernest," "Brave Don't Cry" and "Mandy." Japan has listed "The Life of O-Haru" and "The Unforgettable Melody of Nagasaki." "Ghengis Khan" is the Philippine entry. Norway will present "Andrine and Kjell."

Other selections have yet to be revealed officially, but France will probably enter Rene Clair's "Belles De Nuit" and Christian-Jaque's (Continued on page 48)

## Hutton's 'Danny Deal' For Palladium Date

Hollywood, Aug. 5. Betty Hutton will get 5,750 pounds sterling (about \$16,100) per week for a three-week stand at the London Palladium, starting Sept. 29 as a prelude to a tour of the British provinces. Deal is the same as that given Danny Kaye.

Charles O'Curran, Miss Hutton's husband, will accompany her to England and stage the act which will be substantially the same turn she offered at the Palace in New York.

After the Palladium, she'll play Manchester, Liverpool, Birmingham, Glasgow and Dublin on straight percentage deals.

## Palm Springs Hotelier Geo. Brown (Ex-Par) On U.S. Tourism in Canada

Calgary.

Editor, VARIETY:

All America is on the road with more California cars in Canada than can possibly be home.

Americans across the 3,000 miles we've travelled thus far are seething. All U. S. dollars are discounted from 3 to 5% all through Canada. Our dollar is generally worth 95c here, and American pride more than the pocketbook is injured. Hotel managers aver it's affected their trade from the Americans.

Prices are on a par with U.S.A. Only saving is the luxury tax and the Canadians play that up.

Food is surprisingly lower in restaurants, pretty good, yet prices in the markets are very high, especially fruit and vegetables.

Here in Calgary it's hot when it reaches 70°. Hailed the other day, yet this is summer and pleasantly dry. People are more like Americans with the Hollywood clothes influence apparent everywhere. Victoria and Vancouver are more British, even to speech.

Canada press is a bit peevish against U. S. papers. They headline American news here—politics (Continued on page 47)

## DOLORES GRAY SCORES AT LONDON PALLADIUM

London, Aug. 5. Headlining the Palladium's new bill, which teed off yesterday (Mon.), Dolores Gray scored heavily with a dozen songs and bowed off after a begoff speech. Singer is a big fave here, having been shot to stardom via the London production of "Annie Get Your Gun" several seasons ago.

The Deep River Boys were acclaimed. U. S. ballerina Nanci Crompton, in British debut, was neatly received for her intricate and well executed terps. Also in Palladium preem was Winifred Atwell, whose pianoisms registered.

Others on the bill are Hall, Norman & Ladd, British comedy instrumentalists; Al Burnett, local comic; Carsony Bros., European balancers; Leslie Randall, British comedian, and Allen Bros. & June, adagio dancers.

## 35th and 25th Annis

Gladys and Frank M. Folsom celebrated their 35th wedding anniversary yesterday (Tuesday) and Pansy and Nicholas M. Schenck marked their 25th marital milestone last Friday (1).

The Radio Corp. of America president made it a family affair; the Loew's, Inc. prexy took 25 intimate friends and business associates to El Morocco for the occasion.

## Chevalier 'Fire' 150G Paris Foldo

Paris, Aug. 5. "Full Fire" (Plein Feu), big Maurice Chevalier spectacle, closed at Empire here Saturday (2) after less than a four-month run. Elaborate revue produced by Pierre Louis-Guerin opened April 24 and did okay biz until heat wave hit in mid-June. Grosses had been nervous since but biz was boosted when Yma Sumac went into the show for two-week stretch in early July. Since then, b.o. had been up and down, not 'good enough for show's high running cost that demanded nightly capacity.

The loss is figured at upward of \$150,000. Show nicked backers for initial \$250,000 to open, and was armed to run a year or more as is policy of rival houses, Folies-Bergere and Casino de Paris.

"Fire" had large U. S. contingent, including Paul Godkin, show's choreographer and lead male dancer; Amru Sany, Fred Sanborn, Warren, Latona, Sparks team, Jane Caples and Ben Yost Singers, plus American male chorus, Empire Boys. Colette Marchand, French dance star, who had second billing after Chevalier, is in the John Huston film, "Moulin Rouge."

Chevalier heads for Rio de Janeiro for a month's engagement at guarantee and percentage, thence to Germany in the fall. No U. S. offers are reportedly forthcoming for the show without its star, who up to now has been denied admittance there.

Empire remains dark until October when Marquis de Cuevas ballet troupe goes in.

## GLENN FORD SCORES ACTOR TEMPERAMENT

Hollywood, Aug. 5. Temperamental stars—who "don't feel the part is big enough for them"—are now a drug on the market, and the industry can't afford to put up with them, actor Glenn Ford asserted in an adlib interview Sunday night (3) with ABC commentator Bill Tusher.

However, there's a difference between temperament and good judgment exercised by stars who reserve the right to refuse questionable scripts. "Temperament is just an excuse for bad manners," he said. "If another person on another job pulled this thing called temperament he wouldn't last a day. Same thing should apply to actors. The motion picture business just can't afford to put up with temperament today. It's a lot of nonsense." However, Ford defended Rita Hayworth, his "Affair in Trinidad" co-star, opining she had passed the acid test of popularity. "She's a good sport, a very nice person, a very colorful person, a hard worker. So she has moods. Doesn't any woman have moods?" he added.

Ford qualified his remarks by insisting that players should have the right to protect their careers by rejecting scripts they don't like.

## Selena Royle Rebuffed At Cal. Legion Meet

Fresno, Cal., Aug. 5. Actress Selena Royle was politely rebuffed by officials at the state convention of the American Legion when she requested time to demand an answer to an "open letter" asking the veterans' organization if it had included her on a questionable loyalty list sent studios. She has not yet had answer to the letter.

Officials told her it was impossible to revise the agenda to give her time for a speech.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Radio and television gabbers are becoming quite skilled at devising locks for garages after the cars have been stolen. The weeks following the national conventions have found the air cluttered with schemes designed to save the country less expensively than methods presently employed. These roundtable discussions generally agree that direct primaries and direct elections of Presidents would solve the problem best.

How towns that live on hotel trade would react to such a change is easy to imagine. They would move in on Washington, and make all other lobbies seem like an opening act on the old Percy Williams circuit. The train, plane and bus lobbies would be screaming for subsidies if such a thing happened.

Indeed the delegations themselves would fight it. They like these junkets. Their hoarse and cracked voices may sound painful to listeners but the delegates themselves enjoy their modified martyrdom. It's the Olympic games for those who don't like the taste of Serutan. Besides, haven't an army of unidentified doctors told them just what brand of cigaret to smoke to heal their tired tracheas?

How and where else will little people be able to demand a poll of their delegations and announce their names to an audience of 70,000,000 listeners? How else can they be photographed grappling for a mike and making nominating speeches on a roll-call long after nominations have closed? How else can Mickey Rooney from Puerto Rico lend unconscious comedy to a rollcall, and one-man delegations from the Virgin Islands project their kind of corn on the grain merchants of Chicago? How else can such characters say time after time, to possibly new audiences, "The Virgin Islands delegation casts its one vote unanimously for the greatest general in the history of this great republic, the great crusader, Dwight D. Eisenhower?"

Better than cutting to the chase by pitching for the direct election of Presidents, the commentators might give courses to these quarter-horses on how to conserve their voices, George Hicks, for instance, could explain to these tyros that the smallest, softest voice can be brought up to sound like thunder by sound engineers. When delegates thunder, the engineer, to protect his own ears and those of his listeners, has to tune down the noise. He has no device, however, for smoothing out a speaker fast growing hoarse whose voice hits soprano and basso on alternate words, or disappears altogether as he hears the end of what he hoped would be an impassioned and persuasive speech.

Even an oldtimer like H. V. Kaltenborn '74 could teach them how to hold out for 12 hours at a stretch on a week-long marathon without sounding like a croaking bullfrog. Why, even Phil Regan sang all week for the Demos and sounded in better voice at the end than he did at the beginning because he had been trained in voice control.

Most of these delegates imagine they are talking to crowds on a hillside in places where rural electrification has not yet been installed. They start out like muleskinners and end like dying swans. Before the Hon. Paul A. Dever reached halfway through his keynote address he could have been a man in a dungeon for all his words meant to those listening to him in well-cushioned homes. He was a candidate, but his theme song sounded like "They're hanging Danny Dever in the morning."

Bob Murphy peddled more commercials during the two conventions than there are refrigerators, radios and television sets in all the free and fouled-up world. Yet he was in fine form when it was all over. As for the delegates, I met some of them a week later and they still sounded like whispering hopes. Unless they recover by September they won't be able to talk to the voters in their districts loud enough to hold the votes of their own families.

I caught Elmer Davis after all the oratorical orgies were over and he, too, showed no voice strain when retelling the day's news for his ABC listeners from coast to coast. These men owe it as a patriotic duty to teach the political pros how to train for marathons.

They have some among their number who might be added to such a faculty, notably the retiring Veepee Alben "Everyready" Barkley and the long retired Ex-Prez Herbert Hoover. They began softly and worked themselves to a Garrison finish with plenty of voice to spare.

Barkley showed another trick that few speakers know. If interrupted by applause he didn't reach for a glass of water. He found out long ago that water will not cool or heal hot pipes, though bourbon might. Denied the one, he shunned the other and finished like a champ. Moreover, he was the only one who talked to an audience instead of to a script. He knew his opening and he knew his closing and he didn't bother to memorize what went in between. If he came to his end before he intended and he very well might have, he didn't go back. He quit right there.

This is a trick that even scriptwriters for Hollywood studios have not learned. All too often their scenarios come to a climax and then begin all over again. I have often argued that the most beautiful words in the English language are "And in conclusion." But the sad fact remains that many speakers go on for hours after they have uttered those comforting words.

There's a romantic school of critics that believes radio and particularly television can detect a phoney better than unwired eyes and ears. This is a laughable skill to attribute to electronics, but it has quite a large following. It is quite possible, of course, that a closeup can exaggerate whether a man is talking from his heart or merely following a ghostwriter's script, but if the mechanization of sound-production could differentiate between true and false, the whole profession of acting would be destroyed.

It isn't merely that these agencies for the transmission of sound and images buckle on being ordered to transmit old-fashioned round-house oratory. It's that spellbinding is no longer welcomed by even hillbillies.

To say that Stevenson and Eisenhower will be welcomed because they know the merits of understatement and underplay their parts is merely to say that they have followed the modern school of acting. Even circus shills and barkers do not operate as they used to. They, too, have learned to talk less like a parody of the late Bill Fields and more like Sir Laurence Olivier. They have observed how radio and TV commercials are sold and have dropped the flamboyant gesture, the declamations and the emotional appeal, for they, too, operate now with microphones.

What conventions need more than abolition is a knowledge of the law of diminishing returns. Almost every field of entertainment (and even marathon races come under this head) long ago realized that from two to four hours are about all normal people can stand in one day. Even those who fell for double-features have found out by now that the saturation point of interest was reached after two hours. After that you were catering to zombies and those trying to catch up on their sleep.

## Amusement Taxes In June Decline

Washington, Aug. 5. Continuing the decline of previous months, theatre admission tax collections during June totaled \$23,039,000, off 12% from the same month of 1951, Bureau of Internal Revenue reported yesterday. Taxes collected on roof gardens and cabarets, totaling \$3,297,000, registered a decline of 8.6% from June of last year.

Reflecting reduced sales of TV sets, taxes on radios, phonographs, etc., totaled \$8,164,000, a drop of about \$1,600,000 from June, 1951. Taxes on phonograph records were also down, June receipts totaling \$446,000 compared to \$506,000 a year ago.

For the fiscal year ending June 30, 1952, taxes on theatre admissions brought in revenues to the government of \$330,782,000, a decrease of about \$16,000,000 or 5% from the previous fiscal year.

## Margaret's TV Return

Hollywood, Aug. 5. Margaret Truman will be Jimmy Durante's special guest when the comedian resumes his NBC-TV shows on Sept. 20.

President's daughter is cutting short her current European trip to be back here in time for the show.

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# CLICK PIX BOOST NATION'S B.O.

## Caution on Biz Upturn

Present upturn in theatre grosses is a "normal phenomenon" for this time of the year, when the lure of sun, beach and countryside begins to wear thin. Hypoed jingle at the till is principally encouraging to seasoned film men because there are so many pix doing exceptionally strong biz. That's a reflection, of course, of an improvement in product that naturally augurs good and will be felt all the way down the line, not only as the big pic filter through to subsequent runs, but in increased interest in pix that always helps the lesser product, too.

While taking encouragement from the fact that hot pix at the b.o. are now racking up more coin than ever before, industry observers are not losing sight of the experience of the past few years. They know that top video shows are currently off the air and when they return in September and October they are very likely again to make a dent in pic grosses. That happened in 1950 and 1951, and only the extra-strong product now around gives hope that the effect will be lessened this stanza.

Biz since the beginning of 1952 has been up and down compared with a year previous, with overall estimates indicating that it is probably about 5% down in the aggregate. January was about even with 1951, February was behind until the end, when grosses moved ahead for a short time; March and April were about the same as the 12 months previous, and then there was a more severe than normal dropoff. That continued until a few weeks ago. Severe hot weather across much of the country hurt. It appears to have helped a while, particularly midweek, when air-conditioned theatres provided a convenient cooling-off place, but weekends have been sad. Also, as the hot spell became protracted, people apparently got even too-sluggish to hike to a theatre to cool off and so biz slipped.

## RELAXED HEAT ALSO BIG HELP

Flock of click films and a letup in flash-furnace mercury readings in numerous areas are combining to give the film business across the country a firmer tone.

Boxoffice activity began to perk up early last month but the improvement was still short of the strides taken around the Independence Day holiday last year. However, marked gains have been made over the past 10 days, and trade execs see indications mainly in the calibre of future product, that it will continue.

Torrid temperatures again could put a damper on this, of course. Circuit execs relate that intensely hot weather hypoes midweek business at key-city first-runs. Persons in town, for one thing, give a play to the air-conditioned comfort of the pic palaces. But the heat is murder on the weekends. It cuts down on tourist traffic and generally keeps each city's natives at home or sends them off to the resorts.

Theatre ops stated this week that the upturn is not entirely uniform, that there's still a b.o. slump with much of the product in circulation. It's added, though, that the number of pix which are raking in tall coin is growing fast.

Two facets of the overall uptrend are found particularly en-

(Continued on page 18)

## Film Companies Expect Record \$130,000,000 Income From Abroad

### Goldwyn, Jr., Into Telefilms

Samuel Goldwyn, Jr., who is to be released from the Army in about a month, is hoping to get into production of television pix. He has been in New York for the past several weeks and has spoken to people in the vidpix fields regarding his plans.

Young Goldwyn was recalled into the Army after start of the Korean war and assigned to a picture-making berth at General Eisenhower's headquarters near Paris. He was about to produce a film under his father's aegis when the Army call came.

Barring prospects of devaluation, American film companies will receive more income from abroad in 1952 than in any previous year in industry history. Receipts now appear certain to top by at least \$5,000,000 the record \$125,000,000 of last year.

Indicative of the heavy coin that the Yank firms have been receiving is the split of about \$1,750,000 in lump sum melons slated by the Motion Picture Assn. of America for this week and next. Going to the companies this week is \$1,000,000 derived from Sweden and Finland, while next week they'll get another approximately \$250,000 from Sweden and Norway and about \$500,000 from Indonesia.

The Scandinavian windfalls result from "compensation" deals. They are barter arrangements by which the MPAA international division arranges to take frozen funds and transfer them via exchange of goods between one or more countries until the coin is finally turned into dollars in New York.

The Indonesian receipts result from success of the MPAA in ob-

(Continued on page 18)

## Film Toppers, Legion Execs Set N.Y. Meet

Eric Johnston and prexies of the major companies will hold their second meeting with American Legion execs next Monday (11) on the Legion's charges anent subversive workers in Hollywood. Session will be held in New York, with James F. O'Neill, editor of the American Legion magazine and director of publications, repping the vets' group.

Meeting will be in contrast to the original get-together in Washington at the end of March. At that time the Legion said it had lists of more than 200 Hollywoodites of whom it was suspicious. Agreement was reached by which the names

(Continued on page 18)

## Mpls. Deluxer Grossed \$9; Gets Tax Deduction

Minneapolis, Aug. 5. The deluxe 1,000-seat Edina, suburban theatre, grossed only \$9 last Monday (27) and \$300 for three days starting on Sunday, its owner, Ben Friedman, told the tax board.

After hearing Friedman and his attorney, S. D. Kane, declare that TV has shot the theatre business to pieces and paint a black picture generally, the board voted unanimously to grant a 20% reduction. Taxes last year amounted to \$3,178.

## Italo Producers Losing That Arty Touch in Bid For U.S. Video—Davis

French producers are still turning out pictures geared to requirements of American art houses, but Italian film-makers, in what appears to be an attempt to crack the mass U. S. market, have "gone Hollywood." That's the opinion of foreign film distributor Arthur Davis, who has just returned from a six-week European trip on a hunt for fresh product.

In attending screenings of some 48 Italian and French pictures, Davis said that many of the Italo films featured "slick sets" and soap opera stories. He added that they seemed to have been made with an eye toward ultimate dubbing for American TV stations. A few failed

(Continued on page 20)

## Limiting Trust Testimony to 3 Years Seen Big Boost to H'wood in FCC Quiz

Decision by the Federal Communications Commission last week to eliminate from TV licensing hearings all testimony regarding anti-trust violations that occurred more than three years previously is seen by film attorneys as of great significance to the pic industry. It will be of major importance in the hearings on large-screen theatre channels slated for October and in any future effort by film companies to get into tele.

The FCC ukase was handed down in the present packaged hearings on Paramount's request for renewal of its license for KTLA, Los Angeles, and of United Paramount Theatres and American Broadcasting Co. to merge. Decision is, of course, of tremendous significance in these cases.

[Other details of FCC decision in the TV section.]

Hearings on the Par and ABC-UPT issues had been running for months and promised to go a good deal longer, while FCC attorneys questioned and cross-questioned dozens of witnesses on Par and UPA anti-trust violations dating back more than 25 years.

The FCC ordered the Par and UPT-ABC hearings back to examiner Leo Resnick. Since there have been no anti-trust offenses charged against Par since 1948—it's not even a defendant in the Government's recent 16m suit—strong

(Continued on page 18)

## Rembusch Charges Trust Suit Is Payoff to TV For Demo Conclave Coverage

Telecasters intentionally saw to it that coverage of the Democrats' national convention was of higher calibre than lensing of the GOP conclave, it's charged by a group of film exhibitors in Indiana.

[Other developments on 16m trust suit on pages 5 and 19.]

Assertion was made by Trueman T. Rembusch, prez of Allied Theatre Owners of Indiana, in a letter to Attorney General James P. McGranery. Rapping the Department's anti-trust suit which seeks to compel the licensing of films to TV, Rembusch commented that the action "implies a definite tie-up between the hierarchy of the Democratic party and the monopoly, television."

"That conclusion was reached by exhibitors with expert knowledge of production values after making a comparison of the superior television programming given the Democratic National convention as compared with that given to the Republican National convention."

## Wald, RKO Part Oct. 31

Hollywood, Aug. 5. Jerry Wald is definitely leaving RKO Oct. 31, expiration date of his contract, but won't start negotiations with other studios on possible deals until after that date. He's putting "Size 12," his final picture for RKO, before the cameras at the end of August on a six-week schedule.

He expects film to wind up in mid-October, but any left unfinished by his contract expiration date he'll finish off the lot, he indicated.

## Rackmil Paid By Both Decca, U; Gets Disk Co. Cut

Milton R. Rackmil in his dual role of proxy of Universal and Decca is also now on the payroll of both companies. With his accession to the top U post several weeks ago, he began drawing a salary which is described as "comparatively modest." At the same time his Decca salary was "adjusted downward."

Size of the U wage and the cut in the amount from the diskery are both being kept under wraps at the moment. They'll both be revealed shortly, however, under Securities & Exchange Commission regulations which require filing of salaries and contracts of officers and directors.

Rackmil's salary at Decca has been \$85,000 a year. Nate J. Blum-

(Continued on page 16)

## Krim Off to Europe To See New Indie Pix

Arthur B. Krim, United Artists prez, wings to Europe Friday (8) for a three-week glance at indie product being lensed or prepped for UA distribution. He also may line up some new deals.

Krim will visit London where Sam Spiegel has "Melba" ready to roll. Also, British film-maker Raymond Stross is set to go with "Rough Shoot" in England.

UA head's itinerary includes Paris where the script has been completed on "Via Flaminia," which Anatole Litvak will produce and direct, and where John Huston now has "Moulin Rouge" in production. Krim may also visit Rome.

## Par's Billings Last Week Among Tops in History; Soars Above \$1,200,000

Pix-biz-is-here-to-stay note:

Paramount's billings last week were among the highest in the company's history. They totalled slightly above \$1,200,000. That surpassed last Christmas week and was the tallest since last September's "Paramount Week," when close to \$2,000,000 was racked up. The annual "Paramount Week," however, is a special drive period, with the whole sales force concentrated on getting maximum bookings and assuring that every theatre in the U. S. plays one of the company's features, shorts or newsreels. It's always top week of the year and not comparable to an average seven-day period, such as last week's.

An important part of the past stanza's income was derived from

(Continued on page 55)

## National Boxoffice Survey 1st-Run Trade Still Sock; 'Jacks' Champ 3d Week In Row, 'Noon' 2d, 'Lovely' 3d, 'Rogers' 4th

ates over the country, started three or four weeks ago, continues this session, with the launching of some additional, strong product. Neither the heat nor other summer factors are slowing down biz currently.

"Jumping Jacks" (Par) is holding No. 1 spot for third consecutive week by a hefty margin. It ranges from good to terrific in some 14 key cities covered by VARIETY. "High Noon" (UA), which was second last week, the first session out in distribution, again is taking second spot, with many additional bookings swelling the total.

"Lovely To Look At" (M-G) again is winding up third while "Will Rogers" (WB) has come from way back on the list to cop fourth. Fifth money goes to "Robin Hood" (RKO-Disney), long high among the winners. Sixth position goes to "We're Not Married" (20th), with "Greatest Show" (Par), now out on popscale runs, a close seventh.

"Don't Bother To Knock" (20th) is winding up eighth while "Island of Desire" (UA) will be ninth. "King Kong" (RKO) (reissue), "Francis To West Point" (U) and "Dream of Jeanie" (Rep) round out the top 12 list in that order. "Scar-amouche" (M-G), "Anybody Seen My Gal" (U) and "Duel on Silver

Creek" (U) are the runner-up pix in that sequence.

Several big newcomers, which undoubtedly will be heard from plenty in the future, are not included in this week's ratings because they're just starting in key cities. "Ivanhoe" (M-G) falls into this category, hitting a new non-holiday record at N. Y. Music Hall and being great in Cleveland and Frisco. "Affair in Trinidad" (Col) is similarly situated, rated terrific in N. Y., Chi and Frisco.

"Son of Paleface" (Par) also looms a big winner, being smash on Chi preem. "Big Sky" (RKO), also launched in Chi, is rated big. "World in Arms" (U), playing its first eastern dates, is big in Detroit and great leader in Phillip. "Carrie" (Par), also new, is big in N. Y. and good in Philly.

"Diplomatic Courier" (20th), mild in Boston, is sock in Philly and big in Cincinnati. "Glory Alley" (M-G) is getting no place on current stanza. "Stolen Face" (Lip), pleasing in Minneapolis, is okay in Detroit and Louisville.

"Run for Money" (U), shapes okay in Boston. "Wild Heart" (RKO) is good in St. Louis. "Dreamboat" (20th) continues sock in second week at N. Y. Romy. (Complete Boxoffice Reports on Pages 8-9)

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## Martin-Lewis-Jacks' Tops July B.O., 'College' 2d, 'Scaramouche' 3d, 'Pat' 4th

Comedies and spectacular pictures were winners at the nation's boxoffice in July, the first five biggest grosses falling into that category. With several signs pointing to an upbeat at the wickets, including a very big July 4 weekend, the outstanding feature of last month's film biz was the strong showings made by many productions despite record heat and both the GOP and Dems' national conventions.

Although getting started after the middle of July, "Jumping Jacks" (Par) took a toe-hold on first place last month, according to reports from *Variety* correspondents in 25 key cities. The Martin-Lewis comedy edged out "Working Her Way Through College" (WB), which was a strong second. "Jacks" in numerous spots was running ahead of "That's My Boy" and in others about even or just a bit better than "Sailor Beware," previous M-L comedies for Par.

A screen adaptation of "Male Animal," the draw of "College" became evident country-wide early last month. It wound up first in weekly boxoffice returns two weeks in July and never dipped below fifth. Pic is one of top grossers in some time from WB.

Despite its initial disappointing pace in some of the bigger keys, "Scaramouche" (M-G) perked to grab third position by a large margin nationally. "Pat and Mike" (M-G), with a hefty assist from the drawing power of Spencer Tracy, topped fourth. This Tracy-Hephburn starrer was fifth in the June national boxoffice sweepstakes.

"Robin Hood" (RKO-Disney) opened up well early in July but after that tended to drop off nationally as new, strong fare was launched in opposition. It easily landed fifth place, however, finishing first one week in *Variety's* weekly boxoffice survey.

"Lovely to Look At" (M-G) finished sixth, a bit disappointing for this strong musical. Film followed

(Continued on page 6)

## Pa. Censor Board Reverses Nix On Warsaw Peace Pic

Philadelphia, Aug. 5. Another victory on film censorship has been won; this one in Pennsylvania. The State Board of Censors has reversed itself, following an appeal, on a nix on "Peace Will Win." Pic purports to be a documentary on the Sheffield-Warsaw peace congress in Poland in 1950.

Pennsylvania board refused it a seal on March 19, after it was submitted by Henry Beltscher, Philly director of the Progressive Party, for showings to private groups. Board said it disapproved the film because it is "not proper—in the judgment of the board, it tends to corrupt and debase morals."

Progressive Party brought the issue to the attention of the American Civil Liberties Union. It provided counsel, William Allen Rahill and Prof. Clark Byse. They argued at a hearing on appeal April 2 that since the purpose of the film obviously was to influence public opinion, it was entitled to the constitutional protections of freedom of speech. Argument was also advanced that aside from the civil liberties question, the pic would not in any way debase or corrupt morals.

## Mrs. Jack Donahue Suing WB for \$3,790,000 in L.A.

Los Angeles, Aug. 5. Damages aggregating \$3,790,000 were asked in a suit filed against Warner Bros. in Federal Court by Mrs. Alice M. Donahue, widow of Jack Donahue, the dancer, and daughters Barbara and Constance. Plaintiffs charge Donahue was maligned in the Warner film, "Look for the Silver Lining," the Marilyn Miller biopic. Suit declares the characterization of the late dancer was "wholly untrue and fictional, without any factual basis."

Similar actions were filed originally in Utah, where the defendants first won a summary judgment which was later reversed by the Circuit Court of Appeals.

## July's Golden Dozen

1. "Jumping Jacks" (Par).
2. "Working College" (WB).
3. "Scaramouche" (M-G).
4. "Pat and Mike" (M-G).
5. "Robin Hood" (RKO-Disney).
6. "Lovely to Look At" (M-G).
7. "Francis to West Point" (U).
8. "Clash By Night" (RKO).
9. "Winning Team" (WB).
10. "King Kong" (RKO).
11. "Diplomatic Courier" (20th).
12. "Lydia Bailey" (20th).

## Todd's 'Venice' to Test Theatre TV For Future Legit

Experimental theatre television pickup of a part of Mike Todd's "Night in Venice" tomorrow night (Thurs.) is expected to determine largely what course big-screen video entrepreneurs will follow in staging entertainment shows for their medium. Considerable difference of opinion exists over whether a show staged for a live legit audience will be equally good for theatre TV.

Plans for a half-hour pickup of part of the first act of the show are being supervised by Leo Rosen, big-screen video chief for the Fabian circuit. Actual televising from the show's origination point at Jones Beach State Park, Long Island, will be handled by the DuMont network's closed-circuit department, under the supervision of Norman Drescher. Pictures will be beamed to the Warner Theatre on Broadway, which has been shuttered all summer, where a group of exhibitors specially invited by the Fabian execs and including toppers of both indie and affiliated circuits will watch the results.

Todd is not charging a fee for the pickup, presumably because there will be no paid audience at the Warner and also because he hopes that if the test proves successful, he can then set a deal for the show to be piped into a group of theatres throughout the country. Pending the outcome of the experiment, no deal will be set for the theatre TV rights. In addition, it has not been determined whether Todd would permit any theatres in the metropolitan N. Y. area to be included in a network set up to receive the show.

Indicating how opinion varies on (Continued on page 19)

## DeMille Pact Talks Continue While He Preps 'Commandments'

Hollywood, Aug. 5.

Cecil B. DeMille has reached no decision on a further contract with Paramount but he has a large staff working on "The 10 Commandments." Technicolor production has no starting date.

DeMille has had a number of talks with studio head Frank Freeman on a one-picture pact to follow his two-film deal concluded with delivery of "Greatest Show." He hasn't talked with any other studio, saying he feels "very comfortable" at Paramount, indicating prospects are high for a new Paramount deal.

## RKO SUES WRITERS FOR 'IRENE' RIGHTS

RKO filed suit in N. Y. Federal Court Monday (4) against James Montgomery and Harry Tierney to compel them to turn over to it the copyright renewal rights to the musical, "Irene." The major claims that under a 1937 agreement the defendants promised to deliver the renewal rights but never did.

With book by Montgomery and music and lyrics by Tierney and the late Joseph McCarthy, "Irene" premiered on Broadway in November, 1919. The musical was noted for its title number and "Alice Blue Gown," among other tunes.

## Snaper, Kirsch Huddle

Wilbur Snaper, president of Allied States Assn., will be in Chicago next week to huddle with Allied's convention committee, headed by Jack Kirsch, on the org's upcoming national conclave. Allied toppers will tee off the get-together with a board meeting Nov. 15-16. Regular convention, at the Morrison Hotel, Chi, follows.

## Mike Todd Splits With Cinerama

Michael Todd is no longer associated with Cinerama, the tri-dimensional projection system which will go on view at the Broadway Theatre, N. Y., in September. Dudley Roberts, Jr., prez of Cinerama, Inc., disclosed this week that the Broadway showman has retained no financial or other interest in the project.

Lowell Thomas, who was associated with Todd in Thomas-Todd, the predecessor company to Cinerama, Inc., is chairman of the board of the new corporation. He and Todd together were originally charged with the making of the film for exhibition by Cinerama.

Roberts, a Wall Streeter who is now giving virtually his entire attention to Cinerama, said that relations with Todd were amicable. He explained that the producer may contribute to the publicity and exploitation if he sees fit, but that a new publicity rep was now being hired. Todd was mentioned as doing special promotion for Cinerama after his departure some weeks ago as production chief.

Members of the Cinerama board include, aside from Thomas and Roberts, violinist Efrem Zimbarist, radio exec Paul Kesten, attorney Tom Perkins and Thomas' manager, Frank M. Smith.

## Toledo Judge to Eye Contested Newsreel In Censorship Test

Toledo, Aug. 5.

Emulating the U. S. Supreme Court, which insisted on having a first-hand look at "The Miracle" before handing down its precedent-making decision on that pic, Judge Frank W. Wiley, of Municipal Court here, has requested a screening of the Fox Movietone newsreel which is the basis for the current legal contest of Ohio's censorship law. He'll see it in connection with the hearing of theatre operator Martin G. Smith on Friday (8).

Wiley will find the reel, of course, highly devoid of anything consensual. It was made up especially for the test of Ohio law, which compels newsreels to be submitted for official o.o.ing before being tossed on theatre screens. Smith, cooperating with the Motion Picture Assn. of America and the Independent Theatre Owners of Ohio in the test, was arrested (Continued on page 19)

## L. A. to N. Y.

Robert S. Benjamin  
Mort Blumenstock  
Renee Carroll  
Montgomery Clift  
Pat DeCicco  
Howard Dietz  
Helen Ferguson  
Benny Fields  
Barry Fitzgerald  
Richard Grayson  
Julie Harris  
William J. Heineman  
Alfred Hitchcock  
Harry Horner  
Rock Hudson  
Gloria Jean  
Ben Kadish  
Frank King  
Maurice King  
Pat Knight  
Jason Lindsey  
Marilyn Maxwell  
Bob McElwaine  
Abe Olman  
Jan Pearce  
Arnold Picker  
ZaSu Pitts  
William Saal  
Louis Schonreit  
Bob Schwartz  
Blossom Seeley  
Robert Sherwood  
Nate Spingold  
Franz Waxman  
Max E. Youngstein  
Lee Zuckerman

## Nation's Dailies Batting for Pix

The nation's newspapers, as if recognizing in recent months that they have almost as much to fear from inroads of TV as do films, have in general been showing a much more friendly attitude to the picture industry. Latest indication followed the recent filing by the Dept. of Justice of the 16m antitrust suit, which is widely viewed as a backdoor method of forcing sale of pix to tele.

Press which commented on it was universally favorable to the film industry. One of the strongest of the comments was a column in The New York Times last Friday (1) by Jack Gould, the paper's TV-radio editor. He columned that the Government action was below the belt and unrealistic in asking that producers of pix costing \$1,000,000 or more provide them to a medium which can pay much more than \$25,000 for their use.

Widespread support for the pic industry in a public matter was previously indicated by the press of the nation in recent censorship tests. New papers are particularly strong in cheering Hollywood on in this fight, since they obviously see government censorship of films leading to encroachment of their own domain. In the U. S. Supreme Court fight on "The Miracle" and in the current Ohio test of newsreel bluepencil, newspapers have been virtually unanimous in editorial support.

There is, of course, still plenty of occasional sniping by columnists and headline writers looking for an angle. A lot of this, however, is done in ignorance, as in the recent cast of the "Sick, Sick Movies" column by Sylvia Porter, highly-reputed economics writer for the New York Post. Miss Porter later wrote an apology, admitting her surprise at all the things she didn't know about the pie biz when she turned out her original piece.

A major test of newspaper friendship will come soon with the campaign now gathering way for elimination of the 20% tax on theatre admissions. It hasn't gathered sufficient momentum yet, nor been publicized enough to produce newspaper comment. Council of Motion Picture Organizations, which has been spearheading the campaign and which has in part been responsible for the general improvement in newspaper relations, will attempt to provide editorial writers with material to gain their support in the tax-cancellation drive.

## Pix Caught in U.S.-French Political Muddle; New Subsidy Deal Blows Up

Paris, Aug. 5.

American film company reps here thought they had an agreement last week to break the impasse on a new Franco-U. S. picture pact, only to have it blow up in their faces. Deal would have restored to the Yanks almost the 121 import permits they received last year and have provided for a subsidy to set up a French sales and promotion organization in the U. S.

Arrangement was made between reps of the French industry and a U. S. delegation headed by Fayette W. Allport, Ted Smith and Eugene Van Dee, of the Motion Picture Assn. of America. It was merely a preliminary, however, since the final deal must have the okay of the French government. U. S. industry toppers in New York and the State Dept.

Arrangement was that the French industry would get a letter outlining terms of the new deal initiated by Michel Fourre-Cormery, French government film boss. This was to serve as basis for discussion by the MPA and Society of Independent Motion Picture Producers in New York.

Instead of inking the agreement, as scheduled last Thursday (31), Fourre-Cormery said the government wanted to "study" it and let loose with a tirade on the whole U. S.-French relationship. He (Continued on page 48)

## Europe to N. Y.

Kitty Carlisle  
Deanna Durbin  
Maurice Evans  
Charles Feldman  
Edna Ferber  
John Gielgud  
Leonard Goldenson  
Barry Gray  
Moss Hart  
Hugh Hastings  
Libby Holman  
Burl Ives  
E. R. Lewis  
Arthur Lubin  
Richard Myers  
Norton V. Ritchey  
Emmett Rogers  
Ronald Squire  
Helen Traubel  
Milly Vitale  
Jack Warner  
George Weitzer  
Billy Wilder  
John C. Wilson

## N. Y. to Europe

Ed Begley  
Martin Begley  
Yvonne De Carlo  
Jack Dietz  
Elizabeth Eustis  
Leo Genn  
Bob Hope  
Brian Desmond Hurst  
George Jessel  
Arthur B. Krim  
Frankie Laine  
Vera Ralston  
Wallace A. Ross  
Samuel Schneider  
Sol A. Schwartz  
Herbert J. Yates

## N. Y. to L. A.

Ed Ashley  
Ward Bond  
Alfred E. Daff  
Pat Duggan  
Ruth Gordon  
Herman Hoffman  
Garson Kanin  
Gabriel Pascal  
Milton R. Rackmil  
Herbert T. Silverberg  
Spyros P. Skouras  
Michael Sloane  
Betta St. John  
William Thomas  
Charles Vidor

# EXHIBS FIGHT FOR EARLIER RUNS

## Repudiate Inferences That Pic Firms Helped Influence Govt. 16m Suit

Inferences that the film companies themselves somehow influenced the Department of Justice antitrust suit on 16m film sales to telecasters were branded as preposterous by some distrib lawyers this week. "To invite such a suit would be asking for economic electrocution," said one legalite.

Fact that the companies have refrained from any oral comeback to the Government blast was seen by some exhibs as suspect. Company reps said this week that the defendants likely will come up with their replies within the next few days, probably by Monday (11).

Thinking in some cynic circles had been that perhaps the distrib welcomed the action because it would enable them to sell played-out pix in the vaults to the telecasters without antagonizing exhibs. Film companies felt that if they're under court order to license product to the TV-ers, the theatremen couldn't raise any valid beefs, some exhibs inferred.

Distrib silence so far was attributed to traditional caution within the industry when dealing with outsiders. It was felt that an answer within a month could serve the same purpose as one given immediately upon entry of the suit. Also, the distrib is taking full time for study of the complaint so that the answers may be prepared with utmost care.

### No Clashes, Please!

Another angle was pointed up by a distrib lawyer. He said it might be unwise to have any personality clashes with the Justice Department reps at this time. There's always the possibility of negotiating an easy settlement, one free (Continued on page 19)

## Schenck Denies Quitting Loew's

Anticipated election of Joseph R. Vogel to head the Loew's theatre chain when it's divorced from the film corporation apparently has led to so much confusion that Nicholas M. Schenck found it advisable to issue a statement denying that he, Schenck, would be resigning from the parent outfit.

Syndicated columnists offered confusing reports. One itemed that Vogel will become the prez of Loew's, Inc., and another had it that Schenck was bowing out. Schenck's answer was in a formal press release issued in New York on Monday (4). He said: "Contrary to several rumors printed in various newspaper columns, I have no thought of resigning from Loew's, Inc. The reports are untrue and unfounded."

Upon divorcement, Schenck will retain the title of president of the production, distribution and foreign theatre operations. Vogel, who now heads domestic theatres within the present Loew's corporate framework, will take the title of prez of the chain, it's anticipated, upon the splitup.

## RKO Theatres' 6 Mo. Net In Sharp Drop to \$174,802

Sharp drop in profits from sales of capital assets caused a substantial cut in RKO Theatres' net for the first six months of this year. Chain disclosed in New York yesterday (Tues.) that the 1952 half-year, ended June 30, brought earnings of \$174,802, including cap gains before taxes of \$18,518. First half of 1951 brought a net of \$551,639, including cap gains before taxes of \$378,886.

Earnings for the second quarter of '52 fell to \$36,935, including cap gains before taxes of \$9,253. In the corresponding period last year the profit amounted to \$109,697, including cap gains before taxes of \$8,183.

## OFFER DISTRIBS MORE PLAY-TIME

Despite a prevailing opinion that there is already an over-abundance of early day-date runs, a new flock of exhibs across the country is beating on the door of distrib for a crack at earlier runs on product, including first-runs in smaller towns and first-neighborhood availabilities in cities.

Theatremen are looking to improved run positions as a new approach to combating the b.o. inertia, and are offering distrib plenty more playing time as a means of obtaining it in some areas.

Although a marked improvement has been experienced in key areas by theatres showing the new crop of product, income still is off at other spots. But even theatremen feeling the upbeat are eyeing better runs, hopeful of warding off any new decline in the future. It's said they recognize that the current upped grosses might only be seasonal rather than long-range.

The present lesser runs can't afford to match the bids offered by rival larger houses on a dollar-for-dollar day-and-day basis. So they're seeking to better their runs with guarantees of longer playing time.

Bidding, of course, has been prevalent for over the past couple of years. Now it's reaching new heights, distrib reps said this week, to the extent that there's hardly a single competitive area across the country which hasn't had at least a taste of the licensing by bids.

Adding to the scramble for first-runs are some of the hundreds of drive-in houses which has cropped (Continued on page 42)

## Silliphant Resigning As Fox Publicity Exec To Film Joe Louis Life

Stirling Silliphant is resigning as eastern publicity topper for 20th-Fox Jan. 1 to turn indie producer. He'll make "The Joe Louis Story," rights to which were acquired recently by Federated Films, which Silliphant heads.

He hopes to get the biopic on the box before the cameras shortly after the first of the year. He said yesterday (Tues.) that there have been no talks as yet on distribution plans for the film.

New indie unit, organized in New York, owns TV as well as pic rights to the Brown Bomber's life story. Louis will appear as himself in some sequences recreating his most famous fights, but will be portrayed through most of the biog by a pro actor for whom Silliphant is making a search.

Silliphant, 34, started in the pic biz on the Walt Disney back staff in 1938. He moved over to 20th in 1942 as assistant to prez Spyros Skouras and after Navy service rejoined the company to handle special events and promotions.

## E. A. Pannos Plaintiff In 2 Iowa Trust Suits

Davenport, Ia., Aug. 5. Seymour Simon, Chicago film attorney, filed two film trust suits last week in Southern Iowa Federal Court here. First, on behalf of E. A. Pannos, operator of the Capitol Theatre, Iowa City, charges that the major distributors conspired with the Tri-States and Central States circuits from June 5, 1946, to the present to prevent the indie small-seater from obtaining first-run product. Pannos is asking \$450,000 treble damages.

In second action lawyer charges that the majors, with the exception of United Artists and Columbia, along with the two chains, kept first-run releases from the Coronet Theatre, Davenport, and asks that defendants be kept from continuing the alleged practices. Plaintiffs, who ask no money damages, are E. A. Pannos, James Stopolus, and James Sullivan.

## Controls on Bidding Seen Part Of Arbitration; Exhibitor-Distrib Reps OK Plan, Adoption Probable

### Jessel, Warner Talk On Durante Film

George Jessel, in New York on his way to Israel, confabbed yesterday (Tues.) with Jack Warner, head of production for Warner Bros. Their talk concerned possible financing and release by WB of Jessel's proposed indie production, "Rip Van Winkle, Jr.," in which Jimmy Durante would star.

The former 20th-Fox producer leaves New York Friday on the S.S. United States, en route to Tel Aviv. He'll be accompanied by his daughter, Jerilyn, and a cameraman. Latter will make pix to be used by Jessel during the series of 20 lectures he's to make in the fall for the United Jewish Appeal.

## Talk With Truman To Cue Arnall On Return to SIMPP

Washington, July 5. How soon he returns to the film industry from his present Government post of director of the Office of Price Stabilization will probably be determined tomorrow (Wed.) by Ellis G. Arnall. He is slated to confab at that time with President Truman, following the chief exec's return from a Missouri stay.

Arnall is on leave as prexy of the Society of Independent Motion Picture Producers. He took the OPS post in February with the understanding it would be for six months. That would terminate it in mid-August.

SIMPP membership, which built up a high regard for the former Georgia governor during his four-year tenure with the organization, is ready and anxious to restore him to its payroll. He was a major factor in building the prestige and activity of the Society, although for the past year or so the general decline in indie pic production has resulted in an arrangement where- (Continued on page 18)

## 'Ivanhoe' Test Dates Find No Resistance To Upped Admissions

Upped admission prices being charged by Loew's for "Ivanhoe" are proving no deterrent to attendance, circuit exec Oscar Doob said this week. The Metro pic is playing five test engagements on the chain, four at increased prices and one at the regular tap.

Doob said that attendance in San Francisco, Cleveland, Atlanta and Houston was equally as strong as in Evansville, where there was no price advance. He opined from the results that the chain would up the admish in its other situations.

Test will undoubtedly also encourage Metro to adopt a hiked-price policy, which it has had under consideration. Doob said that aggregate gross in the Loew's spots was 25% ahead of "Quo Vadis."

Only individual situation that didn't top "Vadis" in money was San Francisco. That was because prices were not advanced so much for "Ivanhoe." Admissions for the latter in the four hiked-price towns were \$1.20, \$1.10 and \$1. For "Vadis" it was \$1.50 and \$1.25. "Ivanhoe" is playing the Music Hall, N. Y., in addition to the Loew's situations. It established a new four-day non-holiday record for the house and may repeat for the week ending tonight (Wed.).

Controls on the licensing of pix via competitive bidding may emerge as part of the plan for a system of industry arbitration, which was unanimously agreed upon in New York yesterday (Tues.) by two five-man committees representing exhibition and distribution.

Group made remarkable progress, reaching full agreement after only two days of huddles, in contrast to previous efforts when the two sides repeatedly ran into snags.

That this was accomplished in so short a time immediately raised hope for early adoption by the entire trade of a method of arbitrating exhib-distrib disputes. The 10 negotiators turned over the draft of their plan to a committee of attorneys who, in turn, now are polishing it off in legal phraseology. Upon completion, the draft will be presented to a full-scale industry meeting for ratification.

Since the 10 negotiators all are highly-placed within their companies and theatre organizations, it appeared almost a certainty that the industry conclave will accept their draft without further serious squabbling.

Thus, arbitration, barring any unforeseen hitches, finally appears in the bag, after several years of (Continued on page 16)

## Latest Chaplin Pic To UA in 25% Deal

After months of uncertainty, United Artists has finally landed Charles Chaplin's newest, "Limelight." Deal under which UA will release the film, probably later this year, was reached over the past weekend after five UA toppers trekked west from the homeoffice for a quickie visit to view the pic and talk with the film-maker.

Terms were not disclosed but it's reported the pact provides for 25% of the gross to UA as distribution fee. So-called "favored-nation" deals, under which Chaplin and co-owner Mary Pickford released their personal pix at easier terms, are out under the Krim management.

UA president Arthur B. Krim, vicepres William J. Heineman, Max E. Youngstein, and Arnold Picker and Robert J. Benjamin winged to the Coast last Friday (1), and all will have returned by today (Wed.).

UA-ites were particularly anxious to reel in the Chaplin production. Outfit is going along fine with its present lineup but isn't heavy on b.o. product for the balance of the year. They feel the Chaplin addition will bolster the program nicely.

Chaplin is a 25% owner of UA, but, of course, is free to release his indie pix through any channel he desires.

## 'S.P.Q.R.' in Rome Start Next Summer for Vidor

Film version of the bestselling novel, "S.P.Q.R.," will likely roll in Rome early next summer, according to Charles Vidor, who'll produce and direct. He recently acquired rights to the work through exercising a two-year option.

Vidor, whose last directorial stint was Samuel Goldwyn's "Hans Christian Andersen," arrived in New York Monday (4) after a six-week vacation. Accompanied by his wife, he leaves for the Coast today (Wed.) to report to Paramount on a one-picture commitment, an untitled yarn which Ruth and Augustus Goetz are currently scripting. It's to be made in Switzerland, where shooting will probably start in January.



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eration will pay off in good b.o.  
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preem bally drive for press coop-  
eration will pay off in good b.o.  
returns

Otherwise, Fuller has missed the boat in "Park Row." For instead of concentrating upon one phase of American journalism which would best illustrate the advances of the press at large, he has tossed in a welter of story material that ranges all the way from a circulation battle between two publishers to Mergenthaler's development of the linotype. Latter in itself would make a full-length feature.

Long nursing an ambition to start his own paper, reporter Gene Evans joins with job printer Forrest Taylor in launching *The Globe*. His former employer, Mary Welch, who publishes *The Star*, resents the competition and attempts to force him out of business with a variety of disreputable tactics. But ultimately she has a change of heart. Ashamed of her methods and now aware that Evans is fighting for the freedom of the press, she calls off the feud.

Offshoots of the basic plot have Evans and Miss Welch in an occasional romantic byplay, Steve Brodie's famed leap from the Brooklyn Bridge is recreated, and Mergenthalers' linotype is perfected to the extent that it enables The Globe's copy to be set after musclemen from The Star pried the paper's type supply.

In face of the rambling script, the cast has a difficult job to make the proceedings credible. Evans comes close to being a dynamic editor, but Miss Welch falls short of making her role of a woman publisher a believable one. Bela Kovacs impresses as the patient and loyal Mergenthaler while Herbert Heyes is good as an aging reporter who writes his own obituary. Other players are adequate.

Fuller's direction, curiously, seems to stress the technical side of the film rather than bring out his story through expert guidance of the cast. *Picture* has made full use of the technique which has the camera follow the players in a long, continuous scene without a cut. This method obviously results in budgetary savings.

The few sets used reflect modest production values. Although the 1880's were at the peak of the gaslight era, Jack Russell's camerawork carries out the shadowy effects a bit too accurately. For his drab, gray tones are pronounced even in daylight scenes. Editing and other technical credits are standard. Glib.

entation is glossed up with Technicolor for added acceptance in the general market.

The Cinderella-like theme of a gal who is discovered as a singer while making her rounds as a studio messenger buzzes along easily over its 76-minute course, telling a story that will be liked by the general run of audiences and presenting eight songs and a dance production in a number of favorably reviewed songs. The songs by Blake Edwards and Richard Rodgers, with lyrics by the same scripting for the Jonico Tapes production and Quine also directed. All deliver acceptably and make the most of the material and budget.

Charlotte Austin, a pleasing film newcomer, is the messenger who makes good almost overnight, but not without the proper number of plot complications. Raised under the show biz-hating thumb of her grandmother in Pasadena, the girl sneaks a studio job, pretending to be working in a library. Her second day on the lot she is mistaken for a girl trying out for a singing job in a new Laine picture, but when all concerned want to sign her, the grandmother discovers the trickery and refuses to give guardian consent.

Hollywood's not to be put down, however, when hot on the trail of a discovery, so Laine, Daniels and others who want the girl in their picture scheme to take over the entertainment at grandma's annual charity even and convince her show people are right guys. They do, and the picture ends on a happy note and the title song.

Miss Austin's personality and voice fit the requirements of her character ably, and she addresses with 'Ain't Misbehavin', "Wonderful, Wasn't It," Hal David-Don Rodney tune, "Last Rose of Summer" and the little tune, "Laine says for "Girl in the Wood" by Neal Stuart and Terry Gilkysen; "Wrap Your Troubles in Dreams," and joins Miss Austin on "Wonderful" and the little tune finale, Daniels belts over, "She's Funny That Way" and "Bye, Bye, Blackbird." The Lee Scott Dancers give a pretty presentation to the "Bubble, Bubble, Bubble" production number.

Arthur Franz, as the studio music man, is excellent in the romantic spot. Ida Moore, the grandmother, and Lloyd Corrigan, her cook, are delightful. Barbara Whiting, Ross Ford, Arthur Space and Frank Wilcox are among others contributing to the general entertainment. Ellis W. Carter's color lensing is excellent, as is the choreography by Lee Scott and other contributions.

Another problem is that of daughter Natalie Wood. For hers is a burning ambition to enroll at a fashionable girls' school run by the late Barrymore. This matter is adjusted by Crosby in several amusing scenes with Miss Barrymore, while Arthur himself straightens out his crush by enlisting in the Air Force to forget the past. Family is ultimately reunited when Crosby starts a USO tour.

When Crosby starts to run the gamut of "Zing a Zong," duetted by Crosby and Miss Wyman on the "Snowy Song of an Air Force base in Alaska," to "I'll Si-Si Ya in Ba-lia," an opulent production number. Particularly effective is "The Twelve Oak Tree," a novelty tune parodied by Crosby in an outdoor campfire setting in company with a flock of young teen-age girls.

With fine material to work with, Crosby socks across one of his best portrayals. Miss Wyman, who recently established herself as a comedienne and singer, cops further laurels in those fields. Miss Barrymore, although cast in a lesser role, is a standout as the mother who can't stand a child's sense of humor. Young Arthur and Natalie Wood impress as the Crosby offspring.

Cora Witherspoon brightens a bit as a tipsy governess while Ben Lessy, in a brief scene with Crosby, helps sell a hammed up, oldtime vaude number, "On the Ten-Ten." Among others providing competent support are Regis Toomey, Art Smith and Leon Tyler.

In making his bow as a Paramount producer, Pat Duggan has embellished the film with a lush physical mantling that reflects values which only a top budget could successfully. Elliott Nugent's zesty direction and the picture smartly with scarcely a gag in its 95 minutes. George Barnes' Technician camerawork is first-rate, especially the Lake Arrowhead outdoor scenes. Editing of Ellsworth Hoagland makes the most of the footage. Other technical credits are on par with the production's general quality. —  
Gilb.

Disappointing, though exploitation values should help it reap good b.o.

United Artists release of Samuel Fuller productions. Stars Gene Evans, Mary Welch; features Bela Kovacs, Herbert Ross. Directed and written by Fuller. Camera, Jack Russell; editor, Philip Ahn. Tradeshown, N. Y., Aug. 4, '52. Running time, 23 MINS.

...inning time, 83 MIN.	
...hines Mitchell	...Gene Evans
...harily Hackett	...Mary Welch
...ktmar Mergenthaler	...Bela Kovacs
...nnah Davenport	...Herbert Heyer
...ssiny O'Rourke	...Tina Rome
...eve Brodie	...George O'Hanlon
...an O'Rourke	...J. M. Kerrigan
...arles A. Leach	...Forrest Taylor
...r Angelo	...Don Orlando
...omas Guest	...Neville
...ff Hudson	...Dick
...r. Spino	...Mollie
...usty	...Stuart Rand
...r. Wiley	...Dee Pollock
	...Hal K. Dawson

Samuel Fuller, who turned out "The Steel Helmet," for Lippert, and "Fixed Bayonets" for 20th-Fox, has stepped into the independent field with a sound piece of exploitation merchandise in "Park Row." Cast has no one of marquee stature, and the film is highly disappointing in light of its subject—the birth of the modern American press from a humble beginning on New York's Park Row.

But long before United Artists' national release of the picture's national release on Aug. 12, Fuller mapped out a promotional campaign which was aimed at enlisting the support of every American newspaper before the film. Mastheads of some 7,700 U. S. dailies are reproduced in the pic's opening frames, and it's reasonably certain that the writer - producer - director's pre-

This is an entertaining filmusical on an unpretentious scale, fortified with the song names of Frankie Laine and Billy Daniels. It should please in regular release. A Hollywood studio locale (Columbia) backs the film biz yarn, and pres-

**Path of Hope** Italian production released by Lux Film, which opened at the World, N. Y., Monday (4), was reviewed from Genoa by VARIETY in the issue of Jan. 10, 1951, under its original title, "Il Cammino della Speranza." The pic won several film awards this year including the Italian Film Critics' prize.

"One of the top Italian pic of the season, expensively produced, well-directed and acted," wrote *Hawke*, "this should get fair returns in some U. S. situations." He cited that the film lacks exploitation possibilities but may catch on word-of-mouth. He commented on the fact that Pietro Germi's direction is skillful, drawing top performances from his cast.

Allan "Rocky" Lane western  
for the programmer market.

[illegible]

The usual mixture of fistcuffs, chases and gunplay make up the 4 minutes running time in this latest of the Allan "Rocky" Lane westerns for Republic. Results are up to the demands of the westerns programmer market and will satisfy the kiddie fans.

As U. S. marshal, Lane is sent to investigate a series of gold ore robberies and help Eddy Waller, a local sheriff, round up the culprits. The M. Coates Webster screenplay makes the top heavy a femme newspaper publisher, Isabel Randolph, who attacks Waller in her newspaper for doing nothing to bring the robbers to justice. She's campaigning to get the sheriff post for Bill Henry, her brother, and there are a number of other plot tangents to complicate Lane's heroics. However, once he gets his sights on the main issue, Lane gallops through with roaring guns, making short work of the heavies and saving Waller's job.

Lane wets his saddle well and ably handles the rugged phases of being a western hero. Waller's fizzled comedy touches fit in nicely, and Miss Randolph is an excellent heavy. Richard Crane, as Waller's young deputy, and Mona Knox offer a light romantic angle. Henry Roy Barcroft and the others provide standard western characters.

Direction by Harry Keller of the study Ralston production keeps it moving at the required pace. Lensing and other technical assists are key. Brog.

## Continued from page 4

much the same pattern on play dates as when it played at the N. Y. Music Hall, where it likewise failed to display anticipated sustained strength.

"Francis Goes to West Point" (U), making the best showing of any pic in the "Francis" series in some spots, copped seventh position. Film appeared to benefit from the fact that Donald O'Connor, one of film's stars, has grown in popularity from his work in "Singing in the Rain" (M-G), released a couple of months ahead. "Clash by Night" (RKO), which was second in June, wound up eighth last month.

"Winning Team" (WB) managed to take ninth money, showing its biggest strength early in the month. "King Kong" (RKO) (re-issue), which copped third place one week during July, finished 10th for the month. It had also come through with several sock engagements late in June.

"Diplomatic Courier" (20th) wound up 11th, with "Lydia Bakley" (20th) rounding out the Golden Dozen for July. Latter was 10th in June.

"Ivory Hunter" (U) and "Walk East on Beacon" (Col) were the runner-up pix for the month in that order.

Besides "Jacks," there was a batch of other new films that showed definite signs of being heard from to a large extent this month. "High Noon" (UA) appears one of the strongest in this category. It took second place the first week out but it's not rated with the top 12 boxoffice toppers because it was only out one week in July. Same applies to "We're Not Married" (20th), which was coming to the fore to land sixth and final weeks of the month.

"World in His Arms" (U) also shapes up as potentially strong on the basis of a string of playdates in the Northwest area. It is starting initial dates in the east this week. "Story of Will Rogers" (WB), starting comparatively slow managed to wind up 11th its first week on release.

"Carrie" (Par) and "Dreamboat" (20th), both of which opened great in N. Y., shape up as sturdy new comers for August.

Porters ..... Barry Brooks

Columbia's "Last Train From Bombay" is strictly for the duals. Pic carries some action interludes which manage to create interest, but they're overshadowed by a dragged-out story line filled with unbelievable incidents.

Stunt and screenplay by Robert Hale, the producers on young American diplomat, on his way arrives in India to find himself in the throes of internal strife. He meets former Army buddy, Douglas R. Kennedy, and learns latter belongs to a gang of assassins intent on starting a Civil War by blowing up a train carrying an Indian prince and his daughter. Shortly thereafter, Kennedy is murdered, but not before divulging secrets of the plan to Hall. Latter then spends remaining footage trying to prove himself innocent of the killing and at the same time route the gang boss and catch the train, before it reaches the mined area. He does all, winning a gal in the process.

Hall goes through the proper emotions in lead role, impressing more, however, in the fight scenes than in the scenes requiring dialog. Douglas R. Kenady is good in a comparatively brief role. Christine Larson and Lisa Ferraday, the latter a "B" girl who befriends Hall, are both okay.

Sam Katzman has given the film a good mounting, injecting actual footage of India to enhance the overall effect, but his story supervision is off. Fred F. Sears' direction is competent, and the technical credits stock.

Neal

# IA WILL FIGHT TAX, 16M SUIT

## Exhibs Confused on Plan of Action In Battle Against Mounting Problems

Council of Motion Picture Organizations' campaign to kill the 20% admissions tax, plus current business conditions and public relations, all are combining to cause a conflict among exhibs on what action to take.

Point being socked across in some quarters is that theatremen can survive only if the tax is eliminated. Bulletin sent out this week by the Independent Theatre Owners of Ohio puts it this way: "Stick to one story. For this campaign to be effective, we must all use the same argument. In all your public speeches and private conversations, therefore, stick to this point: That only by complete removal of this tax can your theatre stay in business."

Although it's unrelated to the tax fight, Denver circuit op John M. Wolfberg, in a statement reproduced in a bulletin circulated by Allied Rocky Mountain Independent Theatres, points up that "through COMPO, we have been trying to tell the public that the motion picture industry is here to stay. The facts are, that for every theatre that has closed, one or more new theatres have been built, and we now have more theatres in the U. S. than ever before in the history of the motion picture business. This includes the areas that have had television for years."

### Refutes Skouras

Wolfberg's statement was designed to refute comments by National Theatres prez Charles P. Skouras. Latter predicted that half of the nation's theatres will be forced out of business by TV. (See separate story.)

Also in conflict with the stressing of downturn biz in the tax campaign is a report from the Independent Theatre Owners Assn., of New York. Outfit related that a

(Continued on page 19)

## John Wolfberg Scores C. P. Skouras Statement On TV Folding Theatres

An acid reply to National Theatres prez Charles P. Skouras was made this week by John M. Wolfberg, Denver circuit op and prexy of Rocky Mountain Independent Theatres, regarding comments attributed to Skouras at a press interview in Denver.

Wolfberg's statement on Skouras, headlined "Industry Sabotage," is reproduced in RMIP's new membership bulletin. Said the Denverite: "The City of Denver has just had the honor of a visit from that great showman, Mr. Charles Skouras. In order to make certain that his visit was widely announced in the local press, he gave an interview in which he announced that television would soon put one-half of the movie theatres out of business. Since that was his most shocking statement, it became the headline of

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## FREE TROLLEY RIDES TO BOOST MPLS. BIZ

Minneapolis, Aug. 5. Ev Seibel, United Paramount Theatres advertising and publicity head here, has engineered a deal whereby the local transit company will provide free streetcar and bus transportation to the Loop Wednesday from 7 to 9 p.m. It will be tantamount to cut in fare from 15c to 7½c, and is expected to boost theatre, restaurant, night club and other downtown establishments' business on nights in question. They will plug it in newspaper ads and via screen travelers.

With shuttering of independent 500-seat Northtown, total of closed theatres for the past two years here has risen to seven, all falling by the wayside since television's advent. Two of darkened houses are downtown.

## Winters in 'Blaze'

Hollywood, Aug. 5. Shelley Winters' next loanout appearance at 20th-Fox will be "Blaze of Glory," a replacement for "The Number," for which she was borrowed from U-I. "The Number" was shelved when Richard Widmark nixed the male lead.

Widmark has been assigned to play opposite Miss Shelley in "Glory," starting early in September with Jules Schermer producing and Samuel Fuller directing his own screenplay.

## Telemeter Having Little Opposition For Feb. Pix Test

"Nobody's said yes—but nobody's said no," Carl Leserman declared in New York this week regarding efforts to obtain film for the test of Telemeter to be made in Palm Springs next February. Leserman and David Loew are partnered with Paramount in ownership of the pay-as-you-see tele device.

Leserman has been making preliminary explorations of major company attitudes on providing feature pix for the Palm Springs trial. Companies early in 1951 gave product to Zenith to test its Phonovision subscription-TV gadget in Chicago.

While, as Leserman explained, none of the majors—including Paramount—has as yet made a clear-cut promise to provide films, Telemeter is expected to have much less difficulty than Zenith. One of the reasons is that in this case there are not the antagonisms that Commander Eugene MacDonald, Zenith prexy, aroused by his sledge-hammer efforts. Another reason is that the Phonovision trial provided a precedent that will make it slightly harder for the companies to refuse Telemeter.

Even more important, however, is that many of the majors are just as anxious as Paramount and

(Continued on page 53)

## Wanger Suit Vs. U Has New Plaintiff In Jacques Grinieff Co.

Suit filed by producer Walter Wanger against Universal in December, 1948, is now being pressed but with a new plaintiff involved. Wanger, in instituting the action, charged U with improper distribution on four of his indie pix, namely, "Eagle Squadron," "Arabian Nights," "Salome, Where She Danced" and "Gung Ho." Damages of close to \$1,000,000 were asked.

Meantime, Wanger sold out, assigning the rights in the films to Motion Picture Development Corp. This is a Jacques Grinieff outfit. Consequently Wanger is out of the case and MPDC is in as the plaintiff.

Special master has been conducting hearings on the complaint at the U homeoffice over the past couple of weeks. These have been adjourned to next month.

### Jack Dietz to Europe

Jack Dietz, exec-producer and treasurer of Mutual Productions, who arrived in New York over the weekend from the Coast, sails for Europe today (Wed.) on the Queen Elizabeth.

In a five-week stay abroad he expects to look over new product and arrange production deals with a view toward Mutual distribution in the U.S.

## WALSH SEZ NO PAY CUTS YET

Minneapolis, Aug. 5. International Alliance of Theatrical Stage Employees and Motion Picture Operators confab went on record as asking each local union to urge members to visit all Congressional candidates in their districts to obtain pledges of support for repeal of the Federal 20% admission tax.

In another resolution at the IA convention here, Richard F. Walsh, International prexy, was instructed to try to induce the Justice Department to reconsider its action with respect to the motion picture industry 16m anti-trust case.

Among other resolutions adopted was one instructing IA officers to exert influence on the film industry to shift a fair proportion of color work for processing to east coast labs. Resolution points out that with producers converting much more to such processing, employment is suffering in the east, where the great bulk of black-and-white film is processed.

This isn't the time yet for general wage relief for distressed exhibitors, but the union will give consideration to individual cases, Prexy Walsh said in his annual report. He expressed the view that much of so-called "lost audience" can be brought back through energetic showmanship.

After Major Leslie Thompson, RKO Theatres labor relations head, had urged the organization to enlist in a booster campaign that would halt the attacks on the film industry, shut up "calamity howlers," help obtain repeal of the Federal admissions tax bite and bring people back into theatres, Walsh promised the union's participation.

"We'll do all within our power,"

(Continued on page 16)

## East's COMPO-ites In Good-Will Visit To Studio Biggies

Coast visit to be made next week by eastern officials of the Council of Motion Picture Organizations is designed largely as a good-will gesture, according to some traders. It's pointed out that the easterners haven't been west, in about a year, and huddles with studio officials and the studio union reps could do much in the way of continuing the harmonious relationship of N. Y. and L. A. industries in COMPO affairs.

Four-day series of conferences begins next Tuesday (12). Participating will be Trueman Rembusch, Sam Pinanski, members of COMPO's exec board; Robert W. Coyne, special counsel, and Robert J. O'Donnell, "Movietime" chairman. Al Lichtman, third member of the exec board, has a prior commitment in the east and will be unable to attend.

Highlight of the program will be a meeting with heads of all studios with the exception of Republic. Rep's prexy Herbert J. Yates will be abroad. The four visitors will report on COMPO activities lined up for the future, with emphasis on upcoming "Movietime" tours and the drive to repeal the 20% Federal admissions tax.

Pitch is expected to be made for as many top-name personalities as possible for the "Movietime" junkets to the hinterlands.

### Color by Danzicolor

"Babes in Bagdad," Danziger Bros. indie pic produced in Spain, with Paulette Goddard and Gypsy Rose Lee as costars, was lensed in a foreign tinting process which doesn't have any trade name.

So, naturally, it's being referred to in United Artists homeoffice circles as "Color by Danzicolor."

## Exhib Counsel Claims Lie Detector Test Valid, Par Rebuttal 'Unfounded'

### Quite a Ladd

It looks as though 1953 will be "Alan Ladd Year" in the nation's theatres. Six new pix in which he's starred will be in release. He's had only one film released in the past 14 months.

Four of the films are already in the can, one is in production and one is slated to start in about six weeks. Completed are three by Paramount, "Thunder in the East," "Shane" and "Botany Bay," and another by Warner Bros., "The Iron Mistress." Actor is currently at work on the U-I lot on "Desert Legion" and goes to London soon to star in "Red Beret," to be released by Columbia.

## WB's Backlog Cut Over 75% In Six Years

Striking example of how film company policy and economic strategy have changed since the peak of the prosperity era is mirrored in the balance sheet and earnings statement issued by Warner Bros. during the past week.

Big change, outside of the well-known decline in profits, is the investment in backlogs of pix. As of May 31, 1952, WB had \$5,586,947 tied up in completed and as-yet unreleased productions. Statement in 1946 disclosed that the studio's inventory included \$23,384,605 in new pix in the vaults. In other words, the backlog has been slashed more than 75% since boomtime. All studios, of course, have been whittling production budgets. Also, the trend in recent years has been to keep lensing skeds on a more flexible basis, leading to the numerical cut in completed and unreleased pix.

On the financial reserve front, WB looks plenty strong, suggesting the possibility of further buy-ins of its outstanding common stock. Outfit, as of last May 31, had \$15,042,000 in cash and \$11,432,000 in U. S. Government securities, for a total of \$26,474,000. This is well ahead of report for '46, when cash

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## No Intention by Par To Expand L.A. Zone Policy to Other Areas

New Paramount policy of dividing the Los Angeles area into seven first-run zones, an addition of three, was based on circumstances in that particular territory, and there's no intention at this time of expanding the plan to other cities.

Par rep pointed out this week that L. A. is peculiar to itself so far as its sprawling geographical layout is concerned. Consequently, the booking pattern which applies to it could not be followed in all differently situated locales.

Under the new policy Par has sold on a competitive bidding basis three pix to first-run ops in each of the seven zones. Four houses were conventional spots, the others were ozoners.

### Bernard Lewis Named

Bernard Lewis, onetime publicist for Paramount and 20th-Fox, has been named publicity and promotion manager for "Salute to Italian Films Week." Event is scheduled to be held in New York Oct. 6-12.

Some seven Italian pictures will be screened during the week. Among them is "Anna," a Lux release starring Silvana Mangano.

Minneapolis, Aug. 5. Contention of Mandt Torrisson, counsel for one of the distributor defendants, Paramount Pictures, that there is no value to the lie detector test voluntarily taken by exhibitor Martin Lebedoff to validate his disputed testimony in his \$500,000 Federal Court antitrust conspiracy clearance suit, has brought a sharp reply from Lee Loevenger, Lebedoff's attorney.

In a communication to Federal Judge G. H. Nordbye, Loevenger asserts that Lebedoff's apparent mistaken recollection of the time when he conversed with former Paramount branch manager Chester Roeder regarding his Home-wood Theatre's area first-run loss does not reflect either on his client's truthfulness or the test's value, as averred by Torrisson.

Moreover, Loevenger brands the Torrisson attack on the test as "a complete non-sequitur and simply a repetition of the defendant's practice of making libelous charges without foundation." Also, Loevenger claims that the Torrisson affidavit containing the attack brings to light the important new point that S. P. Halpern, a local attorney, was employed by Paramount in December, 1933, as its attorney, to sue Lebedoff, and then, in June, 1934, he, Halpern, appeared as counsel for the late W. A. Steffes, to whose competing Paradise Theatre the Lebedoff first-run was given, in dismissing a Steffes antitrust conspiracy clearance suit against Paramount.

This fact strongly supports the

(Continued on page 19)

## Showing Burley Film May K.O. License Of RKO House in Mpls.

Minneapolis, Aug. 5. The RKO-Pan, one of two local RKO houses, faces possible loss of its license following action by the Police Department morals squad in halting the showing there of "French Peep Show," an independently distributed filmed burlesque performance, and the arrest of the theatre's manager, George R. Stephens, on a charge of exhibiting an "indecent" motion picture.

Police confiscated the film and a six-foot poster. Pat Walling, morals squad chief, said the theatre management will have to show cause before the city council health and hospitals committee why its license should not be revoked. The RKO circuit has the theatre under lease from its owner, E. H. Ruben.

The picture opened Wednesday as part of a twin bill with "Stolen Face" and it attracted large patronage in consequence of daring advertising. Walling sent four of his squad members to review the Friday 9 p.m. showing, and after watching it for 40 of its 55 minutes they went to the projection room and ordered its immediate cessation. On Saturday the theatre substituted "Sleeping City."

The picture was brought to Minneapolis from New York by its distributor, Dwain Esper.

The RKO-Pan is an "A" house that plays moveovers from the other Minneapolis RKO theatre, the Orpheum; first-runs and reissues. It has been encountering considerable difficulty in obtaining enough satisfactory product. Its 76c admission after 5 p.m. is the same as that of other loop "A" theatres.

## 13 KIDS INJURED AS THEATRE CEILING FALLS

Austin, Aug. 5. A large section of plaster ceiling collapsed in the Queen Theatre on Thursday (31), injuring 13 of a youthful audience that had come to see "Tarzan's Savage Fury."

Panic-stricken youngsters, most of them between six and 15, were in the audience. Three children had to be dug out. Two were unconscious but quickly revived.



# King Cole Helps 'Jeanie' to Solid \$34,000 in L.A.; 'Knock' Loud \$26,000, 'Jacks' Hep 26G, 'Lovely' Oke 17G, 2d

Los Angeles, Aug. 5. Overall first-run biz here continues on a slight upbeat, with several bills strong enough to pull the total up despite some soft spots. Stage date of Nat ("King") Cole and Bell Sisters is hyping "Dream of Jeanie" to solid \$34,000 at the L. A. Paramount. "Don't Bother To Knock" shapes okay \$26,000 or near in three theatres while "Brigand" looks moderate \$19,500 in two spots.

"Duel at Silver Creek" lumps medium \$15,000 in three houses. "Lovely To Look At" is okay \$17,000 in two houses, second round. Biggest holdover is "Jumping Jacks" with hefty \$26,000 in three theatres for second round while big \$57,000 is expected from four conventions and three drive-ins.

**Estimates for This Week**  
**Los Angeles, Chinese, Ritz (FWC)** (2,097; 2,048; 1,370; 70-\$1.10)—"We're Not Married" (20th) and "Sea Tiger" (Mono) 2d wk. Fair \$17,000. Last week, \$22,400.

**Hollywood, Wilshire, Globe (WB-FWC)** (2,756; 2,344; 782; 70-\$1.10)—"Don't Bother To Knock" (20th). Okay \$26,000. Last week, Hollywood, Wilshire, "Working Way Through College" (WB) (3d wk-5 days), \$6,000.

**Beverly Hills, Downtown (WB)** (1,612; 1,757; 80-\$1.25)—"Will Rogers" (WB) (4th wk). Modest \$10,000. Last week, \$12,200.

**Egyptian, Orpheum (UATC-Metropolitan)** (1,538; 2,213; 70-\$1.10)—"Lovely Look At" (M-G) and "Target" (RKO) (Orpheum only) (2d wk). Okay \$17,000. Last week, \$25,600.

**Hillstreet, Pantages (RKO)** (2,752; 2,812; 70-\$1.10)—"Brigand" (Col) and "Cripple Creek" (Col). Slow \$19,500. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues) (2d wk-5 days), \$16,200.

**Rialto, Hollywood Paramount, Loyola (Metropolitan-F&M-FWC)** (840; 1,430; 1,248; 70-\$1.10)—"Jumping Jacks" (Par) (2d wk). Sturdy, \$26,000. Last week, solid \$40,000 here; combined \$80,000 four hard-tops, three ozoners.

**Los Angeles Paramount (UPT)** (3,300; 85-\$1.50)—"Dream of Jeanie" (Rep), with Nat ("King") Cole, Bell Sisters onstage. Solid \$34,000. Last week, with Wilshire (FWC) (2,296; 70-\$1.10), "Diplomatic Courier" (20th), \$19,600. "Courier" holds second frame Wilshire for light \$4,500.

**Hawaii (G&S)** (1,106; 70-\$1.10)—"Untamed Frontier" (U) (2d wk). Mild \$2,500. Last week, with 10 days at Loew's State, \$13,200.

**El Rey, Loew's State (FWC-UATC)** (861; 814; 2,404; 70-\$1.10)—"Duel Silver Creek" (U) and "Cpl. Dolan AWOL" (Rep). Medium \$15,000. Last week, El Rey, Iris, Globe, Uptown, "Strange World" (Indie) and "Born to Saddle" (Indie) (10 days), \$10,200.

**United Artists, Uptown (UATC-FWC)** (2,100; 1,719; 70-\$1.10)—"Dark Command" (Rep) and "Brimstone" (Rep) (reissues). Slim \$6,500. Last week, United Artists, "Kisanga" (Indie) and "Massacre Hill" (Indie), \$3,000.

**Vogue (FWC)** (885; 70-\$1)—"Greatest Show" (Par) (4th wk). Sturdy \$3,500. Last week, \$3,600.

**Fine Arts (FWC)** (679; 80-\$1.20)—"Man in White Suit" (U) (10th wk). Oke \$1,800. Last week, same.

**Four Star (UATC)** (900; 85-\$1.20)—"Wild Heart" (RKO) (3d wk). Fair \$4,000. Last week, \$5,200.

**Canon (ABC)** (520; \$1)—"Actors and Sin" (UA) (2d wk). Oke \$4,700. Last week, \$5,300.

## 'ROGERS' DIM \$10,500, PITT; 'LOVELY' 11G, 2D

Pittsburgh, Aug. 5. "Will Rogers" is downtown's single new picture this week, and rated disappointingly at Stanley, with slim total. In second stanzas, "High Noon" at Harris, "Robin Hood" at Warner and "Lovely To Look At" at Penn are all holding up well. First two are likely to stay again while "Lovely" moves to Ritz for moveover run.

**Estimates for This Week**  
**Fulton (Shea)** (1,700; 50-85)—"Black Swan" (20th) and "Shores of Tripoli" (20th) (reissues). Pair here in some time. Last week, "We're Not Married" (20th), only \$4,500.

**Harris (Harris)** (2,200; 50-85)—"High Noon" (UA) (2d wk). Maintaining strong pace at \$8,000, or (Continued on page 20)

## Broadway Grosses

**Estimated Total Gross This Week** .....\$594,390  
(Based on 18 theatres)  
**Last Year** .....\$555,700  
(Based on 18 theatres)

## 'Arms' Standout In Philly, \$25,000

Philadelphia, Aug. 5. New products plus hefty weekend trade is giving the boxoffice a nice upbeat here this stanza. Saturday night looked like the nearest thing to New Year's Eve seen here in months. Three Goldman houses, putting on a heavy newspaper ad campaign for trio of new pix, showed immediate results, with "World in His Arms," "Robin Hood" and "Don't Bother To Knock" all breaking fast, their great showings cutting into trade of holdovers in other houses. Biggest coin is going to "World in Arms," great at the Randolph.

**Estimates for This Week**  
**Arcadia (S&S)** (625; 85-\$1.20)—"Scaramouche" (M-G) (8th wk). Holding at \$5,000. Last week, steady \$5,200.

**Boyd (WB)** (2,360; 50-99)—"High Noon" (UA) (2d wk). Fine \$13,000. Last week, lofty \$20,000.

**Fox (20th)** (2,250; 50-99)—"Jumping Jacks" (Par) (4th wk). Sturdy \$12,000. Last week, \$17,000.

**Goldman (Goldman)** (1,200; 50-99)—"Robin Hood" (RKO). Big \$18,000. Last week, "Francis To West Point" (U) Trim \$10,000.

**Washburn (WB)** (4,360; 50-99)—"Island of Desire" (UA). Oke \$17,000 or near. Last week, "Will Rogers" (WB) (2d wk), \$11,000.

**Midtown (Goldman)** (1,000; 50-99)—"Don't Bother To Knock" (20th). Fast \$15,000. Last week, "Storm Over Tibet" (Col) and "Bed Snow" (Col), \$5,000.

**Randolph (Goldman)** (2,500; 50-99)—"World in Arms" (U). Great \$25,000 or close. Last week, "We're Not Married" (20th) (2d wk). Oke \$13,000.

**Stanley (WB)** (2,900; 50-99)—"Carrie" (Par). Good \$17,000. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues) (3d wk), \$15,000.

**Stanton (WB)** (1,473; 50-99)—"Duel at Silver Creek" (U). Tidy \$9,500. Last week, "Valley of Eagles" (Lip), \$7,000.

**Studio (Goldberg)** (500; 50-99)—"Encore" (Par) (6th wk). Fair \$2,200. Last week, \$2,500.

**Trans-Lux (T-L)** (500; 85-\$1.20)—"Diplomatic Courier" (20th) (2d wk). Sock \$8,000. Last week, \$12,000.

## 'Noon' Torrid \$16,000 In Buff; 'Show' Trim 14G, 'Desire' Fancy \$20,000

Buffalo, Aug. 5. "High Noon" shapes a standout here this session with lofty take at the Century. "Greatest Show" also looms big in 9-day return date at Paramount. "Island of Desire" held for 11 days at the Buffalo to land a fine total.

**Estimates for This Week**  
**Buffalo (Loew's)** (3,000; 40-70)—"Island of Desire" (UA). Fine \$20,000 in 11 days. "Washington Story" (M-G) and "Confidence Girl" (UA) due in next.

**Paramount (Par)** (3,000; 40-70)—"Greatest Show on Earth" (Par). Trim \$14,000 looms for 9-day booking. Last week, "Jumping Jacks" (3d wk-5 days), fancy \$9,600.

**Center (Par)** (2,100; 40-70)—"Will Rogers" (WB). Fairly fine \$9,000 or over. Last week, "We're Not Married" (20th) (2d wk), big \$7,500.

**Lafayette (Basil)** (3,000; 40-70)—"Brigand" (Col) and "Montana Territory" (Col). Fair \$7,000. Last week, "Francis To West Point" (U) and "Spider and Fly" (U), good \$8,500.

**Century (20th Century)** (3,000; 40-70)—"High Noon" (UA). Lofty \$16,000. Last week, "Robin Hood" (RKO), \$9,000.

## 'FRANCIS' OKAY 11G, L'VILLE; 'ROGERS' 7G

Louisville, Aug. 5. "Francis Goes To West Point" at Loew's State is a bright spot on the main stem this week, along with "Will Rogers" at the Mary Anderson. Takes at both houses should be in the healthy brackets. "Jumping Jacks" is big in second Rialto week. In general, business tone at downtown houses is perky.

**Estimates for This Week**  
**Kentucky (Swiftow)** (1,000; 54-75)—"Anybody Seen My Gal" (U) and "Just Across the Street" (U) (2d wk). Still potent at \$3,500 after last week's strong \$4,500.

**Mary Anderson (People's)** (1,200; 54-75)—"Will Rogers" (WB). Lively \$7,000. Last week, "Working Way Through College" (WB) (2d wk), fine \$6,500.

**Rialto (Fourth Avenue)** (3,000; 54-75)—"Jumping Jacks" (Par) (2d wk). Strong \$14,000. Last week, smash \$21,000.

**State (Loew's)** (3,000; 54-75)—"Francis To West Point" (U) and "Captive City" (UA). Okay \$11,000. Last week, "Walk East On Beacon" (Col) and "Sniper" (Col), \$8,500.

**Strand (FA)** (1,200; 54-75)—"Outlaw Women" (Lip) and "Stolen Face" (Lip). Okay \$3,000. Last week, "Lady in Iron Mask" (20th) and "Fabulous Senorita" (Rep), \$4,000.

## 'Show' Great 11G Pacing Mild K.C.

Kansas City, Aug. 5. "Greatest Show" is leading the way here this week, giving the Paramount a hefty take on its first run at regular prices. "Duel at Silver Creek" in four Fox Midwest houses is holding average pace, as is "Island of Desire" at the Midland. "Robin Hood" in second week at Missouri was yanked after four days for split week policy. All regular first runs now uniform in admission prices, Midland and Paramount recently going to 75c top, bringing them on par with Missouri Theatre and Fox four houses. Weather stays plenty warm although long dry spell broken by rain over weekend.

**Estimates for This Week**  
**Kimo (Dickinson)** (504; 50-75)—"Narrow Margin" (RKO). Moderate \$1,600. Last week, "Latuko" (Indie) (4th wk), \$1,100.

**Midland (Loew's)** (3,500; 50-75)—"Island of Desire" (UA) and "First Legion" (UA). Average \$10,000. Last week, "Lovely Look At" (M-G) and "Four in a Jeep" (Indie) (2d wk), fairish \$8,000.

**Missouri (RKO)** (2,650; 50-75)—"Robin Hood" (RKO-Disney) (2d wk). Four days got \$3,500, with "Winchester 73" (U) and "Comanche Territory" (U) (reissues), 3 days, getting \$2,000. Last week, "Robin Hood" (RKO) rousing \$11,000, best here in months.

**Paramount (Tri-State)** (1,900; 50-75)—"Greatest Show" (Par). First time at regular prices here, and heating for great \$11,000. Last week, "Jumping Jacks" (Par) (3d wk), \$4,000, 4 days.

**Town, Uptown, Fairway, Granada (Fox Midwest)** (2,100; 2,043; 700; 1,217; 50-75)—"Duel at Silver Creek" (U) and "Dream of Jeanie" (Rep). Average \$13,000. Last week, "Sally and St. Anne" (U) and "Rose of Cimarron" (20th), same.

**Vogue (Golden)** (500; 50-85)—"Last Holiday" (Indie) (2d wk). Pleasing \$1,700. Last week, \$2,000.

**Estimates for Last Week**  
**Aladdin (Fox)** (1,400; 50-85)—"River" (UA) and "Song of My Heart" (Rep) (2d wk). Fair \$6,000. Last week, \$8,000.

**Broadway (Wolfberg)** (1,200; 50-85)—"Scaramouche" (M-G) (3d wk). Off to \$7,000. Last week fine \$10,000.

**Denham (Cockrill)** (1,750; 50-85)—"Greatest Show on Earth" (Par). Smash \$16,000. Last week, "Jumping Jacks" (Par) (3d wk), \$8,000.

**Denver (Fox)** (2,525; 50-85)—"Will Rogers" (WB) and "Confidence Girl" (UA), day-date with Esquire. Fine \$17,000. Last week, "Francis To West Point" (U) and (Continued on page 20)

## 'Noon' Riding High at \$35,000, Det.; 'Eagles' Bright 13G, 'Arms' Big 12G

## Key City Grosses

**Estimated Total Gross This week** .....\$2,570,600  
(Based on 25 cities, 214 theatres, chiefly first runs, including N. Y.)

**Total Gross Same Week Last Year** .....\$2,448,000  
(Based on 25 cities, and 194 theatres.)

## 'Ivanhoe' Terrific \$38,000 in Cleve.

Cleveland, Aug. 5. Big news here this session is great total being racked up by "Ivanhoe" at the Stillman. "Lure of Wilderness" shapes stout at the Allen while holdover of "Francis To West Point" is holding nicely in second week at the Palace.

**Estimates for This Week**  
**Allen (Warner)** (3,000; 55-80)—"Lure of Wilderness" (20th). Perky \$12,000. Last week, "Working Way Through College" (WB), \$10,000.

**Hipp (Scheffel-Burger)** (3,740; 65-80)—"Robin Hood" (RKO) (2d wk). Off to \$10,000. Last week, big \$18,500.

**Ohio (Loew's)** (1,305; 55-80)—"Island of Desire" (UA) (m.o.). Nice \$4,500. Last week, "Without Warning" (UA) and "Captive City" (UA), (2d wk-6 days) \$3,500.

**Palace (RKO)** (3,300; 55-80)—"Francis To West Point" (U) (2d wk). Trim \$10,500. Last week, strong \$13,500.

**State (Loew's)** (3,450; 55-80)—"All Because of Sally" (U). Only \$9,000. Last week, "Island of Desire" (UA), \$12,000.

**Stillman (Loew's)** (2,700; 55-80)—"Ivanhoe" (M-G-M). Great \$38,000. Last week, "Lovely To Look At" (M-G), \$4,500 in 5 days.

**Tower (Scheffel-Burger)** (500; 55-80)—"Tempto" (RKO). Okay \$4,500. Last week, "Strange World" (UA) and "Skipalong Rosenblum" (UA), \$5,000.

**Lower Mall (Community)** (585; 55-80)—"Encore" (Par). Fine \$3,000. Last week, "Actors and Sin" (UA), slow \$2,500.

## 'Ivanhoe' Wham \$45,000, Frisco; 'Trinidad' Sock 22G, 'Noon' Boffo 16G

San Francisco, Aug. 5. Market Street biz is perky this session. "Ivanhoe" shapes terrific \$45,000 or near at the Warfield after getting \$30,000 in first four days. House is getting \$1.50 top. This would mean the biggest grosser at house since "Quo Vadis" which was in 1949. Big exploitation for Orpheum and United Artists is spelling smash biz for "Affair in Trinidad" at the Orph and "High Noon" at the latter, a much smaller house.

**Estimates for This Week**  
**Golden Gate (RKO)** (2,850; 65-95)—"Montana Territory" (Col) and "Kansas Territory" (Mono). Fair \$9,000. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues) (2d wk), okay \$13,000.

**Fox (FWC)** (4,651; 65-95)—"Will Rogers" (WB) and "Navajo" (Lip). Mild \$14,000. Last week, "We're Not Married" (20th) and "Tough Girl" (Rep), \$17,500 for 8 days.

**Warfield (Loew's)** (2,656; 80-\$1.50)—"Ivanhoe" (M-G). Terrific \$45,000. Last week, "Pat and Mike" (M-G) (3d wk-5 days), \$9,000.

**Paramount (Par)** (2,646; 65-95)—"Jumping Jacks" (Par) (3d wk). Holding at \$10,500. Last week, sock \$15,000.

**St. Francis (Par)** (1,400; 65-95)—"Don't Bother To Knock" (20th) (2d wk). Big \$9,000. Last week, \$14,000.

**Orpheum (No. Coast)** (2,448; 65-95)—"Affair in Trinidad" (Col) and "Rainbow Round My Shoulder" (Col). Smash \$22,000. Last week, "Anybody Seen My Gal" (U) \$9,000.

**United Artists (No. Coast)** (1,207; 65-95)—"High Noon" (UA). Great \$18,000. Last week, "Tales of Hoffmann" (UA) (reissue), \$5,500.

**Skegrod (A-R)** (370; 85-\$1)—"Laura" (20th) and "This Above All" (20th). Good \$3,800. Last week, \$3,800.

**Clay (Rosener)** (400; 65-85)—"Portrait of Clare" (Mono). Weak \$2,000. Last week, "Kind Hearts, Coronets" (Indie) (reissue) (4th wk), \$2,100.

Detroit, Aug. 5. "High Noon" is riding high at the Fox and reaching for a lofty total. "Valley of Eagles" also is winging at United Artists. "Paula" looks okay at the Palms. "World in Arms" is doing likewise at the Adams. "Jumping Jacks" is staying aloft nicely in third week at the Michigan.

**Estimates for This Week**  
**Fox (Fox-Detroit)** (5,000; 70-95)—"High Noon" (UA) and "Without Warning" (UA). High \$35,000. Last week, "Lure of Wilderness" (20th) and "Red Snow" (Col), \$21,000.

**Michigan (United-Detroit)** (4,000; 70-95)—"Jumping Jacks" (Par) and "Brigand" (Col) (3d wk). Still hefty at \$18,000. Last week, \$23,000.

**Palms (UD)** (2,961; 70-95)—"Paula" (Col) and "Denver Rio Grande" (Par). Oke \$12,000. Last week, "Wild Heart" (RKO) and "Dark Man" (Indie), \$15,000.

**Madison (UD)** (1,900; 70-95)—"Spanish Main" (RKO) and "Navy Comes Through" (RKO) (reissue). Slow \$7,000. Last week, "Tales of Hoffmann" (UA), \$6,000.

**United Artists (UA)** (1,900; 70-95)—"Valley of Eagles" (Lip) and "Stolen Face" (Lip). Okay \$13,000. Last week, "Francis To West Point" (U) and "Jet Job" (Mono), \$7,500.

**Adams (Alaban)** (1,700; 70-95)—"World in Arms" (U). Big at \$12,000. Last week, "California Quest" (Col) and "Glory Trail" (M-G), \$7,000.

## Rain Lifts Prov; 'Robin' Nifty \$12,000, 'Married' Nice 10G, 'Jacks' 9G, 2d

Providence, Aug. 5. All stands reported unusually hefty Saturday biz, with first rain in more than month helping considerably. On the hot side are Albee's "Robin Hood," Majestic's "We're Not Married" and Loew's State's "Lovely To Look At." Strand is holding for third session with "Jumping Jacks," big in second round.

**Estimates for This Week**  
**Albee (RKO)** (2,200; 44-65)—"Robin Hood" (RKO). Very strong \$12,000. Last week, "The Sniper" (Col) and "Dark Command" (Rep), good \$8,000.

**Majestic (Fay)** (2,200; 44-65)—"We're Not Married" (20th) and "I Dream of Jeanie" (Rep). Hefty \$10,000. Last week, "Will Rogers" (20th) and "Fabulous Senorita" (Rep), \$9,000.

**State (Loew's)** (3,200; 44-65)—"Lovely Look At" (M-G) and "You For Me" (M-G). Fair \$14,500. Last week, "Girl in White" (M-G) and "Washington Story" (M-G), \$9,000.

**Strand (Silverman)** (2,200; 44-65)—"Jumping Jacks" (Par). Third week opened Monday (4). Second week was big \$9,000.

## 'JACKS' HUGE \$24,000, D.C.; 'LOVELY' BIG 23G

Washington, Aug. 5. Hypoed by sweltering weather and usual flock of summer visitors, downtown houses are doing nice business with "Jumping Jacks," "Lovely To Look At" and "We're Not Married" leading the way. "Latuko" is breaking all records at the arty Dupont.

**Estimates for This Week**  
**Capitol (Loew's)** (3,434; 55-95)—"We're Not Married" (20th) plus Mary Small onstage. Sock \$25,000. Last week, "Wait Til Sun Shines" (20th) plus vaude, \$18,500.

**Dupont (Lopez)** (372; 50-85)—"Latuko" (Indie). Smash \$9,500 and holding, naturally. Last week, "Under Paris Sky" (Indie) (2d wk-6 days), fair \$4,000.

**Keith's (RKO)** (1,939; 50-85)—"King Kong" (RKO) (reissue) (2d wk). Nice \$8,500 after sensational \$16,000 opener.

**Metropolitan (WB)** (1,200; 50-80)—"Brave Warrior" (Col). Oke \$5,500. Last week, "Models, Inc." (Indie), \$4,800.

**Palace (Loew's)** (2,370; 50-80)—"Lovely Look At" (M-G). Big \$23,000. Last week, "Diplomatic Courier" (20th) (2d wk), okay \$13,000.

**Playhouse (Lopez)** (485; 50-81)—"Outcast of Islands" (UA) (2d wk). Solid \$6,000 after strong \$8,000 opener.

**Warner (WB)** (2,174; 50-80)—"Jumping Jacks" (Par). Terrific \$24,000. Holds. Last week, "Will Rogers" (WB), \$14,000.



# Chi Soars; Paleface' Powerful 47G; 'Affair'-Paul-Ford Colossal \$70,500, 'Sky' Big 36G, 'Robin Hood' Fast 28G

Chicago, Aug. 5.

Chicago boxoffice, for once, has the perfect combination of perfect weather, large influx of visitors and top product. It all adds up to the biggest biz in the last six months. Oriental reopened Thursday (31) with Jane Russell personal day to launch "Son of Paleface." First week looks lush \$47,000.

However, real standout is the Chicago, with "Affair in Trinidad," Les Paul and Mary Ford, Frank Fontaine heading stage-funk. Combo is soaring to colossal \$70,500, topping anything in show year at house. "Big Sky" past week preem looks socko \$36,500. "Robin Hood" and all-Disney program at Roosevelt will hit a fancy \$28,000 or close. Grand with "Across the Street" and "Scarlet Angel" looks fairly good \$12,000.

There's only one second weeker, "Girl in White" and "Washington Story," only passable at the United Story. "Greatest Show" is still pulling big, with \$16,000 for 13th week at the Palace. "Lovely to Look At" at State-Lake is mild.

## Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Affair in Trinidad" (Col) plus Les Paul & Mary Ford and Frank Fontaine. Heading for terrific \$70,500. Last week, "Working Way Through College" (WB) with vaude (2d wk), \$37,000.

Grand (RKO) (1,500; 98) — "Across Street" (U) and "Scarlet Angel" (U). Trim \$12,000. Last week, "Clash by Night" (RKO) and "Yank in Indo-China" (RKO) (2d wk), \$12,000.

Oriental (Indie) (3,400; 98) — "Son of Paleface" (Par). Theatre is relighting with a smash \$47,000. Palace (Eitel) (2,500; 98-\$1.25) — "Greatest Show" (Par) (13th wk). Holding staunchly with \$16,000. Last week, \$18,000.

Roosevelt (B&K) (1,500; 55-98) — "Robin Hood" (RKO-Disney). — There's gold here with fancy \$28,000. Last week, "Francis To West Point" (U) and "Lady in Iron Mask" (20th) (2d wk), \$14,000. State-Lake (B&K) (2,700; 55-98) — "Lovely Look At" (M-G) (4th wk). Mildish \$12,000. Last week, \$14,000.

Surf (H&E Balaban) (685; 98) — "Encore" (Par). Lusty \$3,000. Last week, "Outcast of Islands" (UA) (5th wk), \$3,000.

United Artists (B&K) (1,700; 55-98) — "Girl in White" (M-G) and "Washington Story" (M-G). Not too bad at \$8,500. Last week, \$12,000.

Woods (Essaness) (1,073; 98) — "Big Sky" (RKO). Hypoc by persons of Kirk Douglas and Dewey Martin. Miffy \$36,000. Last week, "We're Not Married" (20th) (3d wk), \$13,000.

World (Indie) (587; 98) — "Young and Darned" (Indie) (3d wk). Staunch \$4,000. Last week, \$6,000.

## 'Carrie' Nice \$11,000, Balto; 'My Gal' \$9,000

Baltimore, Aug. 5.

Activity in downtown sector here remains uneventful with vital weekend trade hit hard by competing nearby shore and park activity. Of current list, "Carrie" looks best but not very strong at the Stanley. "We're Not Married" is disappointing at the New. Other entries are just so-so.

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Anybody Seen My Gal" (U). Nice \$9,000. Last week, "Scarlet Angel" (U) \$6,900.

Keith's (Schanberger) (2,240; 20-70) — "Francis To West Point" (U). Opening tomorrow (Wed.) after fourth week of "Jumping Jacks" (Par) added oke \$5,500 to previous robust stanza bringing terrific \$42,000 total for run.

Mayfair (Hicks) (980; 20-70) — "Lady in Iron Mask" (20th). Reaching house average at \$4,000. Last week, "The Brigand" (Col), \$4,200. New (Mechanic) (1,800; 20-70) — "We're Not Married" (20th). Disappointing at modest \$7,000. Last week, "Scaramouche" (M-G) (3d wk), \$4,700.

Stanley (WB) (3,280; 25-75) — "Catie" (Par). Leading current parade with fairly nice \$11,000. Last week, "Will Rogers" (WB), \$8,800.

Town (Rappaport) (1,500; 35-70) — "King Kong" (RKO) (reissue) (2d wk). Off to \$6,000 after very healthy getaway at socko \$13,300.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# Gleason Ups 'Duel' To Hot 30G, Hub

Boston, Aug. 5.

Jackie Gleason and his TV troupe at RKO-Boston plus "Duel at Silver Creek" is setting pace this stanza with balance of downtown majors not too strong. "Jumping Jacks" in second frame at Met looks strong while "High Noon" in second stanza at Astor is okay. "Will Rogers" at Paramount and Fenway is very disappointing. "Lovely to Look At" looks okay in second week in two spots.

## Estimates for This Week

Astor (B&K) (1,500; 50-95) — "High Noon" (UA) (2d wk). Held at \$10,000 following great \$17,500 for first.

Beacon Hill (Beacon Hill) (682; 50-90) — "Run For Your Money" (U) and "Happiest Days of Life" (Regal). Held only 3 days of third week with a total of nearly \$5,000 for 10 days of second week.

Boston (RKO) (3,000; 85-\$1.10) — "Duel at Silver Creek" (U) plus Jackie Gleason TV unit onstage. Opened fairly strong, with solid \$30,000 likely on week. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues) (2d wk-9 days), big \$12,000.

Fenway (NET) (1,373; 40-85) — "Will Rogers" (WB) and "Sea Tiger" (Mono). Sluggish \$3,200. Last week, "Lady in Iron Mask" (20th) and "Dolan Goes AWOL" (Mono), \$2,000.

Memorial (RKO) (3,000; 40-85) — "Diplomatic Courier" (20th) and "Breakdown" (Indie) split week with reissues, "To Shores Tripoli" (20th) and "Black Swan" (20th). Oke \$9,000 shapes. Last week, "Diplomatic Courier" and "Breakdown" (Indie), modest \$15,000.

Metropolitan (NET) (4,367; 40-85) — "Jumping Jacks" (Par) and "Without Warning" (UA) (2d wk). Holding up strongly at \$23,000 following socko \$31,000 for first.

Orpheum (Loew) (3,000; 40-85) — "Lovely Look At" (M-G) and "Confidence Girl" (UA) (2d wk). Nice \$13,500 after \$19,000 for first. Paramount (NET) (1,700; 40-85) — "Will Rogers" (WB) and "Sea Tiger" (Mono). Mild \$8,500. Last week, "Lady in Iron Mask" (20th) and "Dolan Goes AWOL" (Mono), \$7,000.

State (Loew) (3,500; 40-85) — "Lovely Look At" (M-G) and "Confidence Girl" (UA) (2d wk). About \$7,900 after nice \$10,000 opener.

## 'Scaramouche' Great At 12G, Seattle; 'Noon' 15G

Seattle, Aug. 5.

"Scaramouche" and "King Kong," on reissue, look like best here this stanza. Former is rated great at Music Hall. "Kong," playing at Palomar and Roosevelt, two Sterling houses with combined seating capacity of 2,150, shapes solid \$12,000, same figure as "Scaramouche." "Will Rogers" is not doing well at Orpheum but "High Noon" looks big at Paramount. "We're Not Married" at Fifth Avenue is fairly big.

## Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90) — "Francis To West Point" (WB) (m.o.). Good \$3,000. Last week, "World in Arms" (U) (4th wk), same.

Coliseum (Evergreen) (1,829; 65-90) — "Jumping Jacks" (Par) and "Montana Incident" (Mono) (2d wk). Holding at great \$13,000 after \$17,700 last week.

Fifth Avenue (Evergreen) (2,366; 65-90) — "We're Not Married" (20th). Big \$9,000. Last week, (Continued on page 20).

## 'Married' Nice \$13,500, Toronto; 'My Gal' 8½G

Toronto, Aug. 5.

With long civic holiday weekend, biz generally is down. But third frame of "Jumping Jacks" is still leading the town for steady returns. "We're Not Married" and "Has Anybody Seen My Gal" are topping the newcomers. "Scaramouche" is also holding big in fourth frame.

## Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Atomic City" (Par) and "Bal Tabarin" (Rep). Light \$10,000. Last week, "Lion and Horse" (WB) and "One Big Affair" (UA), \$10,000.

Eglinton (FP) (1,080; 40-80) — "Lady Godiva Rides Again" (London). So-so \$6,000. Last week, "Narrow Margin" (RKO) (3d wk), \$5,000.

Imperial (FP) (3,373; 50-80) — "Jumping Jacks" (Par) (3d wk). Holding at fine \$14,000. Last week, \$15,000.

Loew's (Loew) (2,748; 50-80) — "Scaramouche" (M-G) (4th wk). Nice \$9,500. Last week, \$11,000. Odéon (Rank) (2,390; 50-90) — "High Noon" (UA) (2d wk). Neat \$10,000. Last week, \$15,000.

Shea's (FP) (2,396; 40-80) — "We're Not Married" (20th). Fine \$13,500. Last week, "Working Way Through College" (WB) (2d wk), \$10,500.

Tivoli, University (FP) (1,436; 1,558; 40-80) — "Woman's Angle" (A.B.). Fair \$9,000. Last week, "Rains Came" (20th) (reissue) and "Assassin for Hire" (20th), \$8,500. Uptown (Loew) (2,743; 40-80) — "Anybody Seen My Gal" (U). Nice \$8,500. Last week, "Girl in White" (M-G), \$5,000.

# 'Jeanie' Tall 11G In Smart St. Loo

St. Louis, Aug. 5.

Biz is displaying renewed strength here this session. "Jumping Jacks" opened in smash fashion today at the Fox. "I Dream of Jeanie" otherwise is standout newcomer with neat takings at the Missouri. "Wild Heart" shapes okay at two small-seaters. "Working Way Through College" on moveover at Ambassador after two weeks at the Missouri paired with "Francis Goes to West Point" looks nice.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Working Way Through College" (WB) (m.o.) and "Francis To West Point" (U). Nice \$11,000. Last week, "Diplomatic Courier" (20th) and "Scarlet Angel" (U), \$10,000.

Fox (F&M) (5,000; 60-75) — "Jumping Jacks" (Par) and "Atomic City" (Par). Opened today (Tues.). Last week, "Will Rogers" (WB) and "Half-Breed" (RKO), trim \$18,000.

Loew's (Loew) (3,172; 50-75) — "Lovely Look At" (M-G) (2d wk). Neat \$13,000 following \$20,000 for opening stanza.

Missouri (F&M) (3,500; 60-75) — "Dream of Jeanie" (Rep) and "3 for Bedroom C" (WB). Solid \$11,000. Last week, "Working Way Through College" (WB) and "Face That Thrills" (RKO) (2d wk), \$9,000.

Pageant (St. L. Amus.) (1,000; 90) — "Wild Heart" (RKO). Good \$4,000. Last week, "My Son John" (Par) (2d wk), \$3,500.

Shady Oak (St. L. Amus.) (800; 90) — "Wild Heart" (RKO). Nice \$4,500. Last week, "My Son John" (Par) (2d wk), \$4,000.

# Rogers' Rich \$16,000 Tops Cincy; 'Courier' Big 12G, 'Pirate' OK 7½G

Cincinnati, Aug. 5.

No summer complaint for ace spots this week. "Story of Will Rogers" is landing a hefty total at Albee for round ended Sunday (3) where "Jumping Jacks" followed with fast getaway. "Diplomatic Courier" bids for big session at the Palace and the Lyric is heading for a fatso session on "Watutsi." Grand is okay stanza with "Captain Pirate."

## Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Will Rogers" (WB). Roped a rollicking \$16,000 on week's run ended Sunday (3). Trained by "Jumping Jacks" (Par) which appears headed for another even greater session. Monday openings occasioned by 3-day engagement of

# Big Pix, Weather Up B'way; 'Ivanhoe' Mighty \$176,000, 'Affair' Terrif 43G, New Highs, 'Jacks'-Cornell 101G, 2d

Broadway first-run business is soaring this session. A combination of strong product and favorable weather is turning the week current week being best all-round stanza since the summer dog days started. Deluxe houses had the advantage of a break in the sweltering heat wave that broke all records in N. Y. for July, although torrid temperatures reappeared yesterday (Tues.). All-day rain Saturday (2) contributed to the upbeat because it stopped prior to the night performances.

Pacing the field is "Ivanhoe" with new stagework at the Music Hall. Sir Walter Scott classic is heading for new all-time high of \$176,000 for a non-holiday week, and not far from the holiday week record at the Hall made last New Year's and Christmas stanza.

"Affair in Trinidad" will cop another record at the Victoria on opening week, with \$43,000 or close assured. This is a new high for Vic at the current \$1.80 top. Principal other newcomer, "Gloria Alley," is very sluggish with \$10,000 for nine days at State.

However, there is a long string of strong holdovers which are swelling the overall total. "Jumping Jacks," with stagework headed by Don Cornell and Elliot Lawrence band, is holding at sock \$101,000 in second round at Paramount after smash opener. "High Noon" also is continuing socko at \$37,000 or over in second session at the Mayfair.

"Dreamboat" plus stage bill headed by Tony Bennett, Phil Foster and Iceshow still is great at \$98,000 in second stanza at the Roxy, with three weeks assured for this combo although it was originally set for only two rounds.

"Carrie" likewise continues big at \$24,000 in third Capitol week, preview of "Somebody Loves Me" in middle of week helping. "Don't Bother To Knock" also is still nice with \$12,000 in third frame at the Globe.

Estimates for This Week  
Astor (City Inv.) (1,300; 70-\$1.50) — "Story of Will Rogers" (WB) (4th wk). Third stanza ended last night (Tues.) slipped to \$9,000 after okay \$14,000 for second week. "Miracle of Our Lady of Fatima" (WB) opens Aug. 21.

Capitol (Loew's) (4,820; 70-\$1.80) — "Carrie" (Par) (4th wk). Third round held at big \$24,000, helped vastly by preview of "Somebody Loves Me" (Par) on Wednesday (30). Second week was sock \$30,000.

Criterion (Moss) (1,700; 50-\$1.55) — "Robin Hood" (RKO-Disney) (6th wk). Current round is holding fairly well with \$17,000 after fancy \$20,000 for fifth week. "Big Sky" (RKO) opens Aug. 20.

Fine Arts (Davis) (468; 90-\$1.80) — "Outcast of Islands" (UA) (12th wk). Shaping to hit \$4,500 after nice \$4,800 for 11th week.

Globe (Brandt) (1,500; 50-\$1.50) — "Don't Bother To Knock" (20th) (3d wk). Holding at good \$12,000 in current frame after sold \$15,000 for second week. "Francis Goes To West Point" (U) opens Friday (8).

Mayfair (Brandt) (1,736; 50-\$1.50) — "High Noon" (UA) (2d wk). Holding in great fashion at solid \$37,000 on initial holdover session. First week was terrific \$43,000. Stays indef.

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Encore"

(Par) (19th wk). The 18th round ended last night (Tues.) continued stoutly with \$6,000, after \$6,200 for 17th week.

Palace (RKO) (1,700; 75-\$1.40) — "Duel at Silver Creek" (U) with eight acts of vaude. Holding in recent groove with about \$17,000, barely okay. In ahead, "Brigand" (Col) with eight acts of vaude, \$16,500.

Paramount (Par) (3,664; 80-\$1.80) — "Jumping Jacks" (Par) with Don Cornell, Elliott Lawrence orch heading stage bill (3d wk). Second round ended last night (Tues.) held at sock \$101,000 after smash \$116,000 opening week. Stays here at least four weeks.

Park Avenue (Reade) (583; 90-\$1.50) — "Island Rescue" (U) (6th wk). Continued nicely with \$4,600 in fifth round ended Sunday (3). Fourth week was \$5,200. Continues.

Paris (Indie) (568; \$1.25-\$1.80) — "Strange Ones" (Mayer) (2d wk). Initial session ended Sunday (3) hit fairly good \$8,000. In ahead, "Ways of Love" (Burstyn) (6th wk), good \$4,600, over expectancy, to wind up a fine run.

Radio City Music Hall (Rockefeller) (5,945; 80-\$2.40) — "Ivanhoe" (M-G) with stagework. Soaring to terrific \$176,000, new all-time record for non-holiday week and near overall record for house. House record is held by "See You In My Dreams" (WB), which was \$180,500 registered last New Year's-Christmas week. Looks in for long run. "Ivanhoe" smashed opening day mark last Thursday. Last week, "Where's Charley" (WB) and stagework (5th wk), \$108,000.

Roxy (20th) (5,886; 80-\$2.20) — "Dreamboat" (20th) with Tony Bennett, Phil Foster, Iceshow onstage (2d wk). Second session ending tomorrow (Thurs.) looks great \$98,000 after big \$102,000 in first week. Originally only in for two stanzas, this bill is holding for three or four.

State (Loew's) (3,450; 55-\$1.25) — "Gloria Alley" (M-G). Holding over two extra days, and doesn't look likely to top \$10,000 on the nine days, very light. In ahead, "Paula" (Col) (2d wk), \$7,500. "Sudden Fear" (RKO) opens tomorrow (Thurs.).

Sutton (R & B) (561; 90-\$1.50) — "Man in White Suit" (U) (18th wk). Solid \$7,000. 17th round ended Monday (4) after \$7,600 for 16th week. Stays.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50) — "Lady Vanishes" (Indie) (reissue). First week ending tomorrow (Thurs.) is heading for solid \$8,000 or near. Holds. In ahead, "White Corridors" (U) (2d wk-9 days), modest \$3,800.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "High Treason" (Indie) (12th wk). Continues fairly good gait with \$3,200 after \$3,400 for 11th session.

Victoria (City Inv.) (1,080; 70-\$1.80) — "Affair in Trinidad" (Col) (2d wk). First week ended last night (Tues.) soared to \$43,000 or near, new high for house with present scale. "Joan of Arc" (RKO) holds the all-time record, playing \$2.40 top of \$58,000. Looks in for run. Opening day hit new high for house, being double the biz of "Born Yesterday" (Col).

# 'My Gal' Bangup \$8,500, Omaha; 'Jacks' 11G, 2d

Omaha, Aug. 5.

"Has Anybody Seen My Gal" got a big sendoff from film patrons on its opening and biz has been keeping up at the Omaha. Big session looks. Brandels yanked "Robin Hood" on Sunday (3), substituting a couple of Warner reissues, "Captain Blood" and "Dallas." "Jumping Jacks" in second week at Orpheum looks stout.

Estimates for This Week  
Omaha (Tristates) (2,100; 16-70) — "Has Anybody Seen My Gal" (U). Sock \$8,500 or near. Last week, "San Francisco Story" (WB) and "3 for Bedroom C" (WB), \$7,800.

Orpheum (Tristates) (3,000; 16-70) — "Jumping Jacks" (Par) (2d wk) with "Desert Pursuit" (Mono). Lively \$11,000. Last week, "Jacks" solo, sock \$12,000.

State (Goldberg) (865; 25-76) — "Skirts Ahoy" (M-G) (2d wk). Good \$4,000. Last week, big \$7,000.

Brandels (RKO) (1,500; 16-70) — "Robin Hood" (RKO-Disney) (2d wk). Slipped in holdover week and was yanked after 4 days with \$3,500. Last week, fat \$8,000.

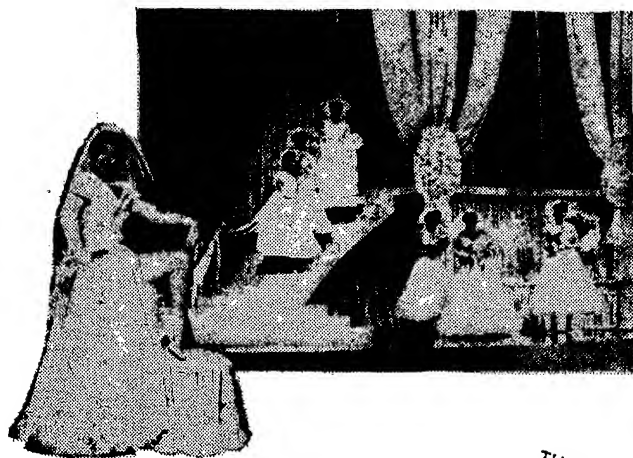
# "Just For You"

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IT'S FOR THE BIG MONEY AND FOR

## Paramount Week

AUGUST 30—SEPTEMBER 6



CHECKIN' MY HEART

ZING A LITTLE ZONG

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ON THE TEN-TEN FROM  
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Songs—Music by HARRY WARREN  
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THE OLD SPRING FEVER

I'LL SI-SI YA IN BAHIA





# Weather, New Films Up London Pix

## Biz; 'Barrier' Sock 5½G, 'Married' 6G

### In 1st Weekends, 'Horse' Fat 11½G

London, July 29.

Sparked by two new entries, one British and the other an American, business has shown a healthy upward trend this past stanza. A break in the weather also has helped to produce results above average for the season at several theatres.

Strongest newcomer is the British-made "Sound Barrier," which opened to rave critic appraisal at the Plaza and smash \$5,500 in first three days. At the Odeon, Leicester Square, "We're Not Married" (20th) also teed off in fine style to finish its first weekend of four days with a solid \$6,000.

"The Gift Horse," which did a pleasing \$11,500 in its first round at the Empire, is holding firmly at \$5,300 for its second week-end. "See You in My Dreams" at the Warner also has kept in the chips, with nice \$2,700 in fourth weekend after good \$5,700 in its third frame.

#### Estimates for Last Week

Carlton (Par) (1,128; 70-\$2.15)—"Carrie" (Par) (3d wk). Concurrent pre-release runs affected biz here, but finished this frame at a passable \$4,500. Stays fourth week, with "Son of Paleface" (Par) opening Aug. 1.

Empire (M-G) (3,099; 55-\$1.70)—"Gift Horse" (BL) (2d wk). Finished first round with steady \$11,500, and started second frame with good \$5,300 in first 4 days. Continues, with "Gone With Wind" (M-G) set to follow.

Gaumont (CMA) (1,500; 50-\$1.70)—"You're Only Young Twice" (ABFD) and "Sound Off" (Col). Poor \$2,000 or near. Stays second week, with "Mandy" (GFD) opening July 31.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Penny Princess" (GFD). Opened to fair \$4,300. Holds another fortnight, with "Room for One More" (WB) following.

London Pavilion (UA) (1,217; 50-\$1.70)—"The Outcast" (Col) and "Red Snow" (Col) (2d wk). Strong \$5,300 likely this round, same as first week. "The Thing" (RKO) opens Aug. 1.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"We're Not Married" (20th). Opened with strong \$6,000 in initial weekend. Stays on.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Something Money Can't Buy" (GFD) (2d wk). Doing mildly at under \$4,000 this frame. "Slaughter Trail" (RKO) opens July 31.

Plaza (Par) (1,902; 70-\$1.70)—"Sound Barrier" (BL). Resounding \$5,500 in first 3 days. Stays, natch! Ritz (M-G) (4342; 90-\$2.15)—"Ivanhoe" (M-G). Started second West End with strong \$4,500. Stays for two months, with "Quo Vadis" (M-G) returning in September.

Warner (WB) (1,735; 50-\$1.70)—"See You in My Dreams" (WB) (4th wk). Holding strongly at \$2,700 for fourth weekend, after good \$5,800 in third round. Final week, with "Where's Charley?" (WB) preeming July 31.

## BBC Tribute to Flaherty

London, Aug. 5.

A radio tribute to Robert J. Flaherty, who died just about year ago, is to be broadcast on the British Broadcasting Corp. Third Program next Monday (11). Show entitled "Odyssey of a Film Maker," was written by Oliver Lawson Dick and describes the new form of cinematic expression which began with the production of "Nanook of the North."

Many of Flaherty's friends and colleagues will be featured on the program, including Sir Michael Balcon, Sir Alexander Korda, John Huston, Jean Renoir, Lillian Gish, Erich von Stroheim, Sabu and Orson Welles.

## Fuller Estate Over \$264,000

Sydney, July 29.

Former vaude tycoon, the late Sir Benjamin Fuller, left an estate valued at over \$264,000.

Supreme Court of New South Wales has granted probate on the will in which Sir Ben left his estate to his wife and family. Death duties took a major slice out of the estate.

## Hall's 1st Play, 'Albert', Looms As London Click

London, Aug. 5.

Best new play of the week is "Albert, R.N.," marking Henry Hall's first West End production, in association with Claude Langdon. Play by Guy Morgan and Edward Sammis is a true story of escape from a prisoner-of-war camp in Germany, ingeniously adapted to the stage, well acted and of absorbing interest.

It bowed in at the Saville (31) and was warmly acclaimed by audience and press, giving every indication of clicking. Leading players in the all-male cast include Hugh Burden, Laidman Browne, Humphrey Lestock, Richard Caldicot, Meadows White, Gordon Tanner, Harold Ayer, Murray Davis, Ferd Mayne.

After a short tryout, "The Step Forward," a new play by Anne Trago, made an inauspicious opening at the Strand last Wednesday (30) where it preemed under Jack de Leon's management. Play is novelistic and is aimed at femme patrons, but its chances are problematical.

Leads are expertly played by Guy Rolfe, Frances Hyland and Derek Farr.

## Attendance Dip, Higher Pix Rentals Muddled By French Exhib Conclave

Paris, Aug. 5.

The National Federation of French Cinemas is meeting in Marseilles to discuss the many problems ailing the film industry here. The three ministers, Louvel of the Ministry of Commerce, Duchet of the PTT, and Cornu, assistant secretary of Beaux Arts, are attending. The NFFC, headed by Andre Trichet, represents 95% of France's exhibitors. Trichet has made the point that the exhibs are not getting the revenue of the past because of increased prices paid for pix. Yet they are afraid to boost admission for fear of a corresponding drop in attendance. In the last three years, attendance already has fallen off in all French houses.

Production costs have climbed here because of rising prices and film rentals have gone up. Adjustment of this setup is one of the big problems of the meeting. Also being discussed is the recent government decree cutting foreign dubbed pix to 138 per year. Exhibs realize they need films for their screens and are very concerned about the accord difficulties and the possible stoppage of American films.

Trichet feels that a possible out would be a system of coproduction with America akin to the present setup with Italy.

J. P. Lanet, conclave chairman, proposed a two-point plan: first, to block part of all foreign receipts; second, creation of an outfit like Italy's IFE, in the U.S. to push distribution of French films there (and possibly reimburse them under the decree's point three, giving merit visas for countries helping).

The Technicians Syndicat, headed by Claude-Autant Lara, was more concerned with domestic difficulties and had its own program to alleviate production problems at home so as to have a sufficient quota of quality French films. Lara voiced a need for a refurbishing of the assistance program for producers. Aid from levy on pix ducaets boomerangs in helping to make easily amortized quickies that do not help the French cinema in achieving quality.

## 3,345,000 Mex TV Audience

Mexico City, July 29.

TV trade is bragging about how big it has grown in two years, the life of commercial video down here. Tele officials point to the claimed audience of 3,345,000 by the two top stations XEWTV and XHTV.

## Bygraves Set for Star Role in Brit. TV Series

London, July 29.

Max Bygraves, who returned to London last week after playing a series of vaude dates in America, has made a deal with James Mason to star in a telepix series to be lensed here in the early fall. Films will be made under the banner of Portland Pictures. At his own suggestion, Bygraves is participating in the series, and will not receive a direct payment for his part in the films. Percentage which will accrue to him has not yet been determined.

After playing in the Palladium's new fall revue and fulfilling a pantomime date, Bygraves will return to New York next spring for 13 half-hour TV shows on the National Broadcasting Co. network.

## French See Cut In Dubbed Pix As Too Involved

Paris, Aug. 5.

Official French decree reducing the number of dubbed foreign pic imports from 186 to 138 is being taken here in various ways. Industry consensus of opinion seems to be that some sort of added parleys must be held to straighten out the exact number of films allowed in. Statistics show that if the number of pix available is reduced, the boxoffice declines along with it.

Clauses in the decree allowing for free entry of films that cop prizes at the Cannes Film Fest and the awarding of visas to countries who further the advancement of French pic distribution are the escape valves that may keep the status quo here. Motion Picture Assn. of America and the State Dept. have yet to act since being informed that the American total of dubbed pix is only 90.

Since 1932, the French government has passed various decrees on dubbed films. In 1932, it ruled that all dubbing had to be done in France. In 1933, a ceiling of 70 dubbed films was put on by the government. This was raised to 94 in 1934. Then in 1938, the ceiling was lifted to 188 films per year.

Then Blum-Byrnes agreement was signed in 1946. This had unlimited entries and the stipulation that four out of every 13 weeks of playing time had to be given to French films. In 1948 this agreement was revised, 186 dubbed foreign pix being allowed in with 121 to be American. Playing quota was raised for French pix.

## Three U. S. Pix Get in Via Cannes

The stipulation on kudosed pix at Cannes has handed 10 foreign pix a present in the waiving of the visa. Winners are four Italo films, "Two Penny's Worth of Hope," "The Overcoat," "Cops and Robbers" and "Umberto D," Swedish film "She Danced One Summer," the Japanese pic, "The Genji Story," Orsen Welles' "Othello," entered as a Moroccan pic; and three American films, "Viva Zapata" (20th), "Detective Story" (Par), and the indie, "The Medium." This merit badge system advances the festival importance many notches, and may become a heavily contested proving ground for visa hungry countries.

Subsidy battle to gain further merit visas will be the big problem facing the U. S. contingents when they resume talks on the film division of visas.

## Italo Writer Denied Visa

Rome, July 29.

Alberto Moravia, Italian novelist, has been denied a visa to visit the U. S. Moravia's two novels, "The Woman of Rome" and "Conjugal Love," prime best sellers in the U. S. for the past three seasons, recently were rebuked as "lewd" by the Roman Catholic Church authorities in Vatican City. Catholics are forbidden to read Moravia's works.

Moravia's reported Communist leanings are believed the reason for the visa refusal.

Other Foreign News  
on Page 14

# Margate Regaining Some of Prestige As Brit. Resort Spot Via Big Shows

By HARRY REGENSBURG

London, July 29.

Margate, one of the foremost prewar resort towns on the East Coast, is fighting hard to regain its prestige. The spot was a forbidden area during the last war, with resorts such as Bournemouth, Eastbourne, and even Brighton having replaced it in popularity. The local council is now trying hard to get it back on the map, and is having a tough struggle.

There's a welcome on the mat for the new arrivals with hoteliers ready to extract the visitors' shekels with a prop grin.

Entertainments varied, and lavishly dished out. The old Hippodrome, which never grossed more than \$1,500 per week at the height of the season, for the first time has a Bernard Delfont revue, "Show Time," with cast headed by Alfred Marks, radio name, and Jack Jackson, radio's top disk jockey, who are helping to draw \$4,400 weekly. In support are Paddy O'Neill, personality gal and comedienne, which may land her in the West End and the Newman Twins, contortionists. Material is mostly a reshuffle of Delfont's last summer show at Southsea, another resort spot. Show is in for 10 to 12 weeks.

Next in popularity is "Sunshine and Smiles," revue sponsored by ex-band leader Jack Payne and Will Hammer, millionaire showman and theatre owner. This show is near capacity at the Lido nightly, with local fave comic, Bunny Baron, rated mainly responsible for the intake. Baron's main support is Jack Stanford, comedy hoover, who played America a long time ago. He has now added gab to his offering. Baron's line of gals easily match some of the West End choruses now around. Lawrence Wright wants to star him in his next summer show at Blackpool. Despite his cockney dialect, Baron should have no difficulty in making the grade with the Lancastrians.

The Winter Gardens is strictly a vaude house, and specializes in radio and vaude names. It is operated by impresario Harold Fielding. Frankie Howard, Winifred Atwell, Elsie and Doris Waters, Peter Cavanagh, The Revelles, Faith and Evans and Glady's Morgan have already played there this season. As vaude is not allowed on Sundays, Fielding imports name bands for that day, including such toppers as Edmundo Ros, Roy Fox, and Jack Parnell.

## Murray Pilcer Band Clicks

One of the most popular resident showman at Margate is Murray Pilcer and his band. Pilcer, who is the brother of Harry Pilcer (and Gabby Deslys), has in his time appeared in most London niteries. He is at the Cliff Cafe in his fifth year, and fills this 1,400 seater practically every night with his dances. But each Thursday when he runs his "Crazy Night" turns away hundreds, with bookings having to be made at least a week in advance. Spot is operated by H. F. B. Iles, who also has share in the Payne-Hammer show at the Lido, which he owns.

Another of Iles ventures, in its first year, worked in Dreamland, which he also owns, is the "Old Time Music Hall, a sort of 'The Drunkard' with music. For 12c admission, plus small charge for a drink, which is not compulsory, the patron is entertained by half dozen artists, mostly doing songs of many decades ago. These old timers include W. Bennett-Hamley, the chairman, old legit actor from Drury Lane Theatre; Derrick Whittingham, former member of Sadler's Wells Opera Co.; and Dusty Hardcastle, an American, and one of the original members of the Eight Black Streaks, who played England some 40 years ago. Hall holds around 500, with queues always waiting to get in. Show is a success, with Iles already planning to form a chain of such establishments around suburban London in the winter season.

## One Legit Show Flops

Although Margate is now in the height of the season, one show already has come a cropper. This was "Forward March Formby," at the Theatre Royal, where the late George Arliss made his first appearance, starring Frank Formby,

brother of the George Formby, which lingered only six weeks.

Margate also has a Jewish theatre for a 12-week season. Cast is headed by Ida Sherman, Mina Sherman, her mother, and Max Itzkovitch, with Ida Sherman also doing a cabaret show on Saturday and Sunday nights at the Northumberland Hotel, a ritzy spot catering to a wealthy clientele. Other hotels also do weekend entertainment, mostly bringing over talent from London.

Adjoining Margate is her poor poor relation, Ramsgate, which besides its wonderful illuminations, almost equaling Blackpool's world famous lights, also has some good entertainment. Regular show purveyor here is agent Cecil G. Buckingham. His show, "Seaside Showboat," in its fourth year, stars a crazy quarter, Don Saunders, George Cameron, Joyce Randall and Leslie Noyes. Saunders bills himself as "World's Greatest Clown," but is fairly amusing with his pianolog offering. Entire show comprises mostly oldie comedy, but appreciated by the holiday crowds. The Harmonica Hotshots, a trio of youths, put over some good comedy instrumentals. Buckingham also has the Palace theatre, Ramsgate, on lease where he presents straight vaude shows, changed weekly.

## Tom Arnold at Ramsgate

Tom Arnold, who specializes in seasonal shows at most resort towns, has finally crashed Ramsgate. His current offering, "The Big Show," at the Granville Theatre, stars Penny Nicholls and Billy Merrin, radio vocal duo; Benny Hill, provincial comic, and Low and Webster, standard vaude act. Show is drawing average trade, and is in for 10 to 12 weeks.

Moss Vernon, for years responsible for femme lookers in West End revues, is now operating the Corporation Ballroom here. Spot is used for dancing, with Vic Lewis and 20-piece band. Big feature here is the wrestling once a week. This razzling is proving a big money-maker, and is in for the season. Vernon also uses name bands on Sundays, such as Oscar Rabin and Jack Parnell for good returns.

Westgate, Margate's ritzy neighbor, goes in for more sophisticated entertainment. Its current offering, "Between Ourselves," at the Pavilion, stars Bill Fraser and Robert O'Connor. Former is well known in the West End; while latter, who seems new, has a likeable personality and is quite an expert magico. Could easily fit into TV-entertainment and has finished act for niteries. Of the gals, Linda Spencer stands out as West End revue material.

## Seasonal Shows at Broadstairs

Broadstairs, one of Margate's environs, has several seasonal shows including Will Hammer and George Carter's "Holiday Fare" at the Bohemia Theatre, owned by Hammer. But town is more famous for Archway House, in Harbour Street, where Charles Dickens lived in 1849 and where he penned his immortal "Barnaby Rudge" and "Bleak House."

With the influx of thousands of GIs around Margate and Ramsgate, because of several nearby airfields, these towns have given attention to these newcomers, most eateries extensively displaying hot dogs and doughnuts as well as American dishes.

## Dublin Gets Art House; Another Seen Likely

Dublin, July 29.

Ted Hardiman, prexy of Egan Film Services, has opened Cameo Cinema on the city's main stem as an art house for Continental films, with "Ruy Blas" as first offering. Cinema, a 250-seater, was formally operated on a general basis without great success.

Dublin is also likely to have a second art house downtown when plans are okayed for Hubert McNally, Irish manager for RKO. The McNally family owned a former Astor in Dublin, which was a successful art house operation until the lease ran out some years ago.



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## Salzburg Music Fete Heads for New Records Despite Much Higher Prices

JOSEF ISRAELS II

Salzburg, Aug. 5.

The 1952 Salzburg Festival of Music and Drama opened, miraculously in good weather. First time in oldest inhabitant's memories that the Salzammergut's famous "ribbon rain" hasn't inundated the preem ceremonies.

The town, already swamped with some 12,000 U. S. Army personnel atop its normal 70,000 population is really jumping this year, the tourist crowd coming from every corner of Europe and Africa and the U. S. The fishtail Caddies, which had already started to be familiar symbols of outside folding money, are considerably topped this year by the Rolls Royces with Monaco, Egyptian and Turkish licenses and the custom-built autos which some British tourists seem able to afford despite tight currency restrictions.

Top festival events in the opera and concert category are SRO despite prices jacked up to as much as \$11 for single duets to preens like Richard Strauss' "Love of Danae," set for Aug. 16, and kick-off of "Marriage of Figaro," featuring the Met's George London of Los Angeles.

Top kaffe klatch material in restaurants and coffee houses where festival judgments are mostly formed by the visiting kunitlers from Vienna and Germany is about Fuertwangler's serious illness which removed him from the podium probably for entire season; George London's boff performance and public popularity and the Ernst Lothar-Helene Thimig feud, surrounding the former's restaging of the outdoor "Jedermann." This last is first serious revamping that the ancient morality play has received since Miss Thimig's late husband, Max Reinhardt, started it and the whole Salzburg Festival tradition with it in 1920.

As far as the show biz people are concerned, sides were chosen last year when the Festival management announced Lothar's appointment as director. A faction led by Frederick Torberg, U. S. citizen from Vienna who writes for the American-published "Wiener Kurier," has been sniping at Lothar's alleged "violation of the Reinhardt tradition" for months. Under pressure from Miss Thimig, most Austrian actors nixed offers to play in "Jedermann," with the results that Lothar had to cast it mostly with minor talent from Germany. Will Quadflieg, Munich picture actor, replaced Attila Horbiger in title role with almost unanimously good crux reaction, but loud turndowns from the Thimig faction. Miss Thimig withdrew from the role of "Faith," to be replaced by comparatively unknown German Antje Weisgerber, while plump, red-haired Lola Muhel takes the femme lead.

**Spotlight on Preem of "Danae"**  
In the opera department, spotlight is mainly on the "Danae" world preem. This is the second posthumous Strauss presentation. Last year's "Capriccio" had only mild success. But the music aficionados advance klatch on "Danae" is that it is a much stronger entry. The opening night "Figaro" was attended by long list of local and imported celebs, some also having participated in afternoon reception given by the Festival Committee.

This time U. S. authorities, under guidance of retiring High Commissioner Walter J. Donnelly, left the speechmaking to the local orators. Although opera duets requested formal dress, customers were everything from lederhosen to white tie, sport dresses to Dior numbers under pastel mink. Remainder of this year's opera lineup includes "Don Pasquale," "Magic Flute," and Verdi's "Otello," starring Chilean-American Ramon Vinay, Herbert Graf from the Met is staging the "Figaro" and "Otello" productions. Fuertwangler's batoning assignments have been taken over by Rudolf Moralt of the Vienna opera. Other stickmen are Kari Boehm, Clemens Krauss, Paul Hindemith, Rafael Kubelik, Mario Rossi and Victor de Sabata.

**'Jedermann' Top Dramatic Play**  
Except for the "Jedermann," which is more pageant than play, and likely again to be the one fes-

tival event to stay individually in the black, the dramatic entries won't interest the tourists. Goldoni's "The Liar" and the Nestroy class classical "Dream of Shell and Seed" are both on the obscure side, with the latter played in a dialect most German and Austrian patrons don't understand.

But for the mass of the Festival visitors, it's the fact of having been in Salzburg this month that counts. Lots of them don't even try for tickets and concentrate on the souvenir shops and writing postcards from a coffee-shop table. As usual its the Cafe Bazar, Tomaselli's ice cream place, and restaurants like the Powondra, the Hungarian style "Sonnenhof" and the ancient, Italian accented "Est, Est, Est" that draws the crowds for table-hopping, gossip-swapping and just plain staring.

Many visiting celebs in the artistic category live at nearby towns like St. Wolfgang, Strobl, St. Gilgen and Fuschl, and come to Salzburg only for the more important events and a few evenings of gab. Seen around are Robert Thoenen, Mrs. John Huston, Ernst Lothar, Ernst Marischka, Ernst Deutsch, Berthold Viertel, Greta Garbo, Virginia Hill, and Margaret Truman. Last-named is staying in the nearby villa of U. S. Ambassador to Canada Stanley Woodward and seriously lapping up the music and sightseeing. By mid-August when the important preems are out of the way, the smart set mostly pulls out and leaves Salzburg to the swarms of visiting peasants who persist until festivals end.

### Only One Shabby Casino

Town has one shabby gambling casino, on a third floor, operated by a state concession and featuring two roulette wheels and one baccarat table. Bets run from 10 schilling (30c) minimum to 5,000 schilling limit (about \$2,000), but its unusual to see a bet of over \$200. House dealers converse in French and wear tux, but customers are mostly of Leventine cast, talking in Slavic tongues and German, wearing sport shirts, lederhosen and anything else that comes to mind. House has toyed with idea of a weekend crap table to cater to U. S. soldier trade, but city authorities think the Americans might not like it.

Chances are that total festival results, in number of visitors and cash left behind, will be equal to or higher than last year. But the level of beefs will certainly be higher. Austria, with inflation creeping in, is no longer sensationally cheap as in past years, and Salzburg hotel and eating house proprietors, with just a month for the annual cleanup, are mercilessly jacking up prices. A better class double room with bath costs \$7-\$10 a day plus another 30% in taxes. A good meal with wine will come to \$3. Sounds cheap in N. Y. or Paris, but its darily high for this spot.

## O'BRIEN LAUDS ABPC ON ITS ACHIEVEMENTS

London, Aug. 5.

Tribute from the leader of the majority of the corporation's 14,000 employees was a feature of the jubilee stockholders meeting of Associated British Picture Corp. last Thursday (31). It came from Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical and Kine Employees, who congratulated the directors on the achievements of the past 25 years.

The organization, said O'Brien, was started modestly in 1926 by the late John Maxwell with a capital of around \$1,000,000 but had grown consistently to reach its present position, with capital assets now of nearly \$59,000,000.

Acknowledging the tribute, Sir Philip Warton, the corporation's prexy, reminded O'Brien that the future of his company depended on the prosperity of the industry. He thanked the Labor leader for his continued efforts in Parliament and with the government to bring about some relief in the incidence of admission tax. In the last year, this duty, together with the Eady levy, has cost the corporation over \$22,000,000.

## Irish Bandmen Seek Pay Tilt to \$48 Per Man Dublin, July 29.

Band musicians at Irish terperies want a pay hike of \$30 over their current rates which range around \$48 a man. Demand comes from Federation of Irish Musicians which so far has won its hassles with owners. It was successful on the employment of a local band if an imported name band is being used and the clause which prevents immigrants from moving into Irish bands soon after their arrival here.

However, the owners are voicing opposition this time. They say biz is not so good, and that removal of tax on terperies has not bridged the gap on upped operating costs.

## U.S. Pix Dominate Madrid 1st-Runs

Madrid, July 29.

Reports from distributors and exhibitors indicate average to good biz at the 70 cinemas in this capital city, extraordinary for this time of the year. Changeable weather including cold, heat and rain, have aided the film boxoffice. As usual Hollywood pix dominate the field. Of 20 first-runs, which give two shows a days, 14 have U. S. product. Apart from various small cinemas showing only newsreels and documentaries there are 45 other film houses, some seating 1,000 to 1,500, with continuous run shows. Of these 27 exhibit American fare, and in 10 others, Hollywood pix share the bill as the first feature. French, Italian and Spanish pix dominate the other cinemas.

Yank pix, no matter how old, are sure of a public and are often reissued here and in the provinces repeatedly. An importation permit for an American feature is very expensive (sometimes costing about \$20,000) and that pix from other countries can be imported for a tenth of that amount. But distibs are cautious about importing them since they figure them as dubious grossers.

That future biz prospects are rated good is shown by the fact that Paramount has decided to re-establish its own distribution in Spain. General manager in charge is Richard P. Edelstein, new agencies being opened in Madrid, Barcelona, Bilbao, Valencia and Sevilla. The first films to be distributed this fall will be "Samson and Delilah" and "Detective Story."

While the Madrid government is still undecided about full application of the U. S.-Spanish agreement about the import of American pictures, it has decided to help foreign producers and artists to work in Spain. Linda Darnell and Robert Cummings are due here soon to work on "Conquest and Desire." This will be the fourth film in production in this country with American or other foreign stars, directors and technicians.

## BERLIN FILM UNION PROTESTS VS. 'QUEEN'

Berlin, July 29.

Verband de Filmschaffenden, Berlin's film trade union, protested against the showing of United Artists' "African Queen" at the forthcoming semi-official film festival in Heidelberg (U. S. Zone of Germany). The Union charged the film had anti-German tendencies and requested the festival committee to withdraw the pic.

"African Queen" was previously shown at the International Film Festival in Locarno and German film scribes were irked over the alleged anti-German tendencies. The union declared this film could exercise a damaging effect in relations between Germany and foreign nations, and stated it is contradictory to fact in portraying German colonial soldiers of the first World War as henchmen.

### Brit. Actor Authors 1st Play

Edinburgh, July 29.

Hubert Gregg, British actor, producer and songwriter, has written his first play, "We're Having Company." He's negotiating for its production.

Gregg has authored novels. He has the lead currently in a touring company of "To Dorothy a Son," now at Lyceum here.

## 2 British Producer Groups Join To Fight Drive Vs. 2d-Feature Quota

London, July 29.

### Gabber's College in Mex Promised by Aleman

Mexico City, Aug. 5.

The first Pan-American radio announcers convention here, July 27-30, attended exclusively by Latin Americans, including Argentina and Venezuela, won from President Miguel Aleman the promise to found a gabbers college at the National University. Meet was opened by Agustin Garcia Lopez, Secretary of Communications and Public Works, as the president's personal rep. President Aleman later received the announcers at his official home. The conclave aimed to unify Pan-American gabbers and elevate the moral and cultural tone of radio in Pan-American countries.

Mexico asked, via a resolution, for the establishment, with government aid (in each country at the meet), of a home colony for radio and TV workers.

## Aldrich Agrees to Head Salute-to-Italian-Films Week in N.Y., Oct. 6-12

Rome, July 29.

Eitel Monaco, president of ANICA, and head of Italian Films Export, has announced here that Winthrop P. Aldrich, president of Chase National Bank, has accepted the honorary chairmanship of the sponsoring committee of Salute-to-Italian-Films week, to be held in New York Oct. 6-12. The Salute week is being organized by leaders of American cultural, educational and social life as a gesture to the post war role of Italian films, and recognition of their contribution to better Italo-American understanding.

Seven new Italian films will be presented in a New York theatre each night as gala preems. One is likely to be "The Golden Carriage," Jean Renoir's work, starring Anna Magnani.

Other government and film heads who will attend the session are Giulio Andreotti, Undersecretary of State; Nicola De Pirre, first assistant and head of the film department of the Italian government; E. Monaco; Italo Gemini, president of AGIS, film distribution department, and Dr. Renato Gualino, Italian Producers' prexy and head of Lux Films.

It is possible that representative film stars also may make personal appearances in N. Y. Plans are being negotiated for a big luncheon at the 21 Club, with all the food being sent by air from Italy.

## Mex Cinema Boxoffice Shows Sharp Upbeat

Mexico City, July 29.

Cinema trade here is on the upbeat, according to the city treasury department. It reports an average weekly combined gross of about \$250,000 for the 127 operating cinemas. This yields the department about \$47,300 weekly from taxes, on a sliding scale on gross.

Film theatre biz here has climbed importantly of late because the showing of Mexican and foreign pix that really clicked, the department claims.

Top moneymaking local cinemas during the first half of this year were the Cine Roble, newest of the deluxe film theatres, which grossed \$404,000, and the Cine Alameda, gross of which was \$289,000.

### W. Berlin's TV Test

Berlin, July 29.

More than 120 restaurants and ice cream parlors in West Berlin have been equipped with TV sets which will receive the television program of the North West German Radio Station during a 14-day test. The Helwott factor, which produces the Nora sets, launched the demonstration which won official okay in order to give the public a substitute for the cancelled Radio & Television Exhibition.

Daily transmissions included broadcasts from the Olympic Games in Helsinki.

The two British organizations repping producers have joined forces to challenge an exhibitor campaign against the second-feature quota. Theatre owners launched their agitation a week ago by circulating every member of Parliament with a pamphlet listing the available supporting product in the last quota year, accompanied by the comments of official reviewers.

The pamphlet, which reached MPS on the day of the recent House of Commons adjournment debate on quota default, explains that exhibs have the choice of booking films the public will not pay to see or running the risk of a prosecution. The situation, in their opinion, can only be relieved by the restoration of distributors' quota or by the introduction of a scale of reliefs on similar lines to that in operation on first feature quota.

Exception to the exhib manifesto has been taken by a joint committee of the British Film Producers Assn. and the Assn. of Specialized Film Producers, which claims it is inaccurate and misleading in many respects. Consequently, it is urging the two executives to take steps "to correct the false impression which might be created by the pamphlet in the minds of the public and MPs."

Request for action will be considered by the BFFA executive at its next meeting in London.

## Pix Studio Strike In Mex Settled

Mexico City, Aug. 5.

Film industry has surcease until next July 31 from what threatened to be a crippling blow, the strike of the technical and manual workers locals of the Picture Production Workers Union (STPC). It had demanded a 75% pay increase and other costly economic benefits from the Churubusco-Azteca, Tepeyac and San Angel Inn studios here.

Peace was assured via a pact signed for the studios by Cesar Santos Galindo, the Churubusco-Azteca manager, and for the laborites by Felipe Palomino, the locals' sec. gen. The union accepted a 5% pay raise, but won such concessions as more paid days off, every birthday of each worker, Good Friday, holidays like Xmas and 25 days' vacation yearly for workers of more than 15 years service. The workers also were given 60c for transportation to and from studios when working after 11 p. m. Dispute involved 1,500 laborites.

Studios are now normal, and several pic suspended pending the outcome of the dispute are now rolling.

The 1,500 pic extras, who threw in with these other STPC members, threatening a sympathy strike if the techs and manual help walked out, decided to privately ask producers for a minimum daily pay of \$5.78 and some other benefits. Their minimum now is \$2.31.

## Comedie-Francaise Ends Highly Successful Year

Paris, Aug. 5.

The Salle Richelieu house of the Comedie-Francaise shuttered July 31 until Sept. 1 following her Left Bank sister house, The Salle Luxembourg which closed July 14. Recent presentation of new plays and addition of new actors have given the houses more appeal.

This year the Comedie-Francaise (both houses) gave 850 performances in 11 months. Top play was Jules Romain's "Donogoo," which got 70 performances. Next was Moliere's "The Bourgeois Gentleman," and third best, with over 60 showings, was the Georges Feydeau farce, "The Dindon."

Present director of the Comedie-Francaise is Pierre-Aime Touchard, whose six year leadership runs out April 6, 1953. His regime has been marked with the usual rows and laurels. Some opposed his lifting the barriers for young film people and his choice of plays.





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## Finn Showmen

Continued from page 1

scaled at seven bucks a copy. The rest of the house went from \$1.50-\$3.50.

But as far as the Finnish government was concerned, the games were what the French call *un succès d'estime*. The critics loved it but nobody, or anyway hardly any foreigners bearing hard currency, came. The Finnish government, which is still paying Russia reparations for the war of 1939, had looked for an influx of at least 50,000 tourists heavily laden with travellers checks and stiff dough. The merchants were waiting with open arms for the innocents from abroad with bushels of loot. The government in order to make it enticing for foreigners declared a two-week moratorium on its currency restrictions and upped the price of the dollar from the normal 231 Finnish marks to the dollar to 250, thereby putting it on a parity with the French franc. A black market where one can get 400 does exist in Helsinki, but it's a lot more sub rosa than in Paris.

Practically every decent hotel in Helsinki was requisitioned by the Organizing Committee. The one and only strictly modern hotel, the Vaakuna, was taken over for the international Olympic brass. The Kaemp housed the European press, while the Carlton lodged most of the sportsasters.

The Finnish people were told that all sorts of VIPs and movie stars would be present. With the exception of the Duke of Edinburgh, who jetted over to see his pal Bannister lose the mile, no big shots showed. Bob Hope, who had been anticipated, never got here. The Finns had high hopes of seeing Gregory Peck, not only because of his Hollywood fame but also because he has a Finnish wife, but he had not made his appearance as of July 29.

### Got Their Homes Ready

But more important, the Finns were told to get their homes ready to rent to 50,000 "Olympic guests." They went out and bought beds and bedding, furniture and other household accessories. A great many made arrangements to leave for the north country and abroad. Instead of the anticipated 50,000 visitors, the Committee claims that only 20,000 showed. More realistic nose-counting put the "Olympic guests" at 13,000. There was no bonanza for the storekeepers. Visitors found the quality of the merchandise poor and over-priced.

The U. S. newshawks, admitting that organization was, in general, far superior to that of the London games in 1948, had justifiable beefs. The cable and telephone facilities were woefully inadequate. Helsinki, a city of 400,000, wouldn't handle the millions of words that went all over Europe and around the world, through its postoffice. The bottleneck came from Helsinki to Stockholm. A phone call to New York took 24 hours, to Paris, four hours (if you were lucky). You couldn't count on wires to New York getting through. Most NY-ayem paper reporters were blowing their first editions even with a seven-hour jump in time. Those who had Paris bureaus were phoning their stuff to Paree and then getting many paragraphs lopped off because the operator would arbitrarily announce "time is up."

Apart from the Games themselves Helsinki afforded very little nocturnal entertainment, either popular or longhair. A few theatres were showing American pictures, none too new. Many were playing Russian films. The one theatre operating, the Svenska, was playing Moliere's "The Miser" in Swedish, which, next to Finnish, is the language most spoken in the country. The opera gave a desultory performance of Tchaikovsky's "Aurora's Wedding" with what must be called a third-rate ballet troupe. There had been a highly successful Sibelius Music Festival in June. The date was chosen because it was felt that the 87-year-old national hero would not be able to cope with the circus that the sponsors felt Helsinki would become during the Games. Greta Keller, Viennese-American chanteuse, gave four highly successful and well-attended concerts, three in Helsinki and one in the provinces.

For nitery addicts there was little to keep them up late, except possibly the midnight sun. It got

light by three ayem on those days it didn't rain. Most of the spots were working on a strictly-for-the-duration-of-the-Games schedule. By far the best eatery is the Kalas-tajatorpa restaurant located on a breathtakingly beautiful island about six miles from town. For the rest the bite spots are dreary, most featuring at least one acrobatic turn. The three best visited were the Brande Casino (no gambling), the Saunas Club and the Kosher. The latter is a quasi-nightclub in an office building a floor below the Finnish-Jewish Businessmen's Assn. The main attraction, apart from pastrami of dubious vintage, is a singing-choir of six Stockholm policemen taking their vacation in Helsinki for the Games. It was fun but hardly worth a notice in VARIETY's New Acts department because, as of Aug. 5, the boys will be pounding beats again.

Possibly the worst feature of Helsinki's extra-stadium life is that the cafe, bistro, saloon or grog shop does not exist. The brass footfall does not exist. If you want a drink you sit at a table and must order food. This is true for all of Scandinavia. Bottled stuff can be bought only at government-controlled shops and then only on ration. Foreigners were permitted to buy in limited quantities upon presentation of their passports. The press, radio and officialdom wore badges which got them free rides on buses and tram cars, priority into restaurants and all the liquor they could pay for.

For the best entertainment, and incidentally for its tremendous propaganda value, one is forced to hand the palm to the Reds. Culturally they never missed a trick. They brought in three troupes, each a dilly in its own right and each one better than the other. The first was the Tittleseu (Roumanian) mixed choral and instrumental group of some 90 people. The second was the Czechoslovak chorus of 100 voices led by Anton Furiksic. But it remained for the Igor Moisejevin ballet troupe doing folk dances at the Alppia outdoor park, to really smash home. All Americans, and there were plenty, who saw the troupe from Leningrad, were unanimous in the opinion that while the Russki troupe may have lacked Sandler's Wells' polish, as an organization it is one of the finest.

But if one were to name the highlight of all the entertainment of it all, there could be no other name than that of the Czech, Emil Zapotek. Corse Payton at his best would never have been a close competitor.

## Rackmil Paid

Continued from page 3

berg, who shifted over to chairmanship of the U board when Rackmil moved into the presidency, received \$79,500 last year. There was no indication as to whether or not Blumberg has undergone a salary adjustment in his new post, although he'll continue active in U's affairs.

Blumberg, who sold his stock holdings in U to Rackmil, was under a five-year employment pact that went into effect Jan. 1, 1951. In addition to \$1,500 a week and expenses, it provided payment of \$1,000 a week for five years commencing Jan. 1, 1956, for his services in a non-exclusive advisory capacity. That was in consideration of the salary reduction he took in 1949, when the company was suffering financial difficulties.

Rackmil planned to the Coast Monday (4) for a series of top-echelon studio confabs that will start next Monday (11). Alfred E. Daff, exec v.p., files out over the weekend to join in the talks. Blumberg is already at the studio.

Others attending the sessions on general policy and production matters will be William Goetz, production chief; Edward Muhl, v.p. and g.m. of the studio; David Lipton, v.p. in charge of advertising and publicity, and studio departmental execs.

Rackmil was feted last Friday (1) by his associates at Decca, being handed a scroll. In giving part of his time to Universal, he'll, of course, have to devote less attention to Decca's affairs, which explains the Decca salary "adjustment."

## Sees H'wood Meeting Challenge of Television With Better Product

"While he views television as a 'real challenge,' director David Miller feels Hollywood will be very successful with that challenge, for the quality of its films will improve. Already, he added, through TV's competition poorer product has been weeded out.

Moreover, Miller contends, theatres won't entirely be done away with. "For the peak of emotional satisfaction doesn't come at home," he said, "it stems from audience participation, and that's only to be found in big theatres."

In line with the practices of independent producers in giving top players pieces of their films, Miller predicts that the majors ultimately will have to join this trend and make partners of artists. By such a step costs can be cut and better films can be produced on smaller budgets.

Miller, who directed "Sudden Fear" for RKO release, rolls his first independent production in France next spring. Tentatively titled "The Paris Story," the film is to be built around some 20 teenagers of as many nationalities. They'd all be violinists, dancers, pianists, etc.

Picture would be a cooperative venture, with everyone connected with it having an interest. Distribution deal, Miller said, would be worked out upon completion of the film. He arrived in New York last week to assist in ballying "Fear" and leaves for the Coast via Texas, where he'll aid in the polio drive there.

## Licensing Controls

Continued from page 5

effort on the part of its more energetic and persuasive advocates. Few traders believe the plan, as it works out, will be a cure-all. But it's generally accepted that the only way to cut down on the lawsuits and internal bickering is via arbitration.

Theatre men have been adamant in their demand for restraints on bidding, inferring that this type of business conduct indiscriminately is being resorted to by the film companies to obtain big rental coin.

The expected controls will be in the form of a definite dividing line separating instances where bids may be instituted from situations where the bids will be tabu. It's presumed that the theatre men, who have been against bidding altogether, are insisting that the bids may be allowable only where the distributors have no other way to sell their pix on a competitive basis and without risk of antitrust suits.

On the other hand, under the controls being projected, the distributors will refrain from instituting bids simply as a matter of policy for certain pix, it's said. In other words, the companies will negotiate the sale of their product where there is no exhibit request to bid and the bids can be avoided in an equitable manner.

### Disclosing Bid Terms

Also looming as a possible switch under the sought-after arbitration system is the matter of disclosing the rental terms offered by exhibs in their bids. So far, the winning bid for a pic has been kept a secret. This may be revised so that in some cases, following the award of a film in a bidding situation, the terms accepted by the distrib may be made open to public view.

All controls on, and changes in, bidding procedures, of course, will be contingent on the acceptability of the overall arbitration system which is to be proposed. If this is scuttled the departures from the bidding system will go down with it.

Repping the exhibs at the arbitration sessions were Wilbur Snaper and Abram F. Myers, Allied States Assn.; Herman M. Levy and S. H. Fabian, Theatre Owners of America, and Emanuel Frisch, Metropolitan Motion Picture Theatres Assn. For the distributors: William F. Rodgers, Metro; Adolph Schmel, Universal; Al Lichtman, 20th-Fox; Abe Montague, Columbia, and Robert W. Perkins, Warners.

The legal committee appointed comprises Levy, Myers, Perkins and Schmel.

## Inside Stuff—Pictures

"Televising Old Films," comprehensive study of the legal questions about performers and property-holders' rights in old celluloid which Herbert T. Silverberg wrote for the Virginia Law Review, is being translated into French and Italian for distribution to legal eagles in those countries. The article, first full treatment of the controversial subject matter, has stirred interest among United Nations staffers concerned with cultural and copyright problems.

Basic question tackled by Silverberg, w. k. film attorney, is, "May motion pictures intended for theatrical exhibition be telecast without express consent of the performers?" After going through the economics and practical background of the problem, as well as reviewing the pertinent legal precedents and theories, Silverberg concludes: "Where a producer owns the motion picture and TV rights to a literary property and produces a motion picture based thereon and employs the services of actors, such producer may copyright the completed motion picture containing the services of such actors, and the proprietor may license the broadcast thereof by TV without the consent of the performer, unless there is an express provision to the contrary in the employment contract between the producer and the performer."

Silverberg adds that further judicial thought may create a new concept, that "the product of an artist's labor is a thing of economic value, and that its use in a new and additional medium warrants additional compensation. However, in the present state of the law, the actor must look for his protection to his contract, legislation or collective bargaining."

Magnum Photos, Inc., which provides top U. S. mags with photo features from nine countries where the outfit has lensmen correspondents, has set up a new unit to provide still coverage for producers on location abroad. Division is being headed by Robert Capa and Sam Shaw, and is designed to save the producers the expense of taking cameramen abroad to take the stills or risk seeking out competent local talent. It's understood that the United Artists ad-pub department influenced the new arrangement as a means of facilitating still coverage for indie producers on that distrib's roster. But UA will not be a party to any deal between a film-maker and a Magnum rep.

Plan calls for Magnum to assign one still man to a production, to operate exclusively at the direction of the producer or unit publicity director and to originate photo ideas himself. Basic minimum fee of \$3,000 for seven weeks will be charged and beyond that period the cost is \$100 per day, to be paid in U. S. dollars to the Magnum office in New York. Living expenses are listed at \$15 per day in local currency unless the photographer is housed with the production company and shares a joint commissary.

Following distribution in the U. S. last week of an elaborate book by the Italian film industry tracing its patterns from 1945 to 1951, French film-makers came up this week with a brochure on the entire history of the French cinema from 1895 to the present. It has been issued by Unifrance Films, a government-sponsored promotional agency.

Much less lush than the Italian book—indicative of the hard times the French industry has been experiencing in comparison with relatively flourishing days the Italians have been having—the 30-page Unifrance publication divides the history of its cinema into six epochs. Each of these is described by a French screenwriter: Georges Sadoul, "Origin and Birth of the Cinema"; Maurice Bessy, "The Celluloid Age"; Rene Jeanne, "The Great Era of the Silent Screen"; G. Charensol, "The Coming of Talking Pictures"; "Roger Regent, 1940-1944—The Cinema of Strius," and P. M. Arlaud, "The French Cinema Since Liberation."

Anti-television policy maintained by Hollywood's major studios was broken down last week when Ray Maypole and his KITT crew were permitted to make a "remote" telecast on the Columbia lot. TV picture showed the studio's western street and other permanent sets, with the cooperation of Columbia's plant superintendent, Denver Harmon. And only a few weeks ago Maypole was refused permission to televise a news story on a fire at Warners.

## IA To Fight Tax, Suit

Continued from page 7

either by using our influence for legislative enactment or aiding in acquainting the public that movies are better than ever," Walsh declared.

"I'm sure we can cope with TV and other threats, if management as well as labor does its part. I'm glad that management is waking up, too."

Walsh sounded the convention's keynote that "film exhibition must endure and will live with television and we'll do everything within our means to help it to do so." At the same time, however, he pointed out, this does not mean the Alliance will be unfriendly toward television, "which now is providing many jobs for our members and in which the entertainment field will seek more employment and do more organizing."

### Books Balanced

While job losses to members from theatre closings should not be minimized, and more such losses impend, rapidly expanding employment in television has balanced the books so far, the convention learned.

More than 1,200 delegates here for the five-day sessions heard reports on the state of film exhibition from such speakers as Eric Johnston, MPAA president; Col. H. A. Cole, National Allied States Tax committee chairman; C. W. Perrine, United Paramount Theatres vice-president here, and Benjie Berger, North Central Allied States director.

Speakers painted both bright and dark pictures. While optimistic about exhibition's future, they agreed certain relief for exhibitors is essential immediately.

Taxes, and especially admission taxes, and rising costs were em-

phasized by Johnston as two principal reasons for the sorry plight in which many exhibitors find themselves and which have forced many theatres to close. Pleading for organized labor "to get energetically and wholeheartedly behind the expertly managed COMPO campaign to repeal the 20% Federal admission tax and state and local admission taxes" and to help in reducing waste, he presented figures to bear out his contention that no time must be lost in obtaining favorable congressional action.

obtain the admission tax repeal and combat the Government suit designed to make films available for television. Both expressed confidence in exhibition's future.

"I ask projectionists particularly to be a guide to other union members, friends and acquaintances in calling their attention to worthy pictures," said Perrine. "Let this movement be carried down to the grass roots."

Perrine specified other factors, in addition to television, responsible for slumping theatre attendance and declared that television, instead of sounding exhibition's death knell, may turn out to be its biggest boon.

## Kaye Eyes 'Mabel'

Hollywood, Aug. 5.

Danny Kaye is mulling an offer to star in "Mabel and Me" at 20th-Fox. Comedian said he would like to do the pic, but can't until later in the year because of his forthcoming vaude show which opens Sept. 6 at the Curran Theatre, San Francisco.

Vaude troupe may be brought to Los Angeles later, probably at the Philharmonic Auditorium.

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# Defunct FC Would Settle Its Claims Vs. Indies for 114G

Claims that the defunct Film Classics, Inc., has against various indie producing firms would be settled for \$114,024, it was disclosed last week by FC assignee Irving Kaufman through formal notice to FC creditors. Latter are directed to show cause by Aug. 14 before N. Y. Supreme Court Justice Thomas L. J. Corcoran why an order should not be granted authorizing Kaufman to proceed with the settlements.

Biggest adjustment that Kaufman plans is compromise of his claim against Sigmund Neufeld Productions, Inc., and Sigmund Neufeld Pictures, Inc., for \$90,000. Neufeld turned out "Miraculous Journey," "Money Madness" and "State Department—File 649" for FC release in 1948 and '49. The \$90,000 is subject to certain deductions, payable out of earnings of the three films.

Another \$8,000 would come through compromise of Kaufman's claim against Laurel Films, Inc., producer of the 1949 FC release, "C-Man." Emerald Productions, Inc., producer of the Sally Forrest-Keefe Brasselle starrer, "Not Wanted," would kick in \$7,500. A claim against Agay Productions, Inc. (Max Alexander) would be dropped upon Agay's payment of \$3,116. Agay made a Tom Neal starrer, "Amazon Quest."

Balance of the \$114,633 would be contributed by Goldridge, Inc. (David M. Pelham-John Shepdrige-Robert Goelitz, Jr.), International Productions, Inc., and Expert Pictures Corp. Goldridge, producers of the film, "Rapture," are down for \$2,900; International, which made "Women in the Night," will turn over \$608, while Expert will pay \$2,000 in connection with its picture, "Good Time Girl."

# GERALD DEMANDS SWG SET ITS OWN LOYALTY BD

Hollywood, Aug. 5. For the second time in less than a month Barney Gerard threatened to resign from the Screen Writers Guild unless that group comes out flatfooted against Communism. His first letter, dated July 16, was unanswered.

"The Guild," Gerard said, "should establish its own loyalty board and weed out the Communists. We must make certain that our organization doesn't cast any reflection on the industry."

Richard Murphy, a member of the executive board, explained that the board turned down the MPIC loyalty board proposal on instructions from a majority of its members. An answer to Gerard's letter, he said, will be made in due time.

# Loew's Victor in Defense Vs. 'Harvey Girls' Suit

Kansas City, Aug. 5. A plagiarism suit pending against Loew's, Inc., since 1950 ended in favor of the defendant in an opinion handed down last Thursday (31) by Judge Richard M. Duncan in U. S. District Court. The suit was brought by Clifford Funkhouser, a trainman with the Missouri-Kansas-Texas Railroad, and formerly with the Santa Fe, who charged that his story about the Santa Fe and the Harvey girls was pirated by the film company for the Metro picture, "The Harvey Girls."

Funkhouser claimed \$2,000,000 in damages, but in a 44-page opinion Judge Duncan ruled there was no infringement by the film on the story written by Funkhouser. The decision indicated extensive research by Judge Duncan, who said, "It is reasonable to assume any story of the Harvey girls, the Harvey system or of the Santa Fe would necessarily have many parallels and many similar characters." He ruled there is little similarity between the plaintiff's story and that of the pic, except for locale, principal characters and others that ordinarily go to make up a romantic story of the old west.

About 500,000 words went into the court records. It was tried in two separate sessions of the court and then taken under advisement by Judge Duncan last November. Funkhouser now is located in Parsons, Kans.

# Schwartz Inducted As

## N.Y. Sup. Ct. Justice

Friends in the film industry, plus civic leaders and members of the state and city judiciary and bar attended the induction of Arthur H. Schwartz as New York Supreme Court Justice in N. Y. County Courthouse last Thursday (31).

Schwartz, who had been associated for 18 years with the law firm of Schwartz & Frohlich, active in film industry legal affairs, was appointed by Gov. Dewey to fill the vacancy caused by the death of Justice Bernard L. Shientag. He handled Gov. Dewey's campaign. Incidentally he is no relation to Charles Schwartz of the firm name.

# MONO PAYS THESPS 8G FOR PIX SOLD TO TV

Hollywood, Aug. 5. Monogram made its first payment, amounting to more than \$8,000, to actors who appeared in five films made after Aug. 1, 1948, and recently sold to TV Pictures as "Murder in the Air," "The Rainmaker," "Tuna Clipper," "The Big Night" and "Feathered Serpent." Studio's dealt with the Screen Actors Guild in the sale of pix to television covers about 70 productions. Each actor will collect 15% of his original salary if the film is sold for \$20,000 or more, and 12½% if it brings in less than \$20,000.

# Parker Gets MGM's 1st Non-Exclusive Contract

Hollywood, Aug. 5. For the first time in its history Metro signed a player—Eleanor Parker—to a long-term contract on a non-exclusive basis. Other studios have been handing out such pacts for some time but Metro has been a holdout until now. If the non-exclusive trend continues, it will mean a heavy slash in the Culver City payroll.

First job for Miss Parker under the new agreement will be "One More Time," starting late this month, with Armand Deutsch producing and George Cukor directing.

# Legion of Decency Puts

## Rap Into Hope-Russell Pic

National Legion of Decency last week placed Paramount's Bob Hope-Jane Russell-Roy Rogers starrer, "Son of Paleface," in its Class B (Morally Objectionable in Part for All) bracket. Reason for this, says the Legion, is the film's "suggestive costuming, dialog and situations."

Catholic reviewing organization also has "condemned" the French import, "The Strollers." Discina International release was criticized for "this picture in the story it tells seriously offends Christian and traditional standards of morality and decency."

# Trust Testimony

Continued from page 3

likelihood is seen of Resnick recommending approval of the KTLA renewal and the UPT-ABC merger.

Beyond that immediate effect, however, is the all-important request for channels for theatre tele. Hearings on these will not be before an examiner, but before the Commission itself, and industry lawyers have frankly had trepidations on FCC members putting company prexies and other execs through long cross-examination on ancient antitrust charges.

With those now out of the way, the industry case can be completely reshaped. Instead of answering charges, the Hollywood and New York execs can concentrate on the positive side, impressing the FCC with their plans to use any channels granted for the greatest good of the greatest portion of the public.

Beyond that, there will undoubtedly be later efforts of major producers and circuits to obtain licenses for television stations and channels for other purposes. Each time they would be subjected to protracted examination on long-past offenses, which might seriously jeopardize their chances of getting the facilities they desire. Last week's precedent-breaking ruling by the FCC has eliminated that danger factor.

# Foreign Income

Continued from page 3

taining cooperation from the U. S. State Dept. and the Embassy in Indonesia on a sticky problem of exchange rates. Americans are accepting the coin as result of agreement by the Indonesians to return to the rate of 12.8 rupees to \$1 instead of the 19 that they had tried to allocate.

Only thing that has Yank film men worried regarding the possibility of beating last year's returns from abroad is devaluation by France. This wouldn't have much effect as far as their coin in Paris is concerned, but they are fearful that it would lead to a chain reaction, as did the British devaluation several years ago. Almost every important country in the world followed the British lead, taking a tremendous nick out of American pic company balances.

Success of the Yanks in getting their coin thawed in Britain, either by direct remittance or by use for production and other purposes, has contributed extensively to this year's good showing abroad. It is expected that about \$26,000,000 will be obtained from conversion of London balances, representing almost \$4,000,000 more than in '51.

Basically responsible for the improvement in returns from overseas is the fact that Hollywood pix are building greater and greater world audiences. Income in local currencies has been building each year since the war.

Secondary is the problem of getting the earnings converted to dollars in New York—the real payoff. That problem has been helped in part, of course, by American government largesse in giving dollar assistance to foreign countries for defense purposes. Availability of this money is eventually reflected in a balance-of-payments situation for the various nations and so they are able to be more lenient in allowing pic companies to withdraw their coin.

# Film-Legion Execs

Continued from page 3

were turned over to the studios and the suspect workers given a chance to clear themselves.

Next week's session, it is understood, will be for the purposes of a report by O'Neill on the Legion's findings as result of study of letters submitted by those on the lists. Reportedly, only about 20 or 30 of the original group have failed to send in explanatory letters or were not cleared because their explanations of presence of their names in connection with subversive activities were found wanting.

Actor Ward Bond, who has been active in the anti-Communist fight in Hollywood, was east most of the past week. He huddled with O'Neill and made two trips to Otis, Mass., for confabs with vacationing columnist George Sokolsky. Bond and Sokolsky have been working with the Legion on the Hollywood matter. Bond planed back to the Coast Monday (4) night.

# Wolfberg-Skouras

Continued from page 7

the article and the rest of us here had to sit and take it. The bankers saw it. The movie-going public saw it. It was public relations at its worst.

"There is simply no rhyme or reason behind such public announcements. We have all heard from Mr. Skouras before. He has long since become a self-appointed prophet of doom. It is a doom which he has worked hard to create. His double-billing of top A pictures on the west coast has probably caused more harm than television. His backing of a move to get daylight saving time cost his company thousands and thousands of dollars in daily revenues."

Wolfberg said he wondered how anyone can so talk of catastrophe when so doing means his company's stock is a "lost cause." He concludes with the statement that for every theatre closed there have been one or two new ones built, bringing the total of U. S. houses to a new high.

# Amusement Stock Quotations

For the Week Ending Tuesday (5)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
<b>N. Y. Stock Exchange</b>					
ABC.....	51	9½	8½	9½	— 58
CBS, "A".....	35	36	34½	35¾	+ 138
CBS, "B".....	16	36	34¾	36	+ 134
Col. Pic.....	11	12½	12¼	12¾	— 34
Decca.....	53	8½	8¼	8½	+ 14
Eastman Kodak.....	158	45½	44½	45½	+ 34
Loew's.....	147	12½	12¼	12½	+ 14
Paramount.....	160	23½	22½	23	— 16
Philco.....	97	33½	32½	32¾	+ 14
Radio.....	196	26½	26½	26½	— 16
RKO Pictures.....	130	4	3¾	4	— 16
RKO Theatres.....	125	3¾	3¾	3¾	— 16
Republic.....	18	3¾	3¾	3¾	— 16
Rep., pfd.....	11	9¾	9¾	9¾	— 16
20th-Fox.....	96	15½	15	15½	— 14
Un. Par. Th.....	86	14	13¾	14	— 14
Univ.....	37	12½	11½	12	— 14
Univ. pfd.....	3	64	63	63	— 2
Warner Bros.....	52	12½	12¼	12½	+ 14
Zenith.....	31	79	76½	77½	+ 12
<b>N. Y. Curb Exchange</b>					
Du Mont.....	60	15¾	15¼	15½	— 14
Monogram.....	64	3	2¾	3	— 14
Technicolor.....	14	21½	21¼	21¾	— 36
<b>Over-the-Counter Securities</b>					
Cinecolor.....				Bid Ask	
Cinecolor.....				1 1½	— 16
Chesapeake Industries (Pathe).....				3¾ 4¼	
U. A. Theatres.....				4½ 5¼	
Walt Disney.....				7¾ 8½	+ 16

(Quotations furnished by Dreyfus & Co.)

# Click Pix Boost B.O.

Continued from page 3

couraging by the trade. One is that it's been established that the amount of revenue which a single pic can chalk up at the b.o. is as great, if not greater, than even in the peak war and postwar years. "Ivanhoe," which is now in scattered Loew's situations, in a few cases is outdrawing "Quo Vadis."

"Ivanhoe" is also current at New York's Radio City Music Hall and here the b.o. performance is without precedent. The new Metro epic concludes its first week tonight (Wed.) with a probable take of \$176,000, a new all-time record for a non-holiday frame.

Paramount's "Greatest Show on Earth," torrid coin collector on its pre-release run, is still strictly blue-chip in its regular playoff. Loew's circuit run in Gotham gave Par distribution rentals amounting to \$500,000. Great biz.

United Paramount's more than 650 theatres across the country now are reaching, or are within a tiny fraction of, the level of income at this time last year. This is said particularly encouraging for the reason that most of the successful films are only in early release, consequently a number of UPT spots still are playing off lesser-calibre June releases.

In the N. Y. area alone, the b.o. intake at indie theatres for the entire month of July was up 11% over July last year, according to a survey conducted by the Independent Theatre Owner Assn. Harry Brandt, prez of the unit, said prospects for a continuing upbeat are good.

Second heartening factor is that some pix which draw pan reviews still are generating b.o. fireworks. It's being demonstrated that despite the crix nix a provocative personality in the cast or some production gimmick and an astute campaign can still lure the public. 20th-Fox is doing such a job with "Don't Bother to Knock," Marilyn Monroe starrer. Columbia's "Affair in Trinidad," Rita Hayworth's newest, is slam-bang on opening, helping itself to \$43,000 in its initial week at the Victoria, N. Y., a record at regular b.o. scales, and is going over in smash style in Chicago and San Francisco.

Another in the nobody-likes-it-but-the-public category is "Island of Desire," United Artists release starring Linda Darnell. Film has played a small number of dates and these have been surprisingly strong, topping "African Queen" in a couple of spots. Film concluded a first week at the Metropolitan, Brooklyn, with a take of \$25,000, which is highly unusual for the spot.

Incidentally, UA has two new pix moving into circulation at this time which are drawing big, a departure from the policy of spacing its standout money-makers over a relatively long period. Along with "Desire" is Stanley Kramer's "High Noon," Gary Cooper starrer,

which copied rave notices in various keys, is doing great biz all over. Original intention was to release "Noon" earlier but the Kramer organization was wary of possible competition from the TV and radio coverage of the political conventions in Chicago.

One pic from out of the past is among the sizzlers on today's market. It's RKO's reissue of "King Kong," which is scoring sensational income in many dates.

# Midwest Upswing

Minneapolis, Aug. 5. Industry leaders here are noting a boxoffice upswing in many situations. M. A. Levy, 20th-Fox district manager, attributes it in part, in exchange centers under his supervision, to a revival of old-fashioned "corny" showmanship that embraces all sorts of gimmicks. Gains have been up to 25%, and in some instances as high as 50, he says.

Levy points out that the improvement has resulted in the reopening of the long-dark 1,800-seat St. Louis Theatre. In St. Louis, he asserts, good results have been realized by first-run houses through the use of "Beat the Heat" cartoons and "Know Your Movies" quiz programs in newspapers. Television trailers also have helped in several cities, according to Levy.

# Truman-Arnall

Continued from page 5

by he gave only a limited amount of time.

His pact with SIMPP prior to this had given him \$40,000 a year in salary and expenses, in addition to allowing him freedom to maintain his own Atlanta law practice and other activities. With the hard times for the indies, Arnall voluntarily accepted an arrangement by which he gave a minimum of three days a month, plus whatever other time was required.

With something of a resurgence in indie production now taking place, there's a possibility that following Arnall's return to SIMPP, a membership drive may take place to build funds for again putting the Society on a fully-active basis.

Arnall had been intending to take sufficient time from his Government post in the past month or so to go to the Coast for huddles with the SIMPP membership. He's been so tied up, however, with price hassles growing out of the steel strike that he hasn't had time. He's still hoping to make the trip.

Arnall's talk with the President should prove interesting, aside from determining whether he'll remain in his OPS job beyond this month. Notoriously outspoken, he has indicated publicly his disagreement with policies of his Government superiors that have permitted prices to rise to peak proportions.

## Pascal Sees Entente Of Pictures and Tele; Pix Manpower 'Dated'

Film industry and television, instead of remaining bitter adversaries, will effect a rapprochement that will benefit both, according to veteran producer Gabriel Pascal. In New York last week for distribution confabs with RKO on his recently completed "Androcles and the Lion," he stressed that "we cannot hold up the changeover to TV... for it's a coming great medium."

"A big percentage of exhibitors will change professions," believes Pascal. "Nothing can save many of them. But I don't think it will destroy our industry. It will emerge much superior and will look for new ways and techniques that TV will offer it." Calling the metamorphosis a beneficial one, he predicts that the industry will be "bigger than ever" within two or three years.

Moreover, says Pascal, about 50% of the industry's manpower is "dated." Having a new medium and young people associated with it as new blood, he feels that Hollywood will then have the courage to experiment, especially since TV needs a more concentrated form of scenario and production. In his view, existing motion picture techniques are obsolete when aimed toward TV and every frame will now have to be calculated.

With his "Androcles and the Lion" now in the can, Pascal will do a film version of Shaw's "Devil's Disciple" next. It's scheduled to roll on the RKO lot in October, with possibly either Rex Harrison or Marlon Brando as cast toppers. Producer will furnish his own financing, and distribution likely will be through RKO, although the deal hasn't been inked as yet.

Also on Pascal's film-making agenda is "The Life of Ghandi" and a musical version of Shaw's "Pygmalion." "Ghandi" would go before the cameras in India next spring while no date has been set for "Pygmalion." In any event, the musical would follow a Broadway production of the Shaw play which the producer is readying for this season in association with the Theatre Guild.

## Ritchey Returning From Europe After Survey

Norton V. Ritchey, prez of Monogram International Corp., is scheduled to return to New York next Tuesday (12) on the Liberte after a six-week survey of the continental market. He left the U. S. June 11 in company with Mono-Allied Artists head Steve Brody and veepee Harold Mirisch to participate in story conferences with Associated British Pictures Corp. Latter firm has a joint production program with Mono-AA.

Brody and Mirisch returned July 7, but Ritchey remained abroad to check on the company's European distribution. Meantime, it's expected that the Mono foreign chief will confer with Kenjiro Natushita, of Elga Haiku, a top Japanese distributor, upon his arrival in N. Y. Natushita, whose company handles AA product in Nippon, left for the Coast Friday (1) after several days in Gotham, but he's due back next week.

## Lie Detector

Continued from page 7

plaintiffs' inference that at the time Steffes, was given his area first-run "there was an understanding between him and the distributors relating to the disposition of that pending litigation and that the run was given to the Paradise in order to eliminate Steffes' threat to the established run-clearance-admission system concertedly set up by the distributors," Loevinger declares in his latest communication to the court.

Lebedoff alone took the lie detector test covering disputed testimony. This was after the defense in a brief had charged him with giving perjured testimony. It also was after the defense had refused to permit the test also to be taken by its own chief witness, W. H. Workman, Metro branch manager, whose testimony was entirely at variance with Lebedoff's. According to affidavits filed with the court, Lebedoff passed the test with flying colors.

Torrison's brief and attached affidavits, filed in answer to the lie detector test documents, show that a conversation between Roeder and Lebedoff, regarding the deprivation of the Lebedoff's first-run, in the present suit's basis, could not have taken place in the fall of 1934, as Lebedoff's lie detector test's approved testimony asserted. The reason was that Roeder had been transferred from Minneapolis to San Francisco in early January, 1934.

Enlarging on this point, Torrison in his brief declared that "if Lebedoff did submit to the alleged test, the lie detector machine wasn't functioning, the operator was incompetent, or Martin Lebedoff is one of those individuals who themselves do not perceive the distinction between true and false."

## WB's Backlog

Continued from page 7

was listed at \$17,572,000 and Government bonds at \$2,317,000 for a total of \$19,889,000.

### Earnings Upbeat

Earnings statement showed some upbeat. Corporation reported earnings of \$1 per share for the nine months ending May 31, compared with 86c per share for the corresponding period of 1951. Lesser number of shares outstanding—4,950,600 at the end of the new period vs. 6,684,700 last year—accounted for the per-share climb in the face of a drop in net.

WB earned in the new period \$4,958,000, including \$1,091,000 from sale of capital assets, after provisions of \$5,100,000 for Federal income taxes and \$400,000 for contingent liabilities. In the '51 period, the profit was \$5,808,000, including \$482,000 in cap gains, after provisions of \$5,800,000 for taxes and \$500,000 for contingent liabilities. These liabilities for the most part are antitrust suits against WB and other films outfits filed by exhibs.

WB's gross business for the nine months, including film rentals, theatre admissions, etc., reached \$84,309,000, compared with \$84,870,000 in the '51 period. Consideration here is that the company had a lesser number of theatres in the new period in accordance with its trust suit divestiture program.

## Tax Cut

Continued from page 7

survey of indie ops in Gotham experienced an 11% boost in business in July over the same month in 1951.

Harry Brandt, ITOA prexy, commented: "It must be that people are no longer glued to their TV screens. They are escaping the hypnosis induced by the novelty of the medium and are coming back to the theatre for quality entertainment. Audiences like what they see, and we expect to keep them coming back by presenting a continuous flow of superior motion picture programs."

From the start, the industry has been confronted with the problem of how to avoid the downbeat public relations which would be created with reports of dismal b.o. conditions, and at the same time convey that tax relief is an economic must.

## High Ct. Verdict Doesn't Bar City Censor Right, Pasadena Solon Rules

Pasadena, Aug. 5.

Recent Supreme Court decision did not constitute a blank reversal of the right to censor films, city attorney Frank Kastlian ruled in upholding the ban by Pasadena's two women censors of four pic booked by the Colorado Theatre, Pasadena.

Manager A. J. O'Keefe, who is trying to make the theatre an art house, appealed the ban, contending the Supreme Court decision was a victory for a free screen. Kastlian declared the ruling only prevented censorship on religious grounds, but did not restrict the right to censor "lewd, lascivious, immoral films." The majority of theatres in Pasadena observed the ban on "Pepe Le Moko," "Rashomon," "La Ronde" and "Manon."

## 'Miracle' in Buffalo To Smash Business

"The Miracle" this past week had its first opening outside of New York City since the recent Supreme Court decision reversing the ban of New York State censors. Preem at the Mercury, Buffalo, scored smash biz. There were no pickets or other disturbances.

The Anna Magnani-starrer, directed by Roberto Rossellini, recently completed a continuation of its run at the Paris, N. Y., that was broken off almost 18 months previously by the revocation of the censor seal. It had been heavily picketed during its initial stand by Catholic groups, following Cardinal Spellman's denunciation of it as blasphemous.

Recent Paris showing, like that in Buffalo, was devoid of pickets, apparently indicating the Church's decision not to demonstrate counter to a Supreme Court decision. Buffalo has a large Catholic population.

## Toledo Judge

Continued from page 4

July 18 for exhibiting the reel in his Westwood Theatre here.

Judge won't even find a bathing beaut in the Fox-Movietone release. Similar to the seal-less Universal reel shown in Cleveland and the Metro footage in Cincinnati, the reel Wiley will see contains scenes of the Republican convention, a new Navy dirigible, slum clearance in Norfolk, Va., U. S. sailors visiting in England and some sports shots.

Judge Wiley, who has taken a great personal interest in the case, has already been provided at his own request with copies of the U. S. Supreme Court decisions in the "Miracle" and "Pinky" cases in preparation for Friday's hearing.

Smith will be defended by local attorneys, who will endeavor to get the case as rapidly as possible moved to the top court in Ohio in the industry's effort to have the newsreel pre-censorship outlawed on the basis of the Supreme Court decisions. It is hoped that this will be the stepping-stone to having blue-pencilling of features also nixed in Ohio and then throughout the country.

Manning (Tim) Claggett, of the MPA, and Robert Wile, of the ITOA, are due here Thursday in preparation for the hearing. Claggett will come from New York to ITOA sq in Columbus and motor here with Wile.

## 'Miracle'

Continued from page 4

a willingness to cooperate and it was felt unlikely that police would take action against the Tribune.

Chi has local censorship by the police department, which previously had twice refused "The Miracle" its okay on the basis of Illinois' anti-defamation statute. Police said the pic ridiculed people who believed in Catholicism. Nix was handed down despite the U. S. Supreme Court decision on "The Miracle," which upheld films' right to Constitution protections of freedom of speech and press.

Meyerding told VARIETY that Mayor Martin Kennelly refused to discuss the subject with him, saying he would "go along" with the censor's decision.

## Govt. 16m Suit

Continued from page 5

of any real burdens or injunctions and yet far less costly than litigation, he added.

As for the intimation that the defendants themselves spirited the Department into taking action, it's said that this is absurd for the reason that the gains from pix to TV would be far less than the losses in theatre income.

### When TV Can Afford To Pay

Apart from such other considerations as the value of old pix for reissue and remakes, still another angle is that the film companies will sell to TV when TV can afford to pay. Barney Balaban, Paramount prez, recently stated this before the Federal Communications Commission. And telecasters themselves admit they don't have coin anywhere near the amounts which standard exhibition yields. Thus, it's asked, why would the companies, who doubtless would want to sell to TV when there's a sufficient payoff, ask to be compelled to sell at this time when an insufficient amount of revenue would be involved?

Meanwhile, exhib. associations which have squawked to the D. of J. about the suit, have received replies from Newell A. Clapp, acting Assistant Attorney General. (The protests were filed with Attorney General James P. McGranery).

Said Clapp: "We are cognizant of the problems confronting exhibitors as a result of the development of television. If the defendants are found to have violated the Sherman Act, we shall give solicited attention to those problems in considering what action is to be taken to prevent and restrain a continuation of defendants' activities."

"Please be assured that the objective of this suit is not to deprive theatres of an opportunity to exhibit motion pictures at a profit, nor do we think that the relief we ask for in the suit is reasonably subject to such an interpretation. We particularly call your attention to the language in the prayer of the complaint... recognizing the desirability of continuing 'reasonable clearance periods between runs of a particular motion picture in a theatre and exhibitions (including telecasts) of the same motion picture on 16m film'."

### Harry Brandt's Reply

Having received this answer, Harry Brandt, president of the Independent Theatre Owners Assn., N. Y. continued the correspondence with Clapp via another letter asserting that the D. of J. is not cognizant of the problems facing exhibs. Compulsion to license films to the TV-ers, said Brandt, "will in effect be a more tragic error than the court-sponsored system of competitive bidding which was later discredited by the Supreme Court but nevertheless

continues to work severe hardships on the innocent bystanders and alleged beneficiaries of the suit—the independent exhibitors." Brandt was referring to the D. of J. monopoly suit against the eight principal film outfits.

Brandt added: "It appears to us that this is not a suit to protect 16m exhibition for shut-ins, hospitals, churches, the armed forces and other groups. Although they are being serviced, their inclusion makes good 'window dressing.' The real beneficiaries of this suit are the fly-by-night itinerant film merchants and the television interests. We are firmly convinced that this suit would have been brought for the release of 35m prints to TV even if these companies (the defendants) didn't have 16m departments. At least, it would have been a more, honest approach."

## Todd's 'Venice'

Continued from page 4

the subject of transmitting a legit show directly from its point of origin into big-screen video theatres, it's been revealed that Todd huddled with Nathan L. Halpern, Theatre Network TV prexy, sometime ago on the project but Halpern turned it down on the assumption that it would not make for good theatre TV. Si H. Fabian, prexy of the circuit bearing his name, and a group of other exhibs, including United Paramount Theatres execs, inked to Jones Beach several weeks ago to watch the Todd production in person and apparently thought enough of it for theatre TV to map out the test.

Those opposed to the idea believe that the existing video cameras are not capable yet of doing justice to a show presented on a large stage, since the cameras do not have lenses wide enough to encompass all the onstage action. It's their belief that entertainment shows for theatre TV should be staged specifically for the medium, just as programs are staged for regular broadcast video. In line with that, the DuMont production crew has already ascertained that it will be forced to set up separate lighting at Jones Beach to deliver a good picture for Thursday night.

Which theatres would carry the show, if the test proves successful, remains to be seen, of course. If Todd bans the N. Y. houses, Fabian also has theatres with big-screen equipment in Albany and Richmond. UPT has equipped houses in both Detroit and Chicago and, of course, those houses in Baltimore, Philadelphia and Washington, as well as other parts of the country which have carried the fights produced by TNT, would also be available.

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## Clips From Film Row

### NEW YORK

Jacques Kopfsstein, veepee of Astor Pictures and Atlantic Television, train d to Chicago over the weekend to attend the National Audio-Visual Assn. convention.

William W. Howard, RKO Theatres v.p., put Jerry Shinbach, RKO Midwest division manager, in charge of RKO Theatres in Ohio. Joseph Alexander remains as city manager in Cincinnati. At the same time, RKO Theatres in Omaha, Kansas City and Denver have been added to the Harry Weiss Minneapolis-Iowa division.

### CHICAGO

Oakley, Bartelstein house, filed suit against the majors and Bala-ban & Katz, claiming it is forced to bid against the B&K Biltmore for second outlying run. Equity suit asks for day-and-date playing without bidding.

Paramount's request for fair and equitable rentals from the Towne Theatre, Milwaukee, was settled out of court last week with the house getting "Jumping Jacks" starting Aug. 1. Reported that the settlement is first out-of-court action house has made since winning anti-trust suit in 1950.

"Merry Widow" was snagged by the Palace starting Aug. 23. Irving Mack reelected president of the Filmack Trailer Corp. Alliance Theatres is opening its fourth drive-in at Pascoe, Wash.

### DALLAS

The Commerce Drive-In, being built here by A. W. Lilly, is expected to be completed soon. It will have capacity for 300 autos.

Stacy Keach, producer of the "Tales of the Texas Rangers," is visiting Austin to get new material for future shows. With him are the show's writer, Chuck Israel, and Capt. Manuel Gonsulvas, technical consultant for show. Keach a former RKO talent scout, got the idea for the series while on a talent trip to Dallas.

Low Bray, district manager for the Interstate Theatre circuit, with headquarters in Harlingen, Texas, has resigned, effective Aug. 14. On that date Bray will take over operation of five houses in the Rio Grande valley which he has purchased. Theatres include the Queen, McAllen; Strand, Harlingen; the Ritz and Gem, Weslaco, and the State, Mercedes.

### ST. LOUIS

Frank X. Reller, Wentzville, Mo., exhibit is wearing a "I Like Francis" lapel button as a takeoff on political buttons and also to hypo "Francis Goes to West Point" now at his house.

Annual powwow of Motion Picture Theatre Owners Assn. of St. Louis, eastern Missouri and southern Illinois in St. Louis will be held Oct. 6-7 instead of Sept. 29-30 as previously announced.

Edward B. Arthur, general manager of Fanchon & Marco here, is chairman of a committee raising funds for a Pat Byrne Memorial. Byrne, Illinois salesman for RKO, was killed in an auto accident near Pinckneyville, Ill., July 14.

Marvin Beck shuttered his King Bee, a St. Louis indie nabe, for the summer.

J. E. DeSilva, formerly a manager for the Fox Midwest Circuit, appointed city manager for Schine Theatre Circuit in Albany, N.Y.

### KANSAS CITY

Terrace Drive-In opened in Lees Summit, Mo., July 31. The 300-car ozoner is operated by Jam, Inc.

Commonwealth Amus. Corp. took over operation of the Pawnee Drive-In, North Platte, Neb., Aug. 1. Circuit recently purchased the ozoner from Walter Smith. Darrell Maness is in charge, moving to western Nebraska from Columbia, Mo.; replaced there by Daryl Bradley.

Commonwealth's Crest Drive-In at Joplin, Mo., opens Aug. 7. It is a 500-car ozoner. Doyle Mourey is city manager in charge.

Fox Midwest circuit has moved Pete Pekarek from the Brookside to be city manager at Centralia, Ill., succeeded at the house here by Krueger Dillender, formerly of the Rockhill. Lyle Brown comes from Springfield, Mo., to handle the Rockhill.

United Film Service received recognition from National Safety Council for special work it has been carrying on in producing a series of screen playlets. UFS was one of three K.C. organizations to receive an award in the honors list

recently announced by the safety council. It is the only organization in the film industry to be so honored.

Jackson County Board of Equalization last week cut tax valuations on two downtown houses of the Fox Midwest circuit, but rejected applications for tax adjustments on the circuit's other houses in operation. Orpheum, downtown deluxer now closed, was previously valued at \$275,000 and changed to \$200,000. Esquire had been pegged at \$60,350 and is now down to \$50,350.

Controversy over the right to build a drive-in on the eastern edge of the city limits was won by the Winoko Corp. last Friday (1) when a majority of city councilmen informally approved a long-debated proposal. Winoko will build and operate the ozoner on a site located on an easterly route to Independence, Mo.

### BOSTON

Karl Fasick, Loew's Theatres tubthumper, elected prez of Maryland U's Alumni Assn. of New England.

Tony Harris, up from N.Y. to give Universal's exploiter, John McGrall, an assist in setting up campaigns for "Francis Goes to West Point," "Has Anybody Seen My Gal?" and "World in His Arms."

Phil Bloomberg has closed the Plaza in Salem for the summer.

Tom Duane, formerly Lopert rep here, joined the local UP exchange.

Ted Fleisher and Robert Sternberg, co-chairman of Variety Club's Golf Tournament, have completed arrangements for affair at Pinebrook Country Club Aug. 5.

Local No. 182 IATSE prez Joe Nuzzolo, Sr., business agent Walter Diehl and delegates Bernard J. Lynch and Joseph Caplan drove to Minneapolis to attend national convention of that organization.

James O'Loughlin, for past three years manager of Warners' Port Theatre, Newburyport, resigned to become Juvenile Probation officer for Essex County. Bob Howell, of circuit's Regal, Hartford, succeeded him as manager of Port.

### MINNEAPOLIS

Bennie Berger's determination to continue to operate a local Loop first-run is signified by his purchase of the shuttered Astor building and announcement that he will remodel house and move over the policy of his adjacent Gopher to it if unable to renew a satisfactory lease on the latter.

Charlie Bell, Columbia exploiter, here to do tub thumping for "Affair in Trinidad," set for Minneapolis and St. Paul Orpheums day-date.

Installation of a dual policy in one of its Twin Cities neighborhood houses for the first time does not mean that Minnesota Amus. Co. is going to twin bills generally, according to Harry B. French, the circuit's president, who says he still favors single features.

Deal for current "High Noon" (UA) as State here called for minimum two-week run.

New \$75,000 drive-in being opened at Pierre, S. D., this week by Peterson circuit.

### DENVER

Carl Lind, Paramount salesman at Salt Lake City, moved to Denver for a few weeks, covering New Mexico area. Par is still short a salesman, having named no successor to Steve Ward, who resigned recently.

Stan Strauss, Rialto manager, resigned to become a film salesman for RKO, succeeding George (Scotty) Allan, who bought a motel.

Robert Hill, Columbia branch manager, out for a few weeks after an operation.

Clarence Olson resigned as branch manager at Paramount; Jim Ricketts, head booker, goes in as temporary manager.

### PITTSBURGH

Lease on 300-seat theatre at new Greater Pittsburgh Airport awarded to Francis L. Milton, local accountant. Deal calls for monthly rental of \$500 or an annual rental of 17% on gross income up to \$50,000 and 18% on everything over that. There were 16 bidders for the house.

George Tice resigned his sales post with Columbia, effective next week. Tice, a Film Row vet here, headed local exchange for a short time, resuming salesman's job when Jack Judd was upped to branch manager.

Thomas Zalmes, owner of Penn in West Tarentum, back on job

after flying to Greece for visit with his aged parents in Thessalonika.

Guyana Drive-In Co., a Branchland, W. Va., ozoner, granted a charter by secretary of state. Incorporators are Ercel Midkiff, Audra Opal Midkiff and Thomas E. Brown.

Alfred Rich, manager of Datto-la Theatre in New Kensington for several years, resigned to join the Aluminum Co. of America, there.

Hazelwood Theatre closed, and manager Dave Haddburg has switched to the nearby Grand, which just reopened. Both houses are owned by Mike Shapiro.

UA sent Joe Erlich in from N. Y. to exploit "High Noon" and "Island of Desire."

### 'Desire' Rousing \$10,000, Indpls; 'Jacks' 13G, 2d

Indianapolis, Aug. 5. "Jumping Jacks," in second week at Indiana, still is tops of local first-runs, with another fat gross in view. Whole first-run setup is perking up some. "Lure of Wilderness" at Circle looms okay while "Island of Desire" at Loew's is rated fairly nice.

#### Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Lure of Wilderness" (20th) and "Train of Events" (Indie). Oke \$9,000. Last week, "Diplomatic Courier" (20th) and "To Shores of Tripoli" (20th) (reissues), \$8,000.

Indiana (C-D) (3,200; 50-76)—"Jumping Jacks" (Par) (2d wk). Solid \$13,000 on top of great \$22,500 opener in year's biggest week here.

Loew's (Loew's) (2,427; 50-76)—"Island of Desire" (UA) and "Captivity City" (UA). Nice \$10,000. Last week, "Walk East on Beacon" (Col) and "The Brigand" (Col), \$8,500.

Lyric (C-D) (1,600; 50-76)—"Tulsa" (UA) and "Red River" (UA) (reissues). Good \$5,500. Last week, "Scarlet Angel" (U) and "Border Saddlemates" (Rep), \$5,000.

### DENVER

(Continued from page 8)

"One Big Affair" (UA), big \$19,000.

Esquire (Fox) (742; 50-85)—"Will Rogers" (WB) and "Confidence Girl" (UA). Nice \$3,000. Last week, "Francis To West Point" (U) and "Big Affair" (UA), big \$4,000.

Orpheum (RKO) (2,600; 50-85)—"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Big \$15,000. Last week, "Robin Hood" (RKO) (2d wk), \$7,500.

Paramount (Wolfgang) (2,200; 50-85)—"Wait Till Sun Shines Nellie" (20th) and "Captivity City" (UA). Fine \$13,000. Last week, "Working Way Through College" (WB), good \$11,500.

Tabor (Fox) (1,967; 50-85)—"Models, Inc." (Indie) and "Kid Monk Baroni" (Realtar), day-date with Tabor. Thin \$5,000. Last week, "Fighter" (UA) and "Red Planet Mars" (UA), fine \$9,000.

Vogue (Pike) (600; 60-85)—"Laughter in Paradise" (Indie). Fair, \$2,000. Last week, "Penny-whistle Blues" (Indie), same.

Webber (Fox) (750; 50-85)—"Models, Inc." (Indie) and "Kid Monk Baroni" (Realtar). Lean \$2,500. Last week, "Fighter" (UA) and "Red Planet Mars" (UA). Fine \$4,500.

### GOLDENSON IMPRESSED BY BRITISH, ITALO PROD.

British and Italian film-makers are lensing new product with an eye toward the mass American market, according to United Paramount Theatres prexy Leonard Goldenson, who returned to New York Monday (4) after a month's vacation abroad. "They've made real progress," he said, and opined that it's quite possible that the UPT circuit might book such pix.

In visiting London, Rome and Paris, Goldenson said that business of film theatres appeared to be much the same as in the U. S. Although there's no television there to speak of, he added, attendance hadn't been too brisk until a recent pickup at the b.o.

Back from a periodic survey of the continental market, Paramount International prez George Welner reflected the distributor's point of view in describing overseas business as "very good." He toured England, France, Belgium and Germany, among other countries.

## Picture Grosses

### PITTSBURGH

(Continued from page 8)

better: Last week, great \$13,500, biggest at house since "Born Yesterday" (Col), a year ago last March.

Penn (Loew's) (3,300; 50-85)—"Lovely Look At" (M-G) (2d wk). Holding at \$11,000, and moves to smaller Ritz. Last week, trim, \$14,500.

Squirrel Hill (WB) (800; 50-85)—"Run for Your Money" (U). Old Alec Guinness' pic not doing so well. Not more than \$2,000, just about what "Narrow Margin" (RKO) did in its third week.

Stanley (WB) (3,800; 50-85)—"Will Rogers" (WB). Should be doing better, since the notices were fine, but only mild \$10,500 looms. Last week, "Jumping Jacks" (Far) (2d wk), fast \$10,000.

Warner (WB) (2,000; 50-85)—"Robin Hood" (RKO-Disney) (2d wk). Still has plenty of stuff left and heading for \$6,500. Should stick again. Last week, great \$9,500.

### 'Lovely' Lusty \$26,000, Mont'; 'Lydia' Fair 12G

Montreal, Aug. 5. "Lovely to Look At" at Loew's is pacing all newcomers this week without too much competition. "Lydia Bailey" looks okay at the Palace but general trend is slow with all deluxers in summer dol-drams.

#### Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Lydia Bailey" (20th). Fair \$12,000. Last week, "Girl in White" (M-G), \$14,000.

Capitol (C.T.) (2,412; 34-60)—"Kangaroo" (20th). Oke \$11,500. Last week, "Deadline-U.S.A." (20th) (2d wk), \$11,000.

Princess (C.T.) (2,131; 34-60)—"Outcasts Poker Flat" (20th). Light \$8,000. Last week, "Scarlet Angel" (U), \$11,000.

Loew's (C.T.) (2,855; 40-65)—"Lovely Look At" (M-G). Sock \$28,000. Last week, "Scaramouche" (M-G) (2d wk), solid \$17,000.

Imperial (C.T.) (1,839; 34-60)—"Brave Warrior" (Col) and "Red Snow" (Col). Good \$8,000. Last week, "Denver Rio Grande" (Par) and "Corporal Dolan AWOL" (Mono), \$6,000.

Orpheum (C.T.) (1,048; 34-60)—"Without Warning" (UA) and "Tale of Five Women" (UA). Oke \$7,000. Last week, "New Mexico" (UA) and "Taming of Dorothy" (UA), same.

### SEATTLE

(Continued from page 9)

"Robin Hood" (RKO) (2d wk), oke \$6,700.

Liberty (Hamrick) (1,650; 65-90)—"Woman of North Country" (Rep) and "I Dream of Jeanie" (Rep). NSG \$5,000. Last week, "Duel at Silver City" (U) and "Pirate Submarine" (Lip), nice \$6,900.

Orpheum (Hamrick) (2,599; 65-90)—"Will Rogers" (WB). Barely okay \$8,500, and below hopes. Last week, "Francis To West Point" (WB), (2d wk), good \$6,700.

Muslie Hall (Hamrick) (2,282; 65-90)—"Scaramouche" (M-G). Great \$12,000 or near. Last week, "Working Way College" (WB) (2d wk), \$5,300.

Palomar (Sterling) (1,350; 45-70)—"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Swell \$7,000, playing day-date with Roosevelt. Last week, "When in Rome" (M-G) plus stage show, mild \$6,000 at \$1 top.

Paramount (Evergreen) (3,039; 65-90)—"High Noon" (UA) and "Without Warning" (UA). Big \$15,000 or near. Last week, "Diplomatic Courier" (20th) and "Maytime in Mayfair" (FF) (2d wk), \$4,300.

### Italo Prods.

Continued from page 3

to follow this format but these shape up as having basic appeal for strictly Italian-speaking audiences.

Davis, who is prez of Arthur Davis Associates, acquired U. S. distribution rights to 12 new French and Italian pictures. List is topped by "Buon Giorno, Elefante!" (Hello, Elephant!), which stars Vittorio De Sica with Sabu and Maria Mercader. A Rizzoli-De Sica production, it was directed by Gianni Franciolini.

### 'Noon' High \$12,000 In Mpls.; 'Robin' Fat 14G, 'Lovely' Okay 6G in 2d

Minneapolis, Aug. 5. Such staunch entries as "Robin Hood" and "High Noon" are putting life into the wilting loop biz. Their grosses, stacking up big, bring a measure of cheer to local scene. The only other more or less important newcomers, "Just Across Street" and "Actors and Sin," aren't cutting too wide a swath. The pair of holdovers, "Lovely to Look At" and "Encore," are doing nicely in their second weeks.

#### Estimates for This Week

Century (Par) (1,600; 50-76)—"Actors and Sin" (UA). Slow \$3,000. Last week, "Diplomatic Courier" (20th) (2d wk), nice \$4,000.

Gopher (Berger) (1,000; 50-76)—"Just Across Street" (U). Okay \$4,000 or close. Last week, "Cairo Road" (Indie), \$3,400.

Lyric (Par) (1,000; 50-76)—"Gloria Alley" (M-G) and "Leave To Marines" (Lip). Leslie Caron name not enough for first feature. Lean \$3,000. Last week, "Red River" (UA) and "Tulsa" (UA), (reissues), \$4,500.

Radio City (Par) (4,000; 50-76)—"Lovely Look At" (M-G) (2d wk). Okay \$6,000. Last week, good \$11,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Robin Hood" (RKO-Disney). Raves for this Disney pic. Boosted kiddies' admission pushing up takings. Archery contest onstage opening night brought some in. Big \$14,000 looms. Last week, "Captain Pirate" (Col) and "Montana Territory" (Col), \$5,000.

RKO-Pan (RKO) (1,600; 40-76)—"Stolen Car" (Lip) and "Sleeping City" (U) (2d run). "City" substituted for "French Peep Show" when police closed down on latter after three days. "Peep Show," a filmed burlesque performance dargly advertised, got house off to fast start, but latter 4 days are nil. Sluggish \$3,500. Last week, "Francis Goes to West Point" (U) (2d wk), nice \$4,000.

State (Par) (2,300; 50-76)—"High Noon" (UA). Acclaim on all sides stimulating gate. Sock \$12,000 or near. Last week, "Woman of North Country" (Rep), \$7,800.

World (Mann) (400; 85-120)—"Encore" (Par) (2d wk). Okay \$2,500. Last week, \$3,800.

### 'Noon' Leads Port., Hotsy \$15,000; 'Kong' Sock 10G

Portland, Ore., Aug. 5. "High Noon" is heading for smashing total at the Liberty this week despite lack of air-conditioning in the house. Paramount is doing some hot badly for "King Kong" and it is paying off with a sock total. "Will Rogers Story" is only okay in two houses. All other first-runs have holdovers. Biz generally is perking this round.

#### Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Pat and Mike" (M-G) and "Gloria Alley" (M-G) (3d wk). Fine \$6,500. Last week, \$9,000.

Guild (Parker) (400; 65-90)—"Actors and Sin" (UA) and "Obsessed" (UA). Snappy \$2,500. Last week, on reissues.

Liberty (Hamrick) (1,850; 65-90)—"High Noon" (UA) and "Lady Says No" (UA). Torrid \$15,000 or better. Last week, "Red River" (UA) and "Tulsa" (UA) (reissues), \$7,500.

Mayfair (Parker) (1,500; 65-90)—"We're Not Married" (20th) and "Rodeo" (Mono) (m.o.). Good \$5,600. Last week, "The Fighter" (UA) and "Red Planet Mars" (UA), \$4,600.

Oriental (Evergreen) (2,000; 65-90)—"Will Rogers" (WB) and "Rose of Cimarron" (20th). day-date with Orpheum. Okay \$3,500. Last week, "We're Not Married" (20th) and "Rodeo" (Mono), \$2,800.

Orpheum (Evergreen) (1,750; 65-90)—"Will Rogers" (WB) and "Rose of Cimarron" (20th). Oke \$7,500. Last week, "Cripple Creek" (Col) and "Capt. Pirate" (Col), \$6,200.

Paramount (Evergreen) (3,400; 65-90)—"King Kong" (RKO) and "The Leopard Man" (RKO) (reissues). Sock \$10,000 or close. Last week, "We're Not Married" (20th) and "Rodeo" (Mono), \$6,600.

United Artists (Parker) (890; 65-90)—"Lovely to Look At" (M-G) (2d wk). Nice \$7,000. Last week, sock \$10,000.



# BRITISH PLAN VIDPIX INVASION

## Consolidated, Jerry Fairbanks Join To Form Major Telepix Distrib Unit

Consolidated TV Sales, indie vidfilm syndication outfit, has joined with Jerry Fairbanks, Inc., pioneer vidfilm organization, to create one of the largest sales-distribution firms in the business. Under the deal, Consolidated takes over distribution of all Fairbanks films, and will also continue with those indie packages which it has handled heretofore.

Reorganization gives Consolidated fully-staffed offices in seven key cities, including N. Y., Chicago, Philadelphia, Cincinnati, Dallas, Atlanta and Los Angeles. Among the packages which Consolidated will now handle are "All-American Football Game of the Week," produced by Sportsvision, and the Fairbanks catalog, including "Front Page Detective," "Hollywood Theatre," "Ringside with the Rascals," "Public Prosecutor," "Crusader Rabbit" and "Speaking of Animals."

Consolidated is associated with the L. A. Times. Fairbanks is an indie organization, which formerly distributed through NBC-TV.

## Kellogg Spread For 'Superman'

Kellogg's cereal is putting the "Superman" vidpix series on 16 markets on a spot basis, starting in the Sept. 15-Oct. 15 period.

It's understood that a new product will be plugged and that more markets will be added as distribution expands. This is the second tele feature Kellogg has on a station-by-station basis. First is "Wild Bill Hickok," which started on a few markets and worked its way up to its present list of 49 markets.

Kellogg had backed the radio edition of "Superman" for some years. The agency is Leo Burnett.

## Ziv Package Gets 1st Web (CBS) Spread Via Jergens Drama Series

Jergen's Lotion, which has been absent from radio since it bowed off the Walter Winchell show via ABC several seasons back, is returning with a new half-hour dramatic series on CBS Radio this fall. Sponsor has bought the Thursday night at 9 slot on CBS, for a weekly show titled "Jergens Hollywood Theatre."

Show is packaged by the Fred-eric W. Ziv Co. While it will be taped in advance, similar to other Ziv radio properties, it will play on a regular network basis. It's believed to be the first Ziv package to get a network, rather than a spot, deal in that way.

## JACK DREES TO HEAD SPORTSVISION IN CHI

Chicago, Aug. 5. Jack Drees is checking out as radio-TV director of Arlington and Washington race tracks at the end of the current season to head up the Midwest office of Sportsvision, Inc., sports TV firmery. Drees also is stepping up his freelance radio-TV sportscasting, bowing this week with a nightly show on WENR-TV.

With three half-hour gridiron series set for this fall, Sportsvision will turn out some 500,000 feet of film for spot and/or net booking. Firm has signed with NBC-TV to produce a 13-week package featuring golfer Ben Hogan. Going again this season for Phillips Petroleum is a series of 13 half-hour films built around Big 10 and Big 7 football games. Reels will be spotted on midwest and southwest stations. Also on the docket is a "National Game of the Week" package which has been sold to Consolidated TV sales.

Drees will do the narration on the grid films.

## Filmmakers Eyes Telepix

Hollywood, Aug. 5.

Idea of producing telepix in Europe is being mulled by Ida Lupino and Collier Young, co-owners of the indie company, Filmmakers. Outfit has two more films to make under its releasing pact with RKO.

After that there is a prospect of moving overseas to take advantage of lower production costs. Telefilms can be made over there on a budget of about \$15,000.

## Miller Hi-Life MOT Bankrolling For 45 Markets

WJZ-TV, N. Y., key of ABC-TV, has bought the new "March of Time" tele series, starting in October and probably going into the 9:30-10 p. m. slot. Miller Hi-Life is bankrolling the show in 45 markets, but N. Y. isn't on the Miller list. As a result the vidpix series was available for the Gotham area.

It's expected that ABC-TV's o-and-o outlets in San Francisco and Detroit will be given the nod by Miller. ABC-TV or its o-and-o stations have beamed three previous MOT-produced series: "Crusade in Europe," which was screened on the web and then syndicated; "March of Time Through the Years," and "Crusade in the Pacific," which was bought by the chain for its five o-and-o stations.

Shooting schedule for the latest "MOT," which is a television of the series that played in theatres and of the quondam radio series, will be four weeks ahead of the playdate. Sked was adopted to keep the pix up to date. Fred Feldkamp is supervising the production, with Westbrook Van Voorhis narrating.

## JOAN BLONDELL SETS OWN VIDPIX VENTURE

Chicago, Aug. 5.

Joan Blondell will make her move into the vidpix field when she winds up her current summer theatre assignments. Actress is setting up her own firm to lens a pilot film in Mexico of a projected series of half-hour tele reels.

She'll hop south of the border to Mexico City in about a month when she completes her headlining stint in "Call Me Madam" at the Texas State Fair in Dallas. She opens there Aug. 11 for a three-week run.

Miss Blondell finalized a week Saturday (2) in "Come Back Little Sheba" at Salt Creek Theatre at nearby Hinsdale which set a new house record.

## Pincus Sees N.Y. Prods Shifting to Hollywood

Hollywood, Aug. 5.

Extensive facilities in Hollywood, plus an available talent pool, plus an increasing use of filmed television shows, will eventually cause a large percentage of N. Y. producers to move to California. That is the prediction of Norman Pincus, TV packager, currently in Hollywood to study the possibilities of converting "Ellery Queen" from live action in the east to film in the west.

In addition to "Queen," the Pincus brothers, Norman and Irving, have an option on the "Authors' League Theatre," a one-hour dramatic package with name talent.

## SEEK TO CRACK YANK MARKET

London, Aug. 5.

British film producers, who have never been able to crack the American theatrical film market with much success, are going to try it again—but this time via vidpix. BBC-TV has announced plans for a three-year program of vidfilm production—grooved specifically for American video stations and hopes to make its product qualitative enough to compete on favorable terms with American vidfilm producers.

British regard the plan with considerable favor, hoping that it will do as much to revive the flagging theatrical film industry and provide work for unemployed actors, producers, directors, etc., as TV film production in Hollywood has done for American thespians and production personnel. And, because of the lower labor costs and availability of studio space, BBC thinks that it will be able to turn out product on far lower budgets than the vidpix produced in the U. S. Thus, it hopes to find a ready market for its films in America.

Project has been put under the supervision of H. Carleton Greene, brother of novelist Graham Greene. He has set plans for the initial films to comprise four half-hour packages on the upcoming coronation of Queen Elizabeth. William Morris office will handle American syndication of the films.

## WNBT's Grind Policy On Pix Permits You To Come In at Middle

New "grind policy" instituted for its Saturday afternoon film programs by WNBT, the NBC video web's N. Y. flagship, is coming up with the same type of audience turnover that might be seen in a regular film theatre operating on the same policy. According to quarter-hour ratings taken on the show by Pulse, the audience fluctuates from one period to another, indicating that a number of viewers come in on the middle of a feature, sit through till they reach the point where they came in, then turn off the set or switch to another channel.

At 12 noon, for example, when the "continuous performance" show starts, it hits a 3.0 rating; another 3.0 at 12:15, a 3.3 at 12:30, a 3.0 at 12:45 and a 2.7 at 1 p. m. Rating at 1:45 is back up to a 3.3, then it climbs to a 3.7 at 1:30, 3.3 at 1:45; 2.7 at 2 p. m., etc. Format of the show has the same feature and short running continuously until 4 p. m. and, while the ratings fluctuate thusly, they still top all other N. Y. video shows for most of the afternoon.

WNBT is selling the show to participating bankrollers, with the sponsors getting repeat plugs during the course of the afternoon for a single package price. Show is advantageous from a programming viewpoint, according to WNBT execs, since the station can fill four hours of time for the price of a single feature and short. Advertiser gets his payoff since, on the basis of a cumulative audience, those steady 3 ratings add up to almost a 9 for the entire afternoon.

## JOEL MCCREA SIGNED FOR '4-STAR' SERIES

With the pacting this week of Joel McCrea, it's three down and one to go on the signing of rotating stars to head up the "Four Star Playhouse" vidpix series, being sponsored on CBS-TV in the fall by Singer Sewing Machine.

In addition to McCrea, Charles Boyer and Dick Powell have also been signed for the series. The Don Sharpe dramatic package will also have one femme star, and negotiations are currently on for Erolin Rosalind Russell or Barbara Stanwyck to round out the quartet.

## SWG Votes Strike Against Vidfilm Producers on Coast; 25G Fund Set

### Un-typed

Hollywood, Aug. 5. Clayton Moore portrayed part of the "Lone Ranger" on television until replaced this past season.

As the masked hero, he was always on the side of the law. But currently he's the heavy in two Gene Autry vidpix, for Flying A Productions.

## U.S. Judge Bars Nassers' Selling 4 Old Pix to TV

Hollywood, Aug. 5.

U. S. Federal District Judge Harry C. Westover, in a memorandum of findings, reversed bankruptcy referee Benno M. Brink's recent decision okaying Nasser Bros. release to television of four "distressed" pictures. The Nassers had won TV rights plus right to avoid payment of the usual 5% American Federation of Musicians formula, after lengthy bankruptcy proceedings.

Westover ruled that "televising of motion pictures made originally for theatrical exhibition" has not become a regular commercial practice as claimed and that the referee was in error in holding that portions of the United Artists' distribution agreement relating to exploitation of motion pix by means of television are severable and divisible from remaining portions of agreement.

George T. Goggin, attorney for Nassers, announced he is making plans for appeal to circuit court.

### Saphier Sues on 'Corliss'

James L. Saphier Agency, Inc., filed a suit in Santa Monica Superior Court to enjoin commercial telecasting of "Kiss For Corliss," one of four pix which Nasser Bros. recently won away from United Artists after a lengthy bankruptcy litigation.

Suit, filed against Nassers' Strand Productions, contends that Saphier Agency has exclusive rights, including television, to the character of Corliss Archer and any films based on the character, as a result of its deal with author F. Hugh Herbert.

Bankruptcy referee Benno M. Brink ruled a few months ago that the Nassers could take "Corliss" and three other "distressed" pictures, "Coverup," "Don't Trust Your Husband" and "Without Honor," away from UA for television sale and also that they are not required to pay the American Federation of Musicians five-percent formula.

## MUTUAL IN PACT FOR FIRST VIDPIX SERIES

Hollywood, Aug. 5.

Tom O'Neil's projected celluloid network of indie video stations around the country swings into production on its first series of vidpix here this week. After eight months of negotiations, a deal was closed this week with the Jaffe agency for a new show, as yet untitled, which is to be written and produced by Blake Edwards from his own format.

Pix are to be leased under the aegis of General Telecasting System, new unit incorporated by O'Neil as the forerunner of the proposed network. Under GTS' profit-sharing policy for creative personnel, Edwards will participate in all income derived from syndication of the series. WOR-TV, N. Y., which O'Neil recently acquired, is to serve as the fulcrum for the GTS net.

Hollywood, Aug. 5. Rejecting last-minute proposals of the Alliance of Television Film Producers, the Screen Writers Guild exec board voted a strike at the Monday night (4) meeting, to begin next Monday (11). Strike rally is to be held next Monday to give writers instructions.

Understood the Guild plans using a \$25,000 strike fund originally piled up when threat of a strike against the majors occurred some time ago. Authors League, N.Y., has reportedly already launched mechanics for supporting the walk-out.

It became evident that the strike was inevitable when the TV producers broke off negotiations last Wednesday night and turned down SWG demands for residuals. The parley broke down over the method of paying writers for reuse of material. SWG wants an advance minimum payment against a percentage of the gross, contending that its schedule of charges insures a return of the negative cost to the producer before any further coin is paid the writer. It is also contended by SWG that exclusive television rights only should be bargained for, on a seven-year basis, with all other rights remaining the property of the author.

"The strike will probably be close to 100% effective," a Guild spokesman said. "A substantial majority of TV writers are members of the SWG and the Radio Writers Guild has already expressed support. We hope it won't take more than a month to force an agreement."

Some television producers will be able to continue operations for a short time, it was pointed out, because of recent story buys. There is little possibility that ATFP will use a "story backlog" to break the strike, because few television producers have backlogs.

A job breakdown issued by the SWG bulletin demonstrates the importance of TV writing to its members. Bulletin shows that the number of scripting jobs in the television and documentary field has increased from 51 in June, 1951, to 132 in July, 1952.

## 'Ozzie,' 'Ellery' Roll on Celluloid

Hollywood, Aug. 5.

Two more network shows join the telepix parade within a few weeks. "Ozzie and Harriet" starts shooting Aug. 22 and "Ellery Queen" is slated for film treatment when the new season starts.

Norman Pincus, who with brother Irving owns the detective series, has been studying facilities here and getting cost sheets. He was called back to Gotham Monday night (4), but returns later in the week to resume negotiations with a producing company.

Order for "Ozzie" filming went to Volcano Productions, headed by Robert Angus. Pact calls for 40 half-hour programs to be directed by Ozzie Nelson under the supervision of Cecil Barker, program director of ABC-TV's Western Division. "Ozzie" will be sponsored on both television and radio, on an alternating basis, by Hotpoint and Lambert Pharmacal. Both shows start early in October.

## Kaiser-Frazer Spots

Kaiser-Frazer dealers, via William Weintraub agency, have set a spot vidpix campaign to kick off in mid-September. It will be on a minimum of 10 stations, with additional outlets likely to be signed.

Show is the 15-minute "Night Editor" stanza, starring Hay Burdick. It's a television of the Coast stanza, also done by Burdick, which has had a long career on the airlines.

## Telepix Reviews

### CAMPBELL PLAYHOUSE

(Hit and Run)  
With Robert Hutton, Bonita Granville, Ross Elliott, Parley Baer, William Bakewell  
Producer: Review Productions, Inc.  
Director: Richard Irving  
Writer: Howard Irving Young  
30 Mins.; Fri., 9:30 p.m.  
**CAMPBELL SOUP**  
NBC-TV, from New York  
(Ward Wheelock)

"Hit and Run," vidpic drama on the "Campbell Playhouse" series Friday (1), was an average, acceptable offering with a plot whose twists were easy to spot in advance. After a night of poker, Robert Hutton is chatting with his wife, Bonita Granville, when a detective tells him he is charged with hit-and-run driving and has killed a man. Circumstantial evidence—the broken car headlights, his cigarette lighter found at the scene, etc.—all points to Hutton. Ross Elliott, latter's business partner and host at the poker session, gives Hutton a helping hand, but it's pretty obvious that it was he, and not Hutton, who was guilty of manslaughter.

Hutton goes to jail, but the loyal frau turns amateur detective and devises a scheme that traps the actual hit-and-runner. What provides the chief suspense is the method Miss Granville uses to clear her spouse. Scripting by Howard Irving Young from a story by George and Gertrude Fass, is workmanlike, and production is fair, although revealing a modest budget. At one point a mike shadow is visible—the kind of flaw which is hardly excusable in a film show. Commercials featuring animation of the Campbell Kids, are topflight. Bril.

### THE UNEXPECTED

(Mardi Gras)  
With Mary Anderson, Craig Kelly, Lillian Bronson, Michael Whalen, others  
Producer-distributor: Ziv TV  
Director: Eddie Davis  
Writers: Jerry Lawrence, Robert E. Lee  
30 Mins., Fri. 8:30 P.M.  
**KECA-TV, Hollywood**  
Lengthy development of a familiar tale almost spoils the fine twist Jerry Lawrence and Robert E. Lee have put on this latest in "The Unexpected" series. For those who stay with it, it's pleasant entertainment and the script holds aren't readily evident. Anyway, vidramas aren't supposed to carry any lasting impact.

Scripters have revived the old story of the gal whose aunt takes sick as they reach a strange city and is sent on a wild medicine chase by the doctor only to return hours later to find the aunt gone and no evidence of her ever having been alive. Viewers by this time must inevitably compare it with one of the chiller classics and a recent British film entry. Switch, however, reveals that it's all part of a robbery plot, the crooks having used the time-worn yarn to get the girl out of the way.

Lawrence and Lee script moves swiftly along and Eddie Davis' direction manages to create suspense even in the w.k. first portion of the story. Mary Anderson is convincing as the gal and Craig Kelly is helpful as the sailor who unravels the riddle and there's okay support from Michael Whalen and Lillian Bronson as the principal heavies. Kap.

### PREMIERE PLAYHOUSE

(Teacher of the Year)  
With Steve Brodie, Martha Hyer, Lee Acker, Anne O'Neal, Hattie Hartnagel  
Producer: Gil Ralston  
Director: Rodney Amateau  
Writer: Howard Dimsdale  
30 Mins., Fri., 9:30 p.m.  
**SUNKIST**  
KTLA, Hollywood

(Foote, Cone & Belding)  
It's getting so that if one watches these half-hour vidnettes fairly regularly there'll dawn on him the revelation that he's being twice-timed. That is, video is falling into the same habit as radio of using the tried-and-true and pretty much a repetitive succession of writers. It's the easy way out for producers.

This is not to say that Gil Ralston's Screen Televids has a corner on the guilt or is more culpable than the rest, but the same ones have been around so often that all vidpic makers must share the criticism. For this Playhouse bill, "Teacher of the Year," the brash, flip and breezy Steve Brodie plays a mag writer, who spends a day in class to store up atmosphere and material. It's an exaggerated delineation and he makes no friends

with parents when he calls the kiddies assassins, monsters and just plain ornery mischief-makers. He would like to sit atop a building and drop rocks on them.

Too much footage is wasted to arrive at the payoff when Brodie gets kissed by a kid with measles, and not to be quarantined alone, plants a smack on Martha Hyer, the school marm, who underplays her role without a trace of romantic guile. Direction of Rodney Amateau allows the pace to drag in too many places. Sunkist tries to make you believe an orange is better than an apple a day.

Helm.

### BOSS LADY

With Lynn Bari, Nicholas Joy, Charlie Smith, Glenn Langan, Lee Patrick, Richard Gaines, others  
Producers: Jack Wrather, Robert Mann  
Director: William D. Russell  
Writer: Mann

30 Mins.; Tues., 9 p.m.  
**PROCTOR & GAMBLE**  
NBC-TV, from N.Y.  
(Compton)

A second look at this new vidfilm series, which is filling in for "Fireside Theatre" this summer on NBC-TV, again indicates that

it rates a regular slotting of its own in the fall. It boasts one of the better production and acting crews of the Hollywood vidpic packages and even more important, it has a continuing story line which, even though it delves too deeply into the ludicrous at times, still sustains maximum interest and provides a good share of laughs in its situation comedy format.

Series has Lynn Bari, a good marquee name, as the femme prez of a bigtime construction biz who's afraid to admit that she goes for her handsome young assistant (Glenn Langan) for fear that it will wreck her steel-gloved biz ability. She also has to worry about a rambunctious old father who wants to get back into the business; a rather dopey kid brother, and stuffed-shirt attorney-friend of the family, who goes for her. They're mostly stock characters and the situations are mostly stock, but they never get trite or clichéd.

Stanza caught (29); for example, had Miss Bari interviewing a group of new aspirants for the job of Langan's secretary. Supremely jealous, she wanted a wizened old hen for the job but her father, in order to woo Langan away from her so that the attorney could move in, had the employment agency send over a batch of beauts. It was clever stuff and the cast worked over the situations well. Miss Bari and Langan turned in top jobs and were handed fine assists by Nicholas Joy, as the

father; Charlie Smith, as the brother; Richard Gaines, as the attorney, and Lee Patrick, as Miss Bari's secretary.

Sets, camera-work and other production mountings were stand-out. Stal.

### CHEVRON THEATRE

(Dear Little Fool)  
With Leslye Banning, Patrick O'Neal, others  
Distributor: MCA-TV Ltd.  
Producer: Revere Productions  
Director: Richard Irving  
Writer: Rod Amateau  
30 Mins.; Fri., 9 p.m.

**CHEVRON STATIONS**  
KTLA, Hollywood

"Dear Little Fool" after a slow start develop into a warm, neatly done story of a hospital nurse whose unorthodox methods of caring for her patients help them, but offend a young staff medic. A comedy romance with stress on the lighter touch, this Revere Productions telepic benefits from slick performances by Leslye Banning and Patrick O'Neal in the leads and the skillful direction of Richard Irving.

Miss Banning is the nurse who on the q.t. helps her three patients by taking a personal interest in their various difficulties, and resolving their problems so that they take a renewed interest in life. Much to the medic's disgust, she insists that once their personal problems are solved they will be on the road to medical recovery, and proceeds accordingly. Thus she gets a tired old man, one of

her wards, his old job back and gives him something for which to live; she finds the lost dog of another, and with this he's miraculously patched up; and a third, who's going to jail after he recovers, wins a slight reprieve through her intervention. The young doc frowns on all this rule-breaking but it comes as no surprise at the end when he fires her and then proposes. Buildup on the romance is handled as well as other facets of the yarn.

Miss Banning is excellent in the femme lead, and Patrick O'Neal makes a pleasant counterpart as the stern young doc. Rod Amateau turned in a good teleplay from Agnes Sligh Turnbull's original, but could have picked up the pace at the start by spending less time establishing characterizations. Irving's direction is, as usual, very good. Lending by Ellsworth Fredricks is outstanding. Daku.

## Vidpix Chatter

### Hollywood

Former Metro director Allan Davis inked to meg Chevron Theatre and Gruen Playhouse telepic for Revere Productions at Eagle-Lion studios and Robert Finkel, former ABC director, was also added to stable of MCA vidpic subsidiary. Arthur Franz inked by Screen Gems to play Edward Arnold's son in "Fr." rolling Aug. 11 as part of "Ford Theatre" series. Peggy Castle and Robert Hutton topline "Kiss for Aunt Sophie" with Bill Bakewell, Douglas Wood, Joel Marston, John Vosper, David McMahon, Lee Phelps, Majorie Stapp, Juney Ellis and Sammy Armario in featured roles of Frank Wisbar's "Fireside Theatre" at Eagle-Lion.

Oliver Crawford sold a script to Douglass for "Terry and the Pirates." Wyott Ordung snared a role in "Fighting Man," United World series. "Range Rider" stars Jack Mahoney and Dick Jones' personalized at annual Pic Circus in Pittsburgh over weekend, returning Monday to begin series of six more vidpics for Flying A. First religious husband-and-wife series is being telecast at KTTV studios by Paul F. Heard for the National Council of Churches of Christ. Dr. Norman Vincent Peale, pastor of Marble Collegiate Church, N.Y., and his wife, star in series of 13 15-min. vidpics tagged "What's Your Trouble?" with Heard producing and directing. Derwin Abbe Monday began lensing first in series of "Hopalong Cassidy" series for NBC at Newhall, with William Boyd starring, Edgar Buchanan featured. "The Knife of Carlos Valero" is first vidpic. Gene Autry wound second group of vidpics for Flying A and skied to Colorado Springs Monday to topline five-day rodeo. Final editing and dubbing of "The Best of Groucho" was completed last week by Filmcraft Productions, show being summer replacement for "You Bet Your Life," which Filmcraft resumes shooting Aug. 20 for fall season on NBC. Bob Berger of Standard Television left over weekend on month's six-to-seven sales junket through the midwest. Jesse Goldstein and Nate Monaster have been signed as new writers on George Burns-Gracie Allen teleshow, teaming with Sid Dorfman, Harvey Helm and Willy Burns. Negotiations for settlement of differences between directors of Snader Telecriptions continuing, with prexy Louis Snader reporting angels Alexander and Henry Bismo and Samuel Markovitch have dismissed suit seeking removal of Snader and his two daughters as directors of corporation. Producer Jack Wrather planning another telepic series to supplement "Boss Lady."

Goldenrod Studio, Hollywood  
"MY LITTLE MARJORIE" series of half-hour vidpics, telecast weekly, shot. Charles Farrell and Gale Storm head cast. Philip Morris sponsors. Producer: Hal Roach  
Director: Hal Yates

### REVUE PRODUCTIONS

Eagle Lion Studios: Hollywood  
Half-hour series of adult drama telepic shooting for Revere Prods.  
Producer: Revere Productions  
Directors: Richard Irving; Norman Lloyd.

**HAL ROACH PRODUCTIONS**  
Hal Roach Studio, Culver City  
"AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Hal Roach for CBS-TV.  
Cast: Tim Moore, Spencer West, Alva Childress, Ernestine Wade, Johnny Lee, Horace Stewart.  
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keulen  
Director: Charles Barton  
Production executive: James Fonda  
Assistant director: Emmett Emerson

### ROY ROGERS PRODUCTIONS

Goldenrod Studio, Hollywood  
"ROY ROGERS" now shooting 13 outer telepic. Vidpic series of Roy Rogers, Dale Evans, topline. Pat Brady in support. General western parts to all. Sponsored by General Foods for NBC-TV.  
Producer: Roy Rogers  
Associate producer: Jack Lacey  
Director: Bob Walker

### SCREEN GEMS

1302 N. Gower, Hollywood  
Now preparing the FORD THEATRE series of half-hour telepic to begin shooting August 8.  
Producer-director: Jules Bricken  
Assistant director: Eddie Seata

### SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood  
Series of half-hour dramas resume in mid-August.  
Producers: Gil Ralston, Jacques Braunstein

### SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City  
"WRESTLING SQUAD" series now shooting half-hour telepic series.  
Producer: Hal Roach, Jr.; Carroll Case  
Director: Jim Tinsling

### TABLEAU-CHINA SMITH PRODS.

Motion Picture Center, Hollywood  
Casting: Billie Greene  
Series of 36 half-hour telepic entitled "AFFAIRS OF CHINA SMITH," starring Dan Duryea shooting.  
Producer: Bernie Tabakin  
Production manager: William Stevens  
Directors: Eddie Mann, Arthur Pierson

### UNITED WORLD FILMS, INC.

Universal International Studios.  
"THE FIGHTING MAN," series of 13 half-hour telepic, now shooting. Michael Thomas, Cliff Clark set leads.  
Director: George Blair

### ADRIAN WEISS PRODS.

825 N. Fairfax, Hollywood  
(Shooting at KTTV Studios)  
Next series of "CRIME-KENNEDY—CRIMINOLOGIST" half-hour adventure telepic now being prepared for September.  
Producer-director: Adrian Weiss

### FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood  
"FIRESIDE" series of half-hour adult dramas now shooting.  
Producer-director: Frank Wisbar  
Associate producer: Sidney Smith

### WIZARD TELEPICTURES CO.

Larchmont Studios, Hollywood  
"REAM IT UP" series of 15-minute comedy telepic, shooting August 13. Chick Chandler starred with Frank Pangborn, Gus Schilling, Benny Baker in support.  
Producer: B. L. Petroff  
Associate producer: Bert Douglas  
Director: B. L. Petroff  
Production manager: H. A. Hirschfeld

### ZIV TV

6255 Clinton St., Hollywood  
Eight in "BOSTON BLACKIE" series of half-hour telepic shoot in August.  
Directors: Edith Davis, Sobe Martin, Geo. M. Cahane.

## TV Films in Production

as of Friday, Aug. 1

### ARROW PRODUCTIONS

KTTV Studios, Hollywood  
"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepic series. Harry S. Rothchild, Leon Fromkes.  
Film Producer: Rudolph Flothow  
Director: Wally Fox

### BREAKSTON-STAHLL PRODS.

General Service Studios, Hollywood  
"SAFARI BILL" series of 26 half-hour telepic to begin shooting August 1. Location shots to be filmed in British East Africa.  
Martha Hyer heads cast, parts to fill.  
Producer-director: Breakston-Stahl  
Associate producer: Irene Bakston  
Technical executive: John R. Carter

### WILLIAM F. BRODIE PRODS.

General Studios, Hollywood  
"WILD BILL HICKOK" series of half-hour western adventure series now in preparation to resume shooting mid-August. Guy Madison, Andy Devine set leads.  
"STARDUST" series featuring Jimmy Starr now being prepared for fall.  
"CASH ON NERVOUS" series featuring Blaney, Sara Hayden, and "CRAIG BLAZER" with Alan Hale, Jr., as set lead, also in preparation for fall shooting.  
Executive producer: William F. Brodie.  
Producer: Wesley Barry  
Director: Frank McDonald

### JACK CHERTOK PRODS.

General Service Studios, Hollywood  
"LONE RANGER" half-hour series of 52 videotape now shooting. John Hart, Jay Silverheels set leads.  
Associate producer: Jack Chertok  
Associate Producer: Harry Poppe

### BING CROSBY ENTERPRISES

RKO-Pathe, Culver City  
Shooting "REBELLION" series of half-hour adult dramas sponsored by Packard Motor Car Corp.  
Executive producer: Basil Grillo  
Half-hour series of comedy-drama for "A CHAIR ON THE BOULEVARD."  
Producer: John Nahr  
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.  
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.  
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Lewis.  
Producer: Larry Berns  
Director: Al Lewis  
Assistant director: Jim Paisley  
Writers: Al Lewis, Joe Quillen

### DESILU PRODUCTIONS

General Service Studios, Hollywood  
"LOVE LUCY" half-hour comedy series sponsored by Philip Morris shooting for fall season.  
Cast: Lucille Ball, Desi Arnaz, William Castles, Vivian Vance.  
Producer: Jess Oppenheimer  
Director: William Asher  
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.  
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.  
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Lewis.  
Producer: Larry Berns  
Director: Al Lewis  
Assistant director: Jim Paisley  
Writers: Al Lewis, Joe Quillen

### FEDERAL TV CORPORATION

Goldwyn Studios, Hollywood  
"MIL AND MAC NORTH" series of half-hour situation comedies now shooting first 39. Barbara Britton, Richard Denning, Francis de Sales head cast.  
Producer: Federal Television Corporation.  
Director: Ralph Murphy

### FRANK FERRIN PRODUCTIONS

6255 Sunset Blvd., Hollywood  
Casting: Virginia Mazucca  
"SMILING ED'S GANG" series now shooting. Ed McConnell, Nino Marcel head cast.  
Producer-director: Frank Ferrin  
Associate producer: Ralph Ferrin  
Assistant director: Don Olsen

### FILMCRRAFT PRODS.

8451 Melrose, Hollywood  
"GROUCHO MARX" starred in 30 half-hour audience participation film productions, to be made direct, back for NBC. DeSoto Plymouth sponsoring.  
Producer: John Guedel  
Film producer: I. Lindenbaum  
Directors: Bob Dwan, Bernie Smith

### FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood  
"ANNIE OKALEY" new series of 26 half-hour videotapes now in preparation.

### Gall Davis, Billy Gray head cast. Paris to all.

Second series of 52 half-hour Gene Autry Western telepic shooting. Gene Autry, Pat Buttram set leads.  
"RANGE RIDER" shooting second series of 52 half-hour videotapes. Jack Mahoney, Dick Jones head cast.  
Producer: Louis Gray  
Directors: Wally Fox, Geo. Archinbald

### New series of half-hour western dramas

entitled "DEATH VALLEY DAYS" now shooting.  
Director: Darrell McGowan  
Director: Stuart McGowan

### W. R. FRANK PRODS.

General Service Studios, Hollywood  
Group of 4 30-minute "MEDAL OF HONOR" telepic now shooting.  
Producers: W. R. Frank, William Dean  
Director: Reginald J. Ford  
Production Manager: Bart Carr

### GROSS-KRASNE INC.

General Service Studios, Hollywood  
Now shooting "BIG TOWN" series of 26 half-hour telepic sponsored by Lever Brothers. Patrick McVay and Jane Hing set leads.  
Producers: Jack J. Gross and Philip N. Krame  
Director: E. A. Dupont

### JOHN GUEDEL PRODS.

600 Taff Bldg., Hollywood  
Art Linkletter starring in a series of 10 15-minute videotapes titled "LINKLETTER AND THE KIDS."  
Producer-director: Maxwell Shane  
Associate producer: Irvin Atkins

### PAUL F. HEARD, INC.

KTTV Studios, Hollywood  
Series of 13 quarter-hour telepic entitled "WHY NOT?" starring "The Ed" with Dr. and Mrs. Norman Vincent Peale.  
Producer: Paul F. Heard  
Director: Paul F. Heard  
Production supervisor: Barry Cohen

### JAN PRODUCTIONS, INC.

General Service Studios, Hollywood  
Director: Lew Parker series of half-hour comedy telepic now shooting. Lew Parker and Virginia Grey set leads.  
Producer: Jack Denove  
Production supervisor: M. M. Florence  
Director-writer: Phil Rapp

### EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood  
Series of 13 half-hour telepic featuring Irene Dunne as femme now shooting.  
Producer: Edward Lewis  
Production manager: William Stevens

### THE MCCADDEN CORP.

General Service Studios, Hollywood  
"THE THURSDAY AFTERNOON SHOW" now shooting series of half-hour comedy telepic. The Carnation Co. sponsor.  
Cast: George Burns and Gracie Allen.  
Director: Clark Bea Benadaret, Harry Von Zell.

### MARCH OF TIME

389 Lexington Ave., N.Y.  
"AMERICAN WIT AND HUMOR" series of 26 half-hour ptx. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.  
Producer: Marion Paronnet  
Director: Fred Shephard

### LINDSEY PARSONS PRODS.

KTTV Studios, Hollywood  
Shooting "THE LIFE OF JEFFREY JONES" series of half-hour adventure telepic.  
Producer: Lindsey Parsons  
Director: Lindsey Parsons  
Associate producer: Warren Douglas

### PATHSCORE PRODUCTIONS

880 Fifth Ave., New York City  
Now shooting "THE HUNTER" series of 13 half-hour telepic, sponsored by R. J. Reynolds Tobacco Co. through Edw. J. Arnold.  
Producer: Ed Montagne  
Production Supervisors: Walter Raft, Robert Trucker  
Director: Oscar Rudolph

### ROLAND REED PRODS.

Hal Roach Studios, Culver City  
"THE THURSDAY AFTERNOON SHOW" series of 30-minute situation comedies.  
Producer: Roland Reed

## Peter Potter Ankles

### KNXT; Sets Pix Policy

Hollywood, Aug. 5.  
Deejay Peter Potter, who ankled KNXT over the weekend, said yesterday he's negotiating with three other stations for a new show and expects a deal to be finalized this week.

Potter said he gave the channel notice four weeks prior to expiration of his pact Aug. 1, because he wanted a hiatus. He added station has asked him to linger on two more weeks, but he's taking off for a rest as soon as MCA wraps up his new deal.

Platter twirler said pact was terminated "by mutual consent," that his program has been sold out with seven bankrollers. The station, meantime, reportedly was planning to fill the Potter slot with feature films.

# CBS, AFFILIATES SET 'R DAY'

## 'The Big Steal' of the Iceboxes

The major TV networks last week were doing some reappraising of the cold facts and figures attending the Westinghouse-Admiral-Philco sponsorship of the political conventions and unanimously agreed that it added up to the "biggest steal" in video annals.

Philco, which plunked down \$2,400,000 for the NBC-TV spread of the Dems and GOP, grabbed off the equivalent of \$5,000,000 in gross video time. Philco was guaranteed a minimum of 30 hours on each convention. On the GOP conclave alone it got the benefit of 63 hours, or three more than the total minimum on both conventions.

On a gross billings basis, Westinghouse enjoyed a similar \$5,000,000 time wrapup for its \$2,500,000 investment on CBS and, while only guaranteed 20 hours of video network time for each convention, wound up with a total of 139 hours of air time. This is exclusive of the upcoming 13-week "Pick A Winner" TV-AM series and election coverage. For Philco, too, the election coverage is so much velvet—not to mention the AM spreads allotted the individual sponsors.

Admiral paid ABC \$2,000,000 for the two-convention "gavel to gavel" coverage and similarly wound up with approximately \$5,000,000 of gross rate-card time.

Had the client been obliged to take the sponsorship rap for the "talent" outlay (the Ed Murrows, the Bill Henrys, the Elmer Davises, the John Dalys, the Walter Kronkites, the H. V. Kaltenborns, etc., not to mention the behind-the-scenes impresarios), it would have meant an additional \$1,000,000 nick for each.

The chapter-and-verse breakdown is important for the webs in terms of arriving at a more realistic sponsorship figure for future conventions and momentous events.

## CHI CONVENTION HOLDS RADIO KEY

By GEORGE ROSEN

The battle-scarred Conrad Hilton Hotel in Chicago, "home base" for the nation's politico strategists last month, will be the scene of another convention next week.

On Tuesday, Aug. 12, there will be a one-day convention of the CBS Radio brass and the entire affiliate membership. In terms of the radio industry and its future, the confab has more significant overtones than either the GOP or Demmie clambakes (which were TV shows, anyhow).

For next Tuesday may hold the key to a lot of vital questions—up to and including whether the Columbia Broadcasting System, failing to win the support of its affiliates on a new rate formula, may not decide, rather than take the rap without the cooperation of the stations, to call it quits altogether on its radio network.

It's strictly within the realm of possibility, as CBS prexy Frank Stanton had intimated to the affiliates during the early stages of the current rate adjustment slugfest. But one thing is certain—next Tuesday's meet can hold but two alternatives—(1) Either CBS wins out on the rate formula which finally got an okay from the 10-man affiliate committee which met last week in Chicago, after weeks of wrangling and dissension, or (2) the meeting can blow up into one of the most explosive on record.

The formula on which the committee already has agreed but which now requires the signatures of all the affiliates, is this, in essence:

Through the evolving of a discount structure there will be a readjustment in the nighttime rates tantamount to a 25 to 30% slash.

There will be an increase in the daytime rates, but instead of a drastic hike, only a token one.

### Hits Stations' Earnings

Under terms of the formula, it will hit into the earnings of the stations, and that's what they don't like about it. While recognizing the need for a nighttime adjustment, the affiliates nonetheless don't want it to affect their earnings and feel CBS should do something about it. CBS doesn't see why the network should carry the total burden.

Stanton laid it on the line to the affiliate committee last week without mincing words and with a practically "or else" ultimatum. After eight or nine meetings, he felt the thing had dragged on long enough and that the committee had better decide pronto on facing the facts of AM life. It was virtually a reiteration of Stanton's previous stand, though couched differently, that, without proper support from the affiliates in sharing the rap, CBS might just as well go back to the advertisers and tell them it isn't worth having a radio network.

While the committee last week agreed to the CBS formula (which represents a watered-down pattern from the original plan devised by CBS, but which the network had never even put forth because of the temper of the meetings), the fact remains it doesn't bind any of the affiliates. For that matter, with the exception of George B. Storer or one or two others on the committee, the remainder lacked authorization to sign the agreement at last week's meeting but were compelled to report back to the ownership level of management.

CBS is hopeful that the full affiliate body will see it the network's way. If stations balk and refuse to go along, CBS recognizes that it could mean a secession from the network. But at this point CBS isn't retreating, even if it means losing stations. The network knows all too well they (the stations) have no place else to go. Certainly not to NBC, which has its own rate situation to solve and which is now in the throes of updating its research on individual station coverage for a revival of its ill-fated Economic Study plan.

## CBS-TV's N.Y. Nielsen Sweep; Godfrey Parlays 2 Shows Into 3 Top Ratings

### Brooks Resigns NBC

William F. Brooks has resigned as public relations veepee with the NBC network, effective Oct. 1. He plans to set up his own public relations outfit and already has three major accounts on tap, one of which will have him acting as a consultant to NBC.

Brooks, who's been with NBC 10 years, formerly was top man for both the newsroom operation and the press-public relations division, with press veepee Syd Elges reporting to him. Under the web's new realignment of personnel, Elges now reports directly to Frank White, veepee-general manager of the radio and TV networks.

New York area Nielsen ratings for the four weeks ending July 12 gives CBS a clean sweep of the Top 10 television shows. While CBS Radio for the past few years has been in the habit of cornering the nationwide Nielsen market, this represents a "first time" in the TV payoff columns.

Factor, of course, is the summer-time layoff of a flock of the NBC-TV "big guns," such as the Sid Caesar-Imogene Coca "Show of Shows" and "Colgate Comedy Hour," which are consistent Top 10 attractions, while, with the exception of the one show, "My Little Margie," all the CBS entries in the Top 10 jackpot represent regular season fare. These include the brace of Arthur Godfrey shows ("Talent Scouts" and "Godfrey and Friends"), "Big Town," the Pabst fights, "Strike It Rich," "My Friend Irma" and "Racket Squad." Fact that "Margie" winds up in the No. 5 spot, despite generally critical pinnings, is seen reflecting the "TV habit" of dialing to a favorite channel spot, since "Margie" is the summer sub for the '52 season's champ, "I Love Lucy."

In one of those "it's-done-with-mirrors" phenomenal Godfrey, with two shows, knocks off the three top ratings—a feat rendered possible by Nielsen through the expedient of computing full-hour shows on a half-hour basis. Thus the Chesterfield-sponsored segment of "Godfrey and Friends" hit the No. 1 slot with a 30.9, while "Talent Scouts" copped No. 2 spot with 30.6, and the Toni-sponsored segment of "Godfrey and Friends" is in the No. 3 position with 30.5. For good measure, the Pillsbury-bankrolled portion of "Godfrey and Friends" winds up in the No. 10 position with 23.8.

### Top 10 ratings follow:

Godfrey & Friends (CBS)	30.6
Godfrey's Talent Scouts (CBS)	30.4
Godfrey & Friends (CBS) (Toni)	30.5
Big Town (CBS)	29.6
My Little Margie (CBS)	28.9
Pabst Blue Ribbon Bouts (CBS)	28.0
Strike It Rich (CBS)	26.2
My Friend Irma (CBS)	26.2
Racket Squad (CBS)	24.5
Godfrey & Friends (CBS) (Pillsbury)	23.8

## Piazza-Martin's NBC Radio Series

In one of the initial projections of NBC's new integration policy for its radio and TV name talent, the web has packaged a new half-hour musical show for radio co-starring Tony Martin and Marguerite Piazza. Show is tentatively slated for a Tuesday night slot starting this fall. Both stars are basically TV personalities, Martin having been a regular last season on "Colgate Comedy Hour" and Miss Piazza as the featured soprano on "Your Show of Shows."

Latter returned last week from an extended tour of Europe, during which she did several radio and TV shows for BBC in London, a series of concert dates and some radio shows in Rome. She'll be on "Show of Shows" for 33 out of the 39 weeks this year, taking off in January for concert and opera bookings in Italy. She leaves for California today (Wed.) for a short stay before starting her radio and TV activities for NBC.

### ABC Gets UHF Affiliate

Ultra high frequency outlet, WBSA-TV, York, Pa., has been inked as an affiliate of ABC-TV, bringing the web's station lineup to 65. WBSA-TV will be in the ABC fold effective Nov. 1.

## GOP Radio-TV Billings Plum To Kudner; Mull Hannagan for Press

Now that the Kudner agency has walked off with the Republican Party radio-TV billings, the major networks are expecting to receive time orders from the GOP sometime this week. To date, however, no specific time slots have been requested, presumably because the GOP masterminds working out of nominee Dwight Eisenhower's headquarters in Denver, are awaiting the arrival of Sen. Hubert Humphrey of Minnesota, who is one of the national committeemen in charge of that branch of the operation.

Democrats, meanwhile, continuing to jump the gun on the Republicans, have placed an order with CBS-TV for the 1 to 1:30 p.m. period on Labor Day (Sept. 1), which is expected to serve as the kickoff of Gov. Adlai Stevenson's campaign. Pending Gov. Stevenson's final okay on having President Truman do a nationwide stumping job for him, it's expected that the time will be turned over to Mr. Truman for a major campaign speech for the Demo nominee. It's also expected that the Demos will buy the same time on NBC-TV for a two-network spread.

Copping of the \$2,500,000 GOP billings by Kudner represented something of a coup, since Young & Rubicam had handled most of the party's account prior to the convention and BBD&O, via a close association between prexy Ben Duffy and Republican leader Gov. Thomas E. Dewey, had also pitched for the account. McCann-Erickson, too, had been bidding for the billings. It's believed that Arthur

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## Laughton Biblical Readings for Mott

Duffy-Mott, whose venture into TV advertising has been confined thus far to station-break spots plugging its Mott's Apple Juice, is planning a full-sized programming entry into the medium for this fall or winter.

Via its agency, Young & Rubicam, the Duffy-Mott outfit is in the process of negotiating a deal for a weekly series starring Charles Laughton in readings from the Bible and other classics. It's been intimated that the series will tee off by the end of the year.

This would mark the second entrance of Y & R clients during the upcoming semester into major TV programming for the first time, the other being the Singer Sewing Machine Co., which has purchased the "Four Star Playhouse" vidpix series starting in the fall.

### It's Col. Jim Shouse

Cincinnati, Aug. 5.

James D. Shouse, Crosley Broadcasting Corp. and Avco Manufacturing Corp. executive, is a newly appointed Kentucky colonel in consideration of "his contribution to his native state."

Presentation of Gov. Lawrence Wetherby's commission was made to Shouse by Robert E. Dunville, also a Kentucky colonel and chief of WLW and WLW-Television.

## Burnett Loses \$4,000,000 Schlitz Billings to L&M

In a unique switch of a major advertising account, Schlitz Beer, which only five months ago had ditched Young & Rubicam to split its billings between Lennen & Mitchell and Leo Burnett, has now dropped Burnett to swing the entire \$7,000,000 account over to L&M.

Latter agency had been handling only the radio-TV billings, which represented about \$3,000,000 of the total gross business yearly. Under the new setup L&M inherits as well the other \$4,000,000 for advertising in newspapers, magazines and all other media.

Schlitz anking of Burnett marks the first reversal for that agency since it started its rapid pickup of new business several months ago, during which time it acquired not only the \$4,000,000 Schlitz billings but also the entire Kellogg account which had been held by Kenyon & Eckhardt.

### Philip Morris Expands WCBS-TV 'Rain or Shine'

Philip Morris, which has been bankrolling Jim McKay's "Rain or Shine" show Friday nights on WCBS-TV, the CBS video web's N.Y. flagship, picks up the Monday and Wednesday night editions as well, starting tonight (Wed.). Show had been sponsored Mondays, Tuesdays and Wednesdays by Allsweet Margarine.

With the Thursday night stanza continued to be bankrolled by Uncle Ben's Rice, WCBS-TV now has the Tuesday night spot left to fill.

## Everybody Happy So Plan Retaining Life-People Tie

Out of the 13-week series in which Life mag took over the production reins on the Gulf-sponsored "We the People" NBC-TV show to tie in with the political conventions will probably come a more permanent identification of the Life staffers with the Friday night video show.

Life, whose initial 13-week collaboration terminates this week, is now mulling a continuance of its production role, at least for another 13-week cycle. However, should the deal materialize, the program will revert back to its established format of recreating all facets of Americana, rather than hewing to a politico pattern. Young & Rubicam, agency on both the Gulf and Life accounts, is in the process of working out a deal with all the interested parties.

Idea is unique in TV programming. On the one hand, Gulf recognizes the impact and payoff of the Life mag identity, as witness the nationwide Page 1 pictorial spread and resultant bally for the show attending the Democratic convention stanza, in which all five major candidates participated in a round-robin. Gulf is cognizant of the fact that without the Life auspices that kind of scoop is tough to get.

On the other hand, Life, through the simple expedient of placing at "People's" disposal its staffers, researchers, etc., is latching on to an established TV property on a practically cuffed basis. Everybody concerned appears happy over the wedding, which has also spiraled the show into bigger Nielsen's.

## 'Show of Shows' Set For N.Y. Colonial in Dec.; Will Be Used in Color Tests

Hollywood, Aug. 5. Max Liebman, "Your Show of Shows" producer-director, planes back to N.Y. today (Tues.) to prep Sept. 6 kickoff.

NBC-TV program moves from the International to Colonial Theatre in December. Latter, a Gotham vaude landmark which has been used by RCA for vidicolor experiments, has a color control room eight times larger than the normal black-and-white setup, covering the entire main floor and leaving only 550 seats in balcony.

"Shows" will be the only black-white telecast from the Colonial, but will also participate in color experiments.

Liebman is replacing dance team Nelli Fisher & Jerry Ross with Bambi Linn & Rod Alexander. Dave Tebet, who handles Liebman's public relations, returns to N.Y. Wednesday (6).



## Mickelson on Politico Coverage: 'Next Time Things'll Be Different'

By BOB STAHL

If the networks had to do the political conventions over again, they'd do them differently from a programming point of view. That's the opinion of Sig Mickelson, CBS-TV news and public affairs chief, who supervised the entire convention setup for his network and also was one of the chief web execs in working out and supervising the pool coverage.

Already looking ahead to the 1956 conventions on the basis of what has been learned this year, Mickelson said the nets will undoubtedly trim the actual coverage, chopping off big segments of the straight gab sessions. Public had a taste of full and complete coverage this year, he pointed out, and ratings proved that they didn't watch it all. As a result, he said, the nets will probably confine their coverage to only the highlights in 1956, which would include the business sessions alone. Among the segments which Mickelson would eliminate is the Tuesday afternoon gabfest, which at the Demo conclave was filled entirely by women politicians making their speeches.

While TV, in order to cover only the highlights, will probably be forced to monitor the entire convention so as to know when to cut in, Mickelson said that job will be much simpler in 1956 than it would have been this year. With the mad scramble for single-station and two-station markets this year, he pointed out, the networks were forced to provide full programming for all their stations to keep them happy. By '56, he said, the number of new stations taking the air will give each net a firm, solid network. As a result, he declared, it won't be necessary to worry from one half-hour to the next about how to program them.

### 'Not Even Invented Yet'

Mickelson is looking forward to considerable technological improvement by '56 which, he said, should make the job of coverage much simpler and the end result much better. He cited such innovations this year as NBC's walkie-people camera and the same web's cruising disaster truck, neither of which could be used to full advantage. Four years from now, he said, all the bugs in such new devices will be worked out and, in addition there will undoubtedly be a number of other devices which haven't even been invented yet.

As an example of the type of coverage which the TV webs should concentrate on in '56, Mickelson cited the way CBS handled the pickup of President Truman leaving the Washington airport for

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## Shriner Likely For Allen Spot

With Fred Allen under doctor's orders not to work until at least the first of the year, Herb Shriner looms as the most likely contender for his emcee spot on NBC-TV's upcoming "Two for the Money" quizzer. Possibility still exists, however, that Old Gold, which had signed to sponsor Allen, may jettison the entire package in favor of a different program.

Allen is now recuperating from the combination virus attack-overdose of sunshine which he suffered during a vacation in Massachusetts. Because of his chronic high blood pressure, however, his medicals have ordered him to lay off for awhile. If "Money" goes ahead with Shriner, who is the personality that William Morris office is pushing for the job, it's not replaced when he's able to work again.

Show had been scheduled to go on film with Allen in the emcee post and the comedian had previously cut a kinescope audition with the Mark Goodson-Bill Todman package outfit. If Shriner takes over, however, he'll do the show on a live basis. Shriner starred in his own show for Cluett-Peabody last season on ABC-TV.

## Flako's N.Y. Spot Drive

Flako Products, for its piecrust and biscuit mixes, has bought the 12-spots-per-week plan on WCBS-TV, CBS-TV's N. Y. flagship, under which it is entitled to a 45% discount. Deal was signed for a 13-week run, starting Monday (11).

Flako is the seventh advertiser to sign on for the special discount plan.

## Suds Flow Again On Pitt Radio-TV As Strike Ends

Pittsburgh, Aug. 5.

Town's only teevie channel, WDTV, and all of the radio stations in town breathed a sigh of relief last week when strike at Pittsburgh's three leading breweries, Duquesne, Fort Pitt and Pittsburgh, finally came to an end after more than three months. Beer companies have long been AM's and later TV's biggest accounts, and they've been taking a beating since walkout began in mid-April.

While broadcasters in the main continued to play ball with the breweries, agreeing to hold the choice time they had regularly held open for them, just 10 days ago WDTV had finally delivered an ultimatum that they'd have to pick up their old slots by Sept. 1, or would see them sold elsewhere. In the light of developments shortly after that, the ultimatum was unnecessary.

Agencies handling beer people got to work immediately after unions voted to go back and within 48 hours, practically all of the programs which had been dropped for the duration were back on the air again.

Cost of long strike to radio and teevie was staggering, and newspapers likewise took it on the chin. Plenty of personalities who man mikes and TV cameras exclusively for the breweries also had a tough time of it.

## NBC Attorneys Advise Tex M'Crary Lay Off Until After Elections

Tex M'Crary will not be permitted to rejoin his wife, Jinx Falkenburg, on their radio and TV shows via WNBC and WNET, N. Y., until after Election Day. M'Crary had wanted to come back immediately after the Republican party convention but the NBC attorneys felt that, as an active campaigner for Dwight D. Eisenhower, the Republican nominee, he might be considered too partial a personality and decided it would be wiser to have him remain off the air until the election is decided.

McCrary and Miss Falkenburg, with their two children, left over the weekend for a month's vacation in Bermuda (she has taped enough shows in advance to permit them to stay away that long). They're due back about Sept. 1. He also has been tapped again to produce the "Star Night" show, super-benefit for the Long Island Industries Assn., which is slated for Belmont Park, N. Y., Sept. 7. Mrs. Alfred G. Vanderbilt is chairwoman the event, for which some 30 top stars have already been lined up.

## ANA Sets Annual Meet

Annual meeting of the Assn. of National Advertisers will be held at the Hotel Plaza, N. Y., Sept. 29-Oct. 1.

Wesley I. Nunn, ANA chairman and ad manager of Standard Oil of Indiana, said that the program committee will be headed by Harry Deines, ad manager for Westinghouse, and William Smith, ad director for Thomas J. Lipton. A banquet will be held on Sept. 30.

## U-I Film Rights Cancel WOR-TV Performance Of 'Forest', Forcing Sub

Wrangle over rights to Lillian Hellman's "Another Part of the Forest" forced cancellation of its airing on WOR-TV, N. Y., last Thursday (31) a few days before the tele program was to start (4). In a last minute scramble, producer Warren Wade substituted "Three Corned Moon" by Gertrude Tonkonogy.

Wade's "three-cornered" problem started, he said, when he paid for the "Forest" rights on July 23 and contracted with the Samuel French Co. for the Hellman play. He signed Gloria McGehee and Frederic Tozere for the leads.

On Thursday, Wade said, Miss Hellman's lawyers served him notice French has no right to represent her in handling any contracts for the play, and threatened an injunction.

Jacob Greenfield, lawyer for French, said that Wade had asked French for the live TV rights and that French queried Miss Hellman, who said go ahead. French consequently arranged the terms and Wade took this as the green light, Greenfield said.

Subsequently, when French submitted a written memo to Miss Hellman, they got a reply, after a week's delay, that under her agreement with Universal-International she has no right to release the property to tele until 1953. Her lawyers and French's Hollywood office both had tried to pry the rights from U-I, but were turned down flatly.

Wade had said, when he launched the cross-the-board "repeat performance" show, that he would be able to get properties which have been tied to film companies, since it's for local beaming and a kinescope recording isn't made. David Fogelson, of Schwartz & Frolich, Miss Hellman's attorneys, said that sales-of-rights to the pic company "forbid a performance by living actors during the restricted period."

## Kintner's Coup On Kellogg Biz

ABC-TV has snagged Kellogg's cereal for a half-hour weekly sponsorship on its "Super Circus" kid show. Kellogg's will back the first half-hour, 5-5:30 p.m., on Sundays.

Meanwhile the cereal outfit has cancelled out on its "Tom Corbett, Space Cadet" show, which was in the Monday-Wednesday-Friday slot at 6:30-6:45 p.m. It's a big feather in the cap of ABC proxy Robert Kintner that Kellogg's was inked for "Super Circus" since a couple of months back NBC topper Niles Trammell came back from a Battle Creek session with the "Tom Corbett" series supposedly in NBC's bag and ABC-TV presumably out \$1,000,000 annually in Kellogg billings.

Figuring in ABC's retaining Kellogg coin was its ability to deliver a lineup of 15 stations for "Super Circus," which remained on the air during the hiatus season, compared with about 10 NBC-TV could clear for "Corbett," which was slated for the 7 p.m. slot thrice weekly. Another influence is the fact that Leo Burnett, which recently took over all Kellogg billings (with Kenyon & Eckhardt agency resigning its half of the account), has the Mars account on "Circus," with experience in the show's pulling power.

"Corbett" is handled by Music Corp. of America.

## WLW's 'Fair Time'

Cincinnati, Aug. 5.

WLW's farm department is supplementing its longtime program of support for county and state fairs in a four-state area with a new "Fair Time" program this season. Set up by William P. Robinson, Crosley vice president, the special airings publicize fairs and their educational, cultural and entertainment values.

The 50,000 watt's "Everybody's Farm Hour" will originate from the Ohio State Fair in Columbus, Aug. 25. Similar coverage will be devoted to the Indiana and Kentucky state fairs in September.

## Army-Navy Grid Classic Windup For NCAA-NBC 12-Game TV Package

### Decker on Deck for GLs

Frankfurt, Germany, July 30. Lt. Tom Decker, former sports director at WNEB, Worcester, Mass., is the "Voice of the Major Leagues" to GLs of the European Command.

Using sound disks, Decker recreates three major league ball games every week over the Armed Forces Radio Network. In the fall he'll do grid games.

## Iowa B'casters In Blast at College's TV Com'l Move-In

Des Moines, Ia., Aug. 5.

Iowa Broadcasting Assn. last week called for "reasonable termination" of WOI-TV at Iowa State college, Ames, as a commercial station. In a resolution adopted at the second annual convention the broadcasters protested operating methods of WOI-TV, originally designed as an educational television station. The resolution said commercial activities of the station constituted unfair competition and improper use of the taxpayers' money and copies of the resolution are to be sent to state officials, including the presidents of Iowa State college and the State University of Iowa, congressmen and the FCC.

The resolution asked that the president of Iowa State college be called on to state publicly the future plans to the station regarding "continuance of their commercial operations." At present WOI-TV carries programs that include paid advertising.

The association, composed of most of Iowa's radio stations, earlier had discussed the advertising policy of WOI-TV. Aside from Davenport, there is at this time no other television station except the Ames station within Iowa's borders. A number of television station applications are pending.

William B. Quarion, general manager of station WMT, Cedar Rapids, told the association that Iowa radio stations are forced to compete with their own tax dollars. He said, "We're going to have to take this to the state board of education and to the legislature and we're going to have to say, 'if you were a clothier how would you like to have a government-owned store on the same street with you, competing with you and operating on a non-profit basis?'"

## WCAU-TV Turns 2-Week Convention 'Stage-Wait' Into Clinic for Staffers

Philadelphia, Aug. 5.

WCAU-TV production men put to use the idle time made available through the lull in local programming during the political conventions by staging a series of clinics and critical and rehearsal sessions on TV production methods.

Idea for the practice sessions was suggested to WCAU management by Alan Bergman, staff director, and met with instant approval. All WCAU-TV facilities were put at the disposal of crew men for the two-week period.

New ideas presented by directors and crew members were auditioned for possible inclusion in programming activities; junior production men were given the opportunity to study, practice and experiment under the guidance of senior staffers, and production techniques on all programs on the station's present schedule were re-examined with a view toward improvement.

Charles Vanda, v.p. in charge of television, said the rehearsal and practice periods would be continued whenever possible and would be made an integral part of the training and advancement of production personnel.

NBC-TV's National Collegiate Athletic Assn. football package this year will include the Army-Navy game as the season's finale, it's been revealed. It had originally been thought that Gillette Safety Razor, which bankrolled the annual service team's classic last year under a separate deal, would repeat for the 1952 season. In its presentation to the NCAA, which won it the football rights several weeks ago, NBC suggested that its schedule also include the Army-Navy game and, since both schools are NCAA members, the athletic association swung the game to NBC.

With its schedule now completed, NBC is near a deal with one of several interested sponsors to pick up the tab for the entire package of 12 successive Saturday afternoon games. Web has figured out the total cost at slightly over \$2,500,000. If no single bankroller was found who could afford the entire package, NBC would have looked for several advertisers to buy in on a participating basis. Web execs said this week, however, that two or three single sponsors are interested and that a deal should be pacted with one of them by the end of the week.

It's believed unlikely that Gillette is one of those involved. Despite the razor firm's constant association with sports on TV, the package price on the football games is reportedly too high, in view of Gillette's other video activities, including the Friday night fights on NBC, the World Series pick-ups, the All Star baseball games, etc. Razor firm also sponsors the same three packages on radio.

Under the NCAA football plan this year, there will be no black-out Saturdays such as occurred last year. In addition to the complete schedule of major games, each of the 63 stations carrying the package will have the right to bypass the network pickup to air one game of particular local or regional interest during the season. Station can sell this game to a local sponsor.

## Doan Exits WCBS; To Hooper as V.P.

Expansion of its lineup of rating services and personnel reorganization is in the works at C. E. Hooper, Inc. As part of the reshuffle, appointment of three vice-presidents was announced yesterday (Tues.) with Richard K. Doan, for the past two and a half years program director for WCBS-TV, New York key of CBS-TV, joining the nose-counting outfit as v.p. in charge of its service to tele stations. Doan, former VARIETY staffer, moves over Aug. 18, date when Hooper returns from vacation.

Replacement for Doan at CBS has not yet been selected, but his successor will probably take the post by the end of the month.

Also upped to vicepres by Hooper are Nadine E. Miller and W. Bruce McEwen. Miss Miller will keep her press-public relations directorship, and will take charge of subscriber relations for advertisers and ad agencies' time-buying departments. McEwen, for several years an account executive for agency and bankroller subscribers, will be v.p. over the service to AM and TV spenders and agencies.

## 'AMERICAN MUSIC HALL' AS 'STOP MUSIC' SUB

Replacement for "Stop the Music" on ABC radio will be "American Music Hall," which will take the 8-9 p. m. Sunday spot starting Aug. 17.

Pop music stanza will feature Larry Douglas, currently in "King and I" on Broadway, as singing emcee, and Eileen Barton, nitery and recording ("If I Knew You Were Coming") star. Glenn Osser will conduct the orch with ABC v.p. Paul Whiteman being featured in two production numbers on each show. For these special items the orch will be expanded to 40 pieces. Joe Graham will direct the airer.

# COTT'S INT'L PROGRAM NIPUPS

## The Joan Davis Sweepstakes

From all indications, the Joan Davis "hot kine" looks like one of the hot items on the upcoming TV agenda. Already two agencies and their respective clients are in a hassle as to "who got there first" and insisting on recognition of their option priorities. NBC-TV meanwhile sits back smiling—the Davis situation comedy heads thatway.

Clients involved in the competitive tussle are General Electric (Appliance Division, represented by Young & Rubicam), and the Chrysler auto outfit (Ruthrauff & Ryan). Which one winds up with the show is speculative, although it's said that Chrysler has the edge, because GE only wants an alternate-week ride and Chrysler is willing to go weekly.

For years Miss Davis was a top Hooper favorite in radio, when she was carrying the Sealtest banner Thursdays on NBC. In recent years she's been an in-and-out on AM. Those who have "auditioned" it, however, say the TV-kine projects her visual comedies back into the bigtime.

## Two-Way Coast-to-Coast Video To Be in Full Stride by Next July

Hollywood, Aug. 5. Four major television networks now scrounging for reservations on the single microwave links connecting N.Y. and Los Angeles will find the going considerably easier by July 1, 1953. American Telephone & Telegraph will have in operation sufficient relay circuits to carry a full complement of network shows in either direction by that time, according to John K. West, NBC's Coast veepee.

Second interconnecting line from N.Y. to L.A. will be made available for service by the end of this year, the phone company has advised West. By next summer, it's estimated that three eastbound lines and two westbound lines will be in operation. There will also be another link along the Coast by year's end. New circuits are expected to make available more topflight shows from both coasts, thereby reducing the web's current necessity for spot booking of their shows.

With only a single line in each direction until now, that meant that only one show at a time could be beamed in either direction between N.Y. and L.A. As a result, the four webs were forced to rely heavily on kinescopes for shows aired at a time when one of their competitors had the circuit. By next summer, it's expected that most transcontinental shows will be broadcast live. Because of the time differential, however, it's believed the nets will continue to use "hot kines" on some of their major productions.

## Engelbach Preps 'Snooks' AM Series

Dee Engelbach assumes the status of executive producer at NBC, working in both radio and television, and his initial assignment is to get the "Baby Snooks" show off the ground. (NBC recently bought the rights to the property for both AM-TV from the estate of the late Fannie Brice.)

"Snooks" gets the Sunday 6:30 radio spot in the fall (TV version will be evolved later), with Carolyn Burke assigned as producer. George Foster and Mort Green, two of the writers on last season's "Big Show," take over the scripting assignment.

"Snooks" will star Audrey Meadows. Whether it'll have a N.Y. or Coast origination is still to be determined.

## Stuart Buchanan AM-TV Head for McC-E in Clevel.

Cleveland, Aug. 5. Stuart Buchanan, onetime head of the ABC script department, has been appointed radio-TV program director of the local McCann-Erickson office, succeeding Robert Dailey who was upped to v.p. in charge of the office.

Buchanan has been producer-director of the prize-winning "Ohio Story." Assisting him will be Art Oldham, who'll be account exec for Ohio Bell Telephone Co.

## SETS SERIES OF WNBC PROJECTS

Series of new programming projects which he expects will make his station the most internationally-flavored in the country will be launched soon by Ted Cott, veepee-general manager of WNBC, the NBC radio web's N.Y. flagship. Cott, who lined up the new shows during his recent trip to Europe, listed the projects as an "overseas hometown newspaper of the air," an international disk jockey show and a full-length play-back via transcription of some of the best BBC dramatic programs.

"Radio today needs new ideas to reinvigorate it and to cut down that 'sets-not-in-use' figure," Cott pointed out, "and that's what we hope to accomplish with these shows." He said, moreover, that too many local stations, even though they're looking for that "something new," err in believing that they can't go outside the range of their transmitters for programming. "Even an internationally-flavored show

### Cott Hot for Tots

N.Y. kids struggling over their French grammar may soon have a chance to learn the lingo by listening to radio disk jockey shows. Idea is a new pet project of Ted Cott, veepee-general manager of WNBC, the NBC web's key N.Y. outlet.

Cott, who just returned from a European trip, said the most popular tunes now being played in France are American songs with French lyrics. As a result, he plans to build a deejay show around such songs this fall, retaining the French lyrics. And since that would be French in its native idiom, Cott plans to get the Board of Education to recommend the deejay show as part of the prescribed course of study in the N.Y. school system.

can be of community service if it contains a local angle," he said, and WNBC, with its new programs, will thus attempt to "cover N.Y. wherever N.Y. may be."

First project, the international newspaper, is to comprise a series of taped news reports on New Yorkers abroad, or interviews with some of them recorded on the spot. These are to be edited down into a weekly, half-hour show which will preem in the Saturday 12 noon to 12:30 slot within the next month. In London, Cott said, the taping will be handled by NBC chief Romney Wheeler and stringer Ed Newman, while Art Buchwald, amusement editor of the Paris edition of the N.Y. Herald-Tribune, will work the Paris beat. Cott plans also to cover Rome in the same way, adding that in each case, in order to give the show as much local coloring as possible, the Americans abroad will be identified with names, addresses, etc. He plans also to include interviews with American service men stationed in Germany, Tokyo and Korea.

### Air Express Deejay Stints

As for the international deejay show, Cott has arranged with NBC correspondents in countries (Continued on page 36)

## FACENDA'S WIP EXIT AFTER 17-YEAR RUN

Philadelphia, Aug. 5. John Facenda, veteran newscaster and commentator for WIP, has resigned after 17 years with the station to freelance.

Spotted periodically on TV during the last three years, Facenda recently received an offer to extend his television activities from WCAU-TV.

Disagreement with his WIP employers over the bid from the rival medium led Facenda to hand in resignation as staff announcer.

## BBC's \$50,000,000 Revenue Ain't Hay For a Non-Commercial Operation

### Vick Back Into Radio

Vick Chemical, after some time out of the radio picture, is coming back with a five-minute weekly newscast on Mutual, Sundays at 4:55 p. m. Stanza is slated to start Sept. 21. Agency is Morse International.

## 'Amateur Hour' For Radio at 1G —If You Buy Tele

Any sponsor can buy "Original Amateur Hour" as a half-hour CBS radio package for only \$1,000 this year, if he also will take the remaining open half-hour of the CBS video "Amateur" show. That's the deal set up by Remack Enterprises, packagers of "Amateur Hour" for this fall.

Video version of the show, which goes on CBS-TV Saturdays from 6:30 to 7:30 p. m., is selling at \$11,500 per half-hour. Old Gold, which sponsored it on NBC-TV last year, has already ordered the second half-hour segment weekly but, under Remack's deal with CBS, the show stays there only if the web succeeds in selling the opening segment as well. Radio and TV versions will not constitute a simulcast, so that the bankroller buying the open TV segment will be able to get a completely separate half-hour radio show for that \$1,000 plus, of course, his time charges.

CBS radio program execs have not decided yet where to slot the show, preferring to wait until it is sold.

## BRUCE COLLIER SET AS WINX GEN. MGR.

Memphis, Aug. 5. Bruce Collier has resigned his post here as commercial manager of WHHM to move into the general manager slot of WINX, Washington, D.C. indie. Richard Eaton, owner-operator of the Washington outlet and also prexy of the United Broadcasting Co., which operates WANT, Richmond, WARK, Hagerstown and WSID, Baltimore announced Collier's new post.

Before coming here, Collier served as Station Relations Director of Liberty Broadcasting System where he personally signed more than 200 indie stations to the now defunct LBS web. He also was commercial manager at KLIF, Dallas, and during World War II served as production chief of Armed Forces Radio Service and aided in establishing Mosquito Army web in South Pacific.

## Ruppert's Budget Shift To Bill Leonard TVer

With the CBS-TV web picking up the Tuesday night at 10:30 slot starting Aug. 26 for a series of paid political broadcasts by the Democratic party, Ruppert's beer, which had been bankrolling "Candid Camera" in that period in the local N.Y. area only, may swing its ad budget into the Bill Leonard TVer segment of "Six O'Clock Report." Both "Camera" and "Report" are aired over CBS-TV, the CBS video web's key N.Y. outlet.

CBS network had previously sold the Tuesday night time to Seely Mattress, starting after the elections in November, meaning that "Camera" will not return to the air. "Report" is a 15-minute news, feature story and sports show aired cross-the-board from 6 to 6:15 p. m., with Leonard holding down the middle segment with his feature story.

London, Aug. 5. Despite BBC's continuing to shun commercial radio and TV in favor of an all-sustaining route, the government-subsidized network grosses almost as much each year as most of the major American nets. Latest BBC balance sheet shows the system drawing annual revenue of about \$50,000,000, in addition to a net profit of close to \$3,000,000 it earns from the various publications it turns out for its listeners.

During the last fiscal year, BBC grossed £12,000,000, or about \$36,000,000, in fees, which are levied against all persons who own a radio or TV receiver. In addition, the network derived another £4,500,000, or about \$13,000,000 in the way of a subsidy from the government for its overseas transmissions, which operate similarly to the U.S. State Dept.'s Voice of America.

Profit from the publications was derived from paid advertising space. BBC is not permitted to sell time on the air but does sell advertising in its sheets, which accounted for another £1,000,000.

## Godfrey's 'Oops, Sorry,' About Fri.

Arthur Godfrey, who announced on the air recently that, upon his return in September from a month's vacation, he would no longer do a Friday morning CBS broadcast but henceforth confine himself to four days a week, told his audience last week that he was sorry, he didn't mean it and that it was all a mistake. When he returns next month, it'll still be on a five-times-a-week basis.

Apparently Godfrey had forgotten to discuss the matter with CBS execs, who had other and emphatic ideas on the subject as to how many days Godfrey should broadcast.

It was all a misunderstanding on Godfrey's part, who, it's reported, had been told by his lawyer and business manager that, after so many years of service with CBS, he was in a position to ease off. The CBS high command, on the other hand, thought differently.

## CBS Sifts Alternatives On Bucking NBC-TV's Prize Football Package

CBS-TV may attempt to take some of the football play away from NBC-TV this fall by programming its own grid games on Saturday afternoon. While NBC has an exclusive on college games via its tie-in with the National Collegiate Athletic Assn., CBS is mulling the advisability of picking up local high school games around the country, big sandlot games or games played by the top service teams.

Web execs are also huddling on the possibility of programming some type of entertainment shows opposite the NBC football games. Third alternative for CBS, it was pointed out, is for the web to remain dark Saturdays until the NBC games are completed. Web expects to decide on one of the three possibilities within the next few weeks. Last season, CBS was programming football games in color opposite NBC's NCAA package.

## GEO. V. DENNY NOW COAST COMMENTATOR

Hollywood, Aug. 5. George V. Denny started five-a-week series of commentary and interviews on ABC's KECA-TV, sponsored by a clothing outfit. For 17 years he moderated "Town Meeting of the Air" on radio. He is making his home here and brought with him Gene Wyckoff, who produces the TV series.

**TV DINNER DATE**  
With John Wingate, emcee; Harry Wismer; Sylvan Levin orch  
Producers: Lewis Freedman  
30 Mins.; Mon.-Fri., 6:30 p.m.  
Participating  
WOR-TV, New York

"Repeat performance" concept of WOR-TV, N.Y., which the indie has found an economical approach to production and talent costs, was extended this week with "TV Dinner Date" and "Music and Silhouette." Two stanzas are in the 6:30-7:30 p.m. span, ahead of the "Broadway TV Theatre," thus giving viewers a solid two-and-a-half hours of a "night out at home."

While the concept has its points, the execution flopped. First of the two new shows, "TV Dinner Date," was a formless, pointless catchall. It started with Sylvan Levin conducting the orchestra in "Say It With Music" and "Estraita," then cut to newscaster John Wingate who gave some headlines, returned to the windjammers for another tune and then switched to sportscaster Harry Wismer. From left field there

**MUSIC AND SILHOUETTE**  
With Whittemore & Lowe, Los Chicos, Gail Meredith, Lawrence Weber  
Producers: Warren Wade, Lola Montez  
Director: Lewis Freedman  
30 Mins.; Mon.-Fri., 7 p.m.  
Sustaining  
WOR-TV, New York

came a talent hunt for a "Miss Channel Nine" with three young gals participating. Naomi Klair, betraying a touch of first-nightitis, offered an inhibited warbling of "Gypsy in My Soul." Susan Dean monologued a quick excerpt from the old play, "It's a Boy," and Neile Adams did a sexy Afro-Cuban terp, latter being the most potent item on the talent competition.

Wingate is an excellent ad lib newsmen, and can be an affable host, but it may not be too good an idea to have the same man handling both assignments. Wismer's sportspiel was overlong, rambling and heavy on the clichés. His spot was also weighted by plugs for Pennsylvania rubber products. Having both gabbers in tux seemed somewhat out of place, especially since the "dinner date" fiction wasn't carried further.

Levin's baton-wielding is top-flight and his 23 men did nicely by their numbers, but tunes alone aren't enough to sustain visual interest.

Second half-hour, "Silhouette," runs without an emcee. It opened with Whittemore & Lowe, solid duo-plantists, doing "Lower." Gail Meredith, a fair chirp, doing "Once in a While," followed by Los Chicos, guitar-and-vocal trio, in a passable Latino number. Latter would show to better advantage with a more careful selection of tunes. Male singer Lawrence Weber did not project effectively with "You're My Girl," and needs a more relaxed, intimate approach. Strongest element was Whittemore & Lowe, who have a polished keyboard manner, excellent styling and timing and chose both tuneful and dramatic items. Yet they were overworked with four pieces.

Miss Meredith was fetching in "C'est Si Bon," and joined Weber for an okay duet on "Parlez-Moi D'Amour."

"Silhouette" was far ahead of "Date" in entertainment values. Combining both shows into one could be a big help, since it would provide greater variety and changes but presumably union rates make it cheaper to have two 30-minute layouts than one hour-long edition, where the individual performers would get the hour rather than the half-hour fee.

Camera work can stand improvement and production, trappings were held to the bare minimum.

Bril.

**AS A MATTER OF FACT**  
With Hugh Downs, Prof. E. M. K. Gelling, Prof. Robert J. Havighurst  
Producers-Directors: Ben Park, Jules Pewowar  
30 Mins.; Sun., 3:30 p.m., CDT  
Sustaining  
NBC-TV, from Chicago

"As a Matter of Fact" is another teaser slice of gray matter out of the NBC-TV "Operation Frontal Lobe" cupboard. Although the slotting of this effort, with a repeat indefinite, smacks of a typical hiatus throwaway, it's appearance, even as a one-timer, shows the web is making some effort to fill the mold cast up for it by some of its more cosmic phrasemakers. Even more importantly, the occasional appearance of such unvarnished "educational" offerings indicates an inching toward the realization that programs that are information-

(Continued on page 36)

## Tele Followup Comment

In the absence of the vacationing Ed Sullivan, Tony Martin filled in as the "Toast of the Town" (CBS) host Sunday night (3), and the singer contributed much to the show. In the singing department, that is. If Martin failed to show the sharp pace usually associated with most emcees, in the introduction of the acts and recitation of the commercials, put it down to the fact that he makes no pretense at being an emcee. But give him a tune and he can really belt it out. There is hardly any pop singer around today who can stack up with Martin's great rhythm and ballad style, let alone the voice.

Otherwise, this was a well-integrated, neatly produced and lighted show under the supervision of Mario Lewis, who co-produced the layout with Sullivan. There was, for instance, a coming star in Joel Gray, an eccentric young dancing comic, who was doing a repeat on this program. Gray, a slim, gawky-like hoover with obvious ballet training, is a great bet for a Broadway musical, a diminutive edition of Ray Bolger, with a fair singing voice that knows how to mix the lyrics out of a comedy.

Ben Oova, the au-deville drunk standard, with the comedy built around his maneuvrable lamp-post, is still socking for any variety show, while the Amin Bros. (2), with their novelty foot-balancing, are another turn that fits any vaude or TV layout. The latter pairing is in the Continental music hall tradition, some of their stunts being out of the ordinary for acts in the acro idiom.

The comedy wedge spot was Bob Gentry, a "new" face whose pleasant delivery was more than offset by the fact that he has borrowed from the variety standards. A new comedian to make his mark on an important show such as this must have fresh material along with basic talent.

The bill's opening act, following the Martin walk-on vocalistics, was the Step Bros. (4), colored unit who socked over with their unison and challenge hoofology. They were on a mite too long, so was that 8:10 commercial. Kahn.

Jimmy Savo may be "the little man who wasn't there," but without him the NBC-TV "All Star Summer Revue" would have been just another "okay show" last Saturday (2). The gentle, forlorn burlesque, in one of his rare video appearances, proved that the medium is his particular meat. Sharing the top billing was Jan Murray, who punched up his innings with contrasting straight comedies and situations. The surrounding cast did well by their assignments, including vocalist Dorothy Claire, ballroomologists Tommy Wonder & Margaret Banks, and the acrobatic Les Dassic duo.

Savo's first entry had him on a park bench in delightful bits of panto business that segued into wistful chatter about his youthful dissipation, girlfriend Bridget, and the woes of growing up. Then he came forth with a smash vocal of "It." Bridget snubbed him and he consumed marshmallows like mad as the rain came down to the tune of "Pagliacci." It was a salvo Savo sequence that only he could carry through.

In his second appearance the big-eyed clown gave his particular twist to "Black Magic" as a prelude to his missouts on Hindu magic, another deft bit in the Savo trough of tricks. The little tramp also boffed over a Pet Milk plug via "Be My Love." (Other two sponsors are Kellogg's and U. S. Army Reserve.)

Wonders & Banks displayed interesting patterns in a pair of dance sessions, one with a dummy. Wonders' one-foot spins stood out. Miss Claire delivered a humorous ditty on "Relatives," broken up by characterizations, and did a fine job also on "What Good Is a Gal Without a Guy?" Murray had an upfront monolog on jury duty in which he worked in "Max the Ax" character and wound the show with Miss Claire in slapstick shenanigans. Aside from his genial demeanor, Murray showed skillful mugging elements. Trau.

Happy but seldom-found-in-TV combination of a good script solidly meshed with a fine cast and top-drawer direction provided a socko hour's entertainment on NBC-TV's Robert Montgomery show Monday night (4). Yarn was a light, frothy and purely escapist original by Theodore and Mathilde Ferro titled "Mr. Dobie Takes a Powder" and dealt with the faithful employee of a department store who rebelled and went on a one-

day spree when he thought his boss had done him wrong. Vaughn Taylor, Margaret Hayes and John Newland, the triumvirate of Montgomery's summer repertory company on this series, led viewers through a romp via their standout thesping and director Norman Felton reined the supporting-cast with a deft comedic touch, dittoing with his fine camera cutting to pace the show at a mile-a-minute clip.

Whether the responsibility belonged to Felton, as director; Montgomery, as producer, or the scripting Ferros, the production displayed a super editing job which could have done credit to any A-budgeted film. Cameras cut rapidly from one set to another in the various sequences of the story and there was never a fluff on the cueing. Show also relied heavily on racy recorded music to help set the pace, and the music cueing too went off without a hitch. Several novel production techniques helped build the comedy, such as having Montgomery into the show by speaking off-camera to one of the principals on the set, and utilizing pantomime in several spots. (Montgomery's voice, too, was recorded, since he's on vacation.)

In line with the summer stock idea, Taylor and Miss Hayes starred in the show, while Newland, who's had the top spot in other productions, was relegated this time to a bit part. Only criticism to make is that Taylor apparently is being typed, since his role in the opening stanza several weeks ago (James Thurber's "Catbird Seat") was only a shade off the part he played in this one. And he's too good an actor for that. He scored solidly in the title role as the man who had made the house furnishings department of the store his entire life for 25 years and then resented it when he thought his employer had forgotten him. Miss Hayes registered at every turn as his daughter and Newland was good as the store's newly-appointed efficiency expert who started Taylor's troubles.

Jack Lemmon, as Miss Hayes' fiancé, was standout as the top man in the supporting cast, each of whom rates individual credit. They included Marjorie Eaton, Harriet MacGibbon, Helen Donaldson, Joseph Boland, Harrison Dowd, Rod Rogers, Jim McMahon and Charles Jordan. Stal.

Joe E. Brown has taken over the host chair on CBS' "Godfrey's Talent Scouts" while Arthur Godfrey takes his annual summer month's layoff. It's a repeat engagement for the comic with the big-mouth trademark and one that seems likely to again maintain the Nielsen momentum during Mr. G's sabbatical.

The change of approach is obvious and works to the advantage of the show's namesake, although the basis for the talent showreasing format remains the same. Brown works out of the hard-punching school of gagsters and puts on his specs to read lines, whereas Godfrey has his low-gear comedies down to a science and throws out those "ad libs" like they just popped into his head.

Nevertheless, the pinchhitter kept things rolling along at a merry pace on the first go (4) and impressed with his geniality in handling talent reps.

It's undoubtedly a tribute to the salesman Godfrey that the Lipton plugs are being run on film during his absence.

Worthington Miner's "Curtain Call" offered an intriguing study of characters and their intra-relationships last Friday (1) in "Swell Girl" based on the short story by John P. Marquand. The novelist, whose studies of the proper Bostonians demonstrate keen observation of the Black Bay crowd, provided adaptor Elizabeth Hart with material for a script that was talky and in which little seemed to be happening, but it nevertheless proved absorbing because of the insight into character.

Story was that of a young mid-west-born lawyer (Charles Cooper) who suddenly left his Boston society wife (Victoria Ward). His friend, admirably played by Wendell Corey, tried to find out why the marriage broke up, a matter of great import to him since he had long been in love with the wife. The reason for the split, Corey discovered, was her knob-biness, the way she smothered her husband's personality and tried to remake him into a model of Hub upper crust stuffiness. She subconsciously was keeping Corey

as a kind of "insurance policy," since, he represented the "right type," but by the time her husband walked out, Corey has seen her for the egotistical snob she is.

Revelation of the "Swell Girl's" exploitiveness gave the vehicle its punch as a portrait of a social snob. The adaptation didn't have the full drama, that might have been achieved by showing the process of her smothering her husband's initiative. But, even so, it was a sensitive teleplay, nicely directed by John Goetz. Thesping was effective, with Reginald Mason turning in a good performance as the senior partner of the law firm, with Dorothy Elder and Mabel Acker rounding out the cast. Settings were lush and attractive. Bril.

Ellis Arnall, Office of Price Stabilization chief, teamed with Gregory Ratoff and regular panelist with John Kieran on CBS-TV's "Information Please" Sunday night (3) to make the stanza one of the better aired on the series this summer. Former governor of Georgia and also former prez of the Society of Independent Motion Picture Producers, Arnall displayed the requisite amount of erudition for the literate program, as well as a pleasant sense of humor and a surprising vocalistic ability, used to answer questions on song titles. Ratoff, with his broad Russian accent and dry wit, provided the stanza with much of its comedy and Kieran, as the panel's anchor man, chimed in solidly.

Program still suffers from its lack of visual interest, despite the efforts of producer Dan Golenpaul to include more visual questions. Despite this drawback, however, it has improved quality-wise since its preem and might rate a crack at a regular season slotting, since it has sufficiently more to offer than the plethora of panel shows now riding the airwaves. One thing necessary to get it out of the groove of summer packages is more production and this could undoubtedly be delivered on the higher budget that would go with a fall and winter scheduling.

John K. M. McCaffrey subbed for vacationing moderator Clifton Fadiman Sunday night and, with the exception of a few disconcerting fluffs, filled in capably. At one point, he referred to the long-time married Kieran as a bachelor and, at the finale, he identified one panelist while the camera was on another. Red Barber handled the General Electric plugs in his usual affable style. Stal.

"The Big Payoff," summer replacement for the Colgate Comedy Hour on NBC-TV, is still adhering to the 100% giveaway format it started with last June. Whether a femme contestant gets the mink coat, lingerie, perfume and sundry other accessories gives the housewife viewers a collective thrill. And that's what made this show a solid daytime ailer.

But in the 8 to 9 p.m. Sunday slot, "Payoff" hasn't a varied family appeal. One contestant after another, fumbling through simple questions and others not so simple, makes for dullish entertainment. Emcee Randy Merriman on Sunday's (3) stanza brightened things up a bit with a flow of patter and wit. However, neither his contributions nor those of femme Bess Myerson offered much change of pace to the inevitable questions, the halting answers plus coats, cars and plane trips to anywhere in the world. Gilb.

CBS-TV's "Your Lucky Clue," judging from Sunday night's (3) edition, hasn't improved much since its launching earlier this summer. In its replacement for "This Is Show Business," the show has the necessary ingredients for audience pull via its format of letting viewers compete with amateur and pro private eyes in solving dramatized crimes. But the crimes, as scripted by detective story writer Henry Kane, are not only obvious but uninteresting, and moderator Basil Rathbone, despite his thesping experience and identity with the Sherlock Holmes character, has not yet learned the correct technique to handle one of these TV panel quizzers.

Panel Sunday night comprised former Brooklyn district attorney Burton Turkus and ex-FBI agent Herbert Philbrick, as the pros, competing against Edward Byron (producer of radio-TV's "Mr. D.A.") and Joseph Curtin (radio's "Mr. North"), as the amateurs. They

(Continued on page 36)

**MAGGI McNEILL'S SHOW**  
With guests; announcer, Jay Simm  
Producer-editor: Norman Baer  
Director: Paul Burggraf  
30 Mins.; Thurs., 9:30 p.m.  
PICCADILLY CIGARETTES  
WJZ-TV, N. Y.

(Hilton & Riggio)  
Maggi McNellis, who's been busy with a "production" of her own in a several-months' absence from TV screens, returned to video Thursday (31), in a half-hour "magazine-of-the-air" stanza. After her own "production"—her four-month-old daughter—was introduced to viewers via a still, Miss McNellis (who privately is Mrs. Clyde Newhouse) moved into the WJZ-TV session with a professional alacrity.

Although basically a one-woman show, Miss McNellis crams so much varying material and people into the program that it's well worth anyone's time—at least on the strength of the opening installment. For time on the initial was split among "Maggi's Private Wire" (gossip about celebs), "Fashion Spotlight," "This Week in New York," "Motion Picture Page," "The Theatre," "Host of the Week" and "Feature Page."

Through this breezy and informative layout, Miss McNellis flitted with an almost mechanical precision. Whether chatting with outpouring Celia Chapman about necklines and waistlines or discussing court techniques with tennisist Maureen Connolly, she was equally at ease.

Highlight of "Feature Page" was a studio pick-up of an actual blood donation from a Consolidated Edison employee. Purpose of this was to show how easy and painless it is for the donor to participate in the Red Cross' blood drive.

But in light of the show's format, it appears that producer-editor Norman Baer will have to fight off the press agents in weeks to come. More or less open plugs on the preem were either filmed or still inserts of the Hotel New Yorker's ice show and the Seal-cliff, L. I., straw hat. Billy Reed was on hand in person to puff his "Little Club" and choreographer Valerie Bettis lost no time in calling attention to "Affair in Trinidad" in which she had a hand.

Copy for Piccadilly Cigarettes, which bankrolls, is relatively easy to take. Sponsor identification centers chiefly around the tagline, "smart smokers are switching to the filter-type mouthpiece." Withal, "Maggi McNellis Show" should have little difficulty in holding an audience, providing the session remains on an informative level without too much intrusion from plug hunters. Gilb.

**MAYOR OF HOLLYWOOD**  
With Walter O'Keefe, Lou Crosby, Jeanne Dwyer, others; Irvine Orton, music

Producer: Homer Canfield  
Director: John B. Lyman, 3d  
Writers: Stanley Davis, Elton Packard  
30 Mins.; Tues., Thurs., 7 p.m.  
NBC-TV, from Hollywood

Walter O'Keefe is a vet radio performer, quick with an ad lib and facile with handling audience participants. As such, it would have been thought that he could have made the switch into TV with little difficulty, but it won't be on a show such as this one. Tying in with the current political hoopla, O'Keefe is conducting a mythical campaign to be elected mayor of Hollywood but, with the exception of an explanation to that effect, there was no connection between the title and the program on the night caught (31). It was a slow, uninteresting interview type, with no format and little sense.

Just before signing off, announcer Lou Crosby indicated that O'Keefe henceforth will spend his half-hour twice weekly conducting viewers on a tour of Hollywood. That would be much more interesting, particularly if he could manage to get the NBC cameras inside some of the major film studios to show them in action. Even though a similar idea is now being worked by Mike and Buff (Cobb) Wallace for the N. Y. area via their CBS-TV's "All Around the Town" show, O'Keefe could still draw plenty of viewer votes for his candidacy if he could pull the stunt on the Coast.

On show caught, O'Keefe spent seven or eight long, long minutes interviewing a Hollywood weatherman. Information was good but the jokes weren't. He later questioned a woman who conducted a beauty salon for dogs, a parked housewife who had a party outside the studios while she came in to see the show, another lyric poet, etc. Strictly radio stuff. Crosby and Jeanne Dwyer, a looksome blonde, helped introduce the characters he interviewed, which was apparently the only reason for their appearance on-camera. Stal.



# TV'S STATION RELATIONS TOUGHIE

## 'Profs' Plan' Now Seen Key To 4A's Merger; 3 Mass Meetings Set

Merger of the five eastern branches of the Associated Actors & Artists of America is still a possibility, with a mass meeting of performers to be held in N. Y. tomorrow (Thurs.) at 1 p.m. at the Park Sheraton Hotel on the question.

Board of the 4A's last Friday (1) turned down a bid by American Federation of Radio Artists to act on its tabled resolution calling for approval of a bi-parite AFRA-Television Authority welding, Actors Equity, Chorus Equity and American Guild of Variety Artists voted to keep the resolution tabled. Their stand is that priority should be given to the so-called "professors' plan" outlined by labor relations specialists of Cornell U. and UCLA.

The professors' blueprint has been endorsed by the governing boards of AFRA, AGVA and American Guild of Musical Artists, but the Equity groups have not yet taken any action. Their leadership's position is that there are wrinkles in the university plan that should be ironed out before a constitutional convention of the merged organization is held.

On the other hand, some performers feel that a constitutional confab should be called quickly, on the basis of the profs' format, if the memberships of the various unions vote in referendums that the plan is close to their ideas. Then, it's argued by this school of thought, the convention can amend the details.

In addition to the Gotham 4A's meeting tomorrow, Coast performers will huddle on Monday (11) and Chi talent on Aug. 13. The purpose of the conclaves is to permit questions involved in the profs' blueprint to be thrashed out by all sides under one roof, so that the memberships will be informed when the question comes to a vote by mail.

The idea for the profs to draw up a merger formula was first made by Equity last fall, on the eve of the TVA convention. The TVA session, which backed the concept of getting university help, also voted for a TVA-AFRA wedding, should all five branches not merge by July of this year. That deadline was passed by, due to the fact that the professorial plan is still a potential basis for "one big union."

Frank Reel, AFRA national exec secretary, states in the union publication: "The welfare of our members is protected and advanced by acceptance of the University five-branch merger plan. But if all five branches don't agree, the welfare of our members demands AFRA-TVA merger. If some 4A's branches want to back-and-fill, to equivocate and negotiate and obfuscate—they can do so. But not at the expense of the radio and TV performer."

## Hazel Bishop Buys Edwards TV Show

Hazel Bishop Lipstick has bought Ralph Edwards' "This Is Your Life" on NBC-TV for the 10-10:30 p.m. act on Wednesday, starting first week in October. Agency is Raymond Spector.

Clorets had had an option on the time, but released it to buy into the Jackie Gleason show on CBS-TV, thus clearing the way for HB. Show is a tele edition of show Edwards had on radio. It will originate in Hollywood, although in two weeks Spector will confer with Edwards on possibility of originating the series on both coasts.

Cosmetic outfit had been a participant in ABC-TV's "Stop the Music" and also had backed a dramatic series on NBC-TV with the vehicles based on viewers' true experiences in the same 10 p.m. Wednesday period. Web has already cleared 21 outlets for the show.

## Lost: 1 Radio Station

Wellston, O., Aug. 5.

Radio station WKOV didn't go on the air here recently because burglars who broke in during the night carried everything but the kilocycles out of the studio.

Announcer-engineer Jack Daniels arrived to open broadcasting activities at 7 a.m. but couldn't find any microphones or record-playing equipment. The thieves had made off with most of the essential elements and messed up the studio besides. Andrew Kovalan, WKOV owner, who also owns WATH, Athens, O., and WMOD, Moundsville, W. Va., hurried the equipment necessary from these two stations so Wellston could get on the air.

## Sale to Clorets Gives Gleason SRO on CBS-TV

CBS-TV wrapped up the sponsorship picture on its upcoming "Jackie Gleason Show" this week, when American Chicle signed on as the third of three participating bankrollers for the program. With the SRO signs now posted for Gleason in the Saturday night 8 to 9 period, CBS has decided to offer the Ken Murray show on the same participating basis for the 9 to 10 o'clock slot Saturday nights.

Chicle firm earlier this year had wanted to buy into NBC-TV's "All Star Revue" but, Kellogg and Pet Milk, two other participants in the NBC package, demurred on the basis that they didn't want their products associated with the chicle firm's Clorets, a breath-sweetener. NBC subsequently sold the "All Star" spot to Del Monte, and handed American Chicle an option on its Wednesday night at 10 period. Chicle outfit decided Friday (1), however, to bypass the NBC time in favor of CBS' Gleason show. Clorets has been sponsoring part of NBC's "Saturday Night Dance Party" this summer.

Gleason preems Sept. 20, with Schick Shaver coming in at that time for one-third of the program. American Chicle joins the show Oct. 4, with Thos. Leeming & Co. coming in the following week (11). With Murray set for the 9 to 10 period, CBS now has only the 10 to 10:30 slot open programwise Saturday nights. Possibility exists that the new Cass Daley situation comedy show may go in there, or the Red Buttons variety show.

## HAYNES, ELMS JOIN McC-E IN EXPANSION

McCann Erickson is expanding its radio-tele department to provide closer liaison between the accounts in the broadcast media and the AM-TV production department of the agency. Storrs Haynes and Brooks Elms have joined the New York office of McC-E as account supervisors, each with a list of bankrollers to service.

Haynes was formerly with Dancer-Fitzgerald-Sample as exec producer and prior to that was manager of the AM-TV department at Compton. Elms was formerly with the Biow agency, handling several accounts in radio and tele. Haynes' replacement at D-F-S is Charles Powers, quondam ABC radio-tele director.

## 1-STATION AREAS WANT PROTECTION

These are trying days for the station relation boys on the NBC and CBS television networks. Particularly as it relates to those lucrative one-station markets such as St. Louis, Milwaukee, Kansas City, etc.

Envisioning the not-so-distant days when these single-station markets will be two and three-station markets, the operators of the existing stations are now making demands on the networks to guarantee protection of their shows.

In at least three instances involving clients spending millions on the TV networks, the pressure for protection in these soon-to-open-up areas has been applied to a degree where both sponsor and station relations could be jeopardized seriously on the future.

The networks concede it's one of the toughest nuts they've had to crack in some time.

As an illustration, an NBC affiliate in one of the major single-station cities, in strengthening its program schedule, could be carrying the CBS-TV Arthur Godfrey show on Wednesday nights. Comes the day when another video station in the city paves the way for a CBS affiliate, which naturally would feel entitled to the high-rated Godfrey stanza.

Cognizant of the switchover possibility, the NBC station, in effect, is demanding immediate assurance, before making any new contractual commitments with CBS, that Godfrey put on the station regardless of CBS' ambitions for its own affiliate identification.

Same situation applies in reverse, with CBS affiliates in one-station markets now carrying such major NBC entries as "Show of Shows," "All Star Revue" or Colgate "Comedy Hour" demanding pre-guarantees from NBC of their continuance when new stations open up.

Situation is awkward as far as the networks are concerned. On the one hand they can't antagonize clients by pulling out of these much-needed single-station markets from whence the demands originate. And on the other, they realize that yielding on such guarantees must inevitably invite a criss-cross patterning which would stymie the building of a network such as has always existed in radio.

## General Cigar In Hickman TV Buy

CBS-TV wrapped up another quarter-hour of its Sunday sponsorship picture this week, when General Cigar pacted to bankroll a new Herman Hickman sports show in the 6:15 to 6:30 p.m. slot, starting Oct. 5. Hickman, who is Yale U.'s football coach, will concentrate on football material during the grid season and then branch out into other sports.

Sale, placed through the Donahue & Coe agency, leaves the web with the 6 to 6:15 slot still open Sunday afternoons. Ford Foundation's "Omnibus" show, which CBS has only just started to pitch to prospective agencies and clients, goes from 5:30 to 6, starting Nov. 9, and Edward R. Murrow's "See It Now" returns to the 6:30 to 7 slot early in the fall. Web is sold out from that point through 11:15 Sunday night.

General Cigar, incidentally, will retain its 15-minute "Sports Spot," aired Wednesday nights on CBS-TV after the "Pabst Blue Ribbon Bouts." Hickman was a permanent panelist on the same web's "Celebrity Time" throughout last season.

## FCC Rule Seen Paving Way For Oct. 15 Okay on ABC-UPT Merger

### N. Y. News 'Today' Buy

Daily newspapers are apparently changing their minds about how much NBC-TV's early-bird "Today" show usurps their domain. N. Y. Daily News this week bought into the show on a three-times weekly deal to bankroll the local five-minute insert, tagged "Today in New York." It's the first newspaper to sign on as a sponsor.

"Today," incidentally, has now switched over completely into NBC's newsroom department. Formerly set up as a separate unit operating under the program department, it's now become a part of the newsroom operation under the supervision of AM-TV program veepee Charles (Bud) Barry.

## Move Schechter, Others as NBC's Revamp Rolls On

With NBC-TV's early-bird "Today" show moved into the web's newsroom operation as part of the overall realignment policy now being carried out, NBC has assigned Abe Schechter, general exec who had supervised the "Today" operation, to start planning a new fullscale daytime package. It's to be a super-shopping show, conceived by AM-TV exec veepee Sylvester L. (Pat) Weaver, Jr. Dick Pinkham, who had been manager of TV planning takes over the chief editorial chores on "Today."

In further staff switches this week in line with its new reintegration policy for radio and TV, the web named Leonard H. Hile as director of production for both media, reporting directly to Fred Wile, Jr., radio-TV production veepee. At the same time, Robert W. Sarnoff, veepee in charge of the TV web's film department, revealed the setup of his unit.

Earlier, NBC realigned its controller's office with Charles J. Cresswell, who had been controller for the TV network, taking over as head man of the unified setup. Henry Sjogren, who was controller for radio, is now operating out of the owned-and-operated division doing similar duties.

Named as assistant controller under Cresswell is William F. Sargent, formerly Planning and Control manager.

Meanwhile, Fred Shawn, director of AM station relations, shifts over to the integrated production unit headed by Fred Wile, Jr.; Sheldon Hickox, Jr., director of TV station (Continued on page 42)

## ADLAI SHEDS TV STATION INTEREST

Chicago, Aug. 5.

Now that he's the Democratic presidential candidate, Gov. Adlai Stevenson is burning his TV bridges behind him. The Illinois chief exec is selling his minority interest in the Sangamon Valley TV Corp. which has applied for Channel 2 in Springfield.

Gov. Stevenson is shedding his 2.5% interest in the outfit because as a presidential candidate he prefers not to be even remotely involved in a firm that has something pending before a Federal agency.

No change is expected in Stevenson's connection with radio station WJBC, Bloomington. His tieup with the AMER is through his 25% ownership of the Bloomington Daily Pantograph which owns 90% of the station.

Washington, Aug. 5.

In a somewhat involved policy decision to "get off the hook" on the Paramount package hearings, the Federal Communications Commission last Friday (1) paved the way for approval of the American Broadcasting Co.-United Paramount Theatres merger, but left the case in the hands of Examiner Leo Resnick for the writing of an initial opinion on the merits.

The net effect is that final Commission action on the merger cannot come much before Oct. 15 but the agency's okay is virtually certain.

On its face, the Commission appears to have turned down the petitions of ABC, UPT and Paramount to eliminate the antitrust issues from the current proceedings in order to provide a basis for quick action on the merger and renewal of license of Par's TV station in Los Angeles, KTLA. However, the agency ruled that any testimony bearing on Par's antitrust violation which goes back beyond the consent decree of 1948 cannot be taken into account in determining Par's license qualifications or, indirectly, the qualifications of UPT to merge with ABC.

While declaring that it does not believe that "complete deletion" of the antitrust issue is warranted, the Commission held that "this proceeding and other recent experience of the Commission have demonstrated, at least with respect to applicants who are existing licensees with records as broadcasters, the complete impracticability of trying to delve into and evaluate the entire history, remote as well as recent, of such applicants' activities in fields other than radio communications which may have involved violation of the antitrust laws."

Time of Essence

"Where such (anti-trust) activities are of recent vintage, we believe they can and should be considered in determining whether the applicant has the character requisite to be a broadcast licensee. However, where those activities took place in the relatively distant past and have not continued, we are of the opinion that their materiality to a determination (Continued on page 33)

## Lamb Envisions A Video Empire

Columbus, Aug. 5.

If the FCC acts favorably on three applications to build TV stations, Edward Lamb, publisher, attorney and broadcaster, will eventually achieve a television empire which will cost him \$1,250,500 to get on the air.

Lamb and companies in which he has controlling interest now own WICU-TV, WIKK and the Erie Dispatch in Erie, Pa.; WTVN here, WTOG, Toledo, and WHOO, Orlando, Fla. He now has on file with the FCC requests to build television stations in three cities, two of which he has only radio outlets.

He has requested Channel 9 for WHOO, Orlando, to build at a cost of \$324,415; Edward Lamb Enterprises has asked Channel 23 for WTEL, Massillon, O., for a \$258,000; and Unity Corp., in which Lamb has a controlling interest has requested Channel 11 in Toledo for a \$619,058 station. The Toledo Blade also has requested the same channel and would build a \$400,441 station, so that undoubtedly the FCC will hold a hearing on the fight for the Toledo channel.

Lamb has told the FCC he will spend \$1,201,473 to erect the three outlets. If all goes according to plan in a year or so Lamb will own a total of five television stations, three radio stations and a newspaper.

# *tale of two*

Observe the rooftop on the left.

It marks a *television* home, of which the U.S. now contains some 17,100,000 — each one located somewhere within range of a television station.

Represents quite an advertising market, doesn't it?

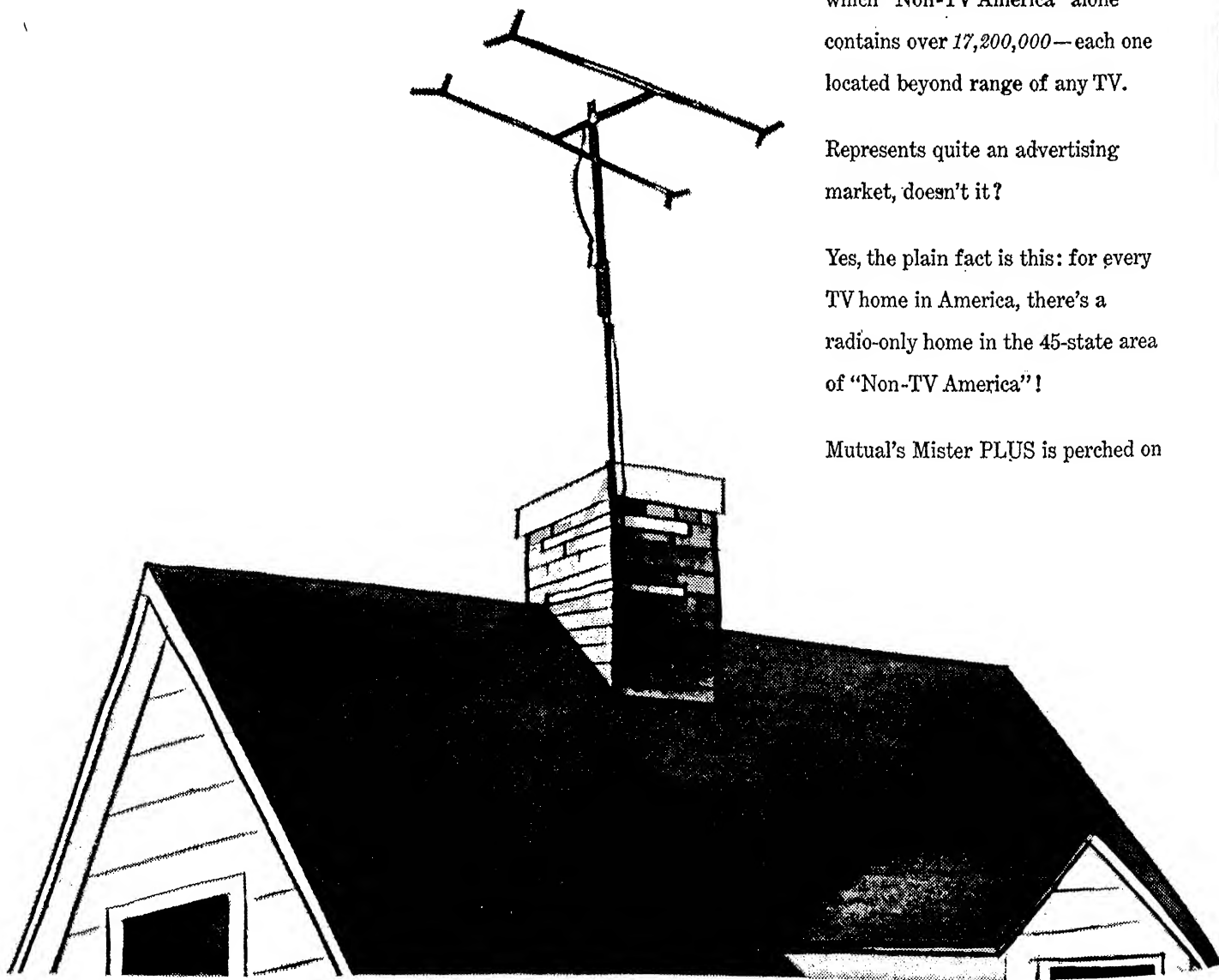
Look now at the rooftop on the right.

This marks a *radio-only* home, of which "Non-TV America" alone contains over 17,200,000 — each one located beyond range of any TV.

Represents quite an advertising market, doesn't it?

Yes, the plain fact is this: for every TV home in America, there's a radio-only home in the 45-state area of "Non-TV America"!

Mutual's Mister PLUS is perched on



# rooftops...

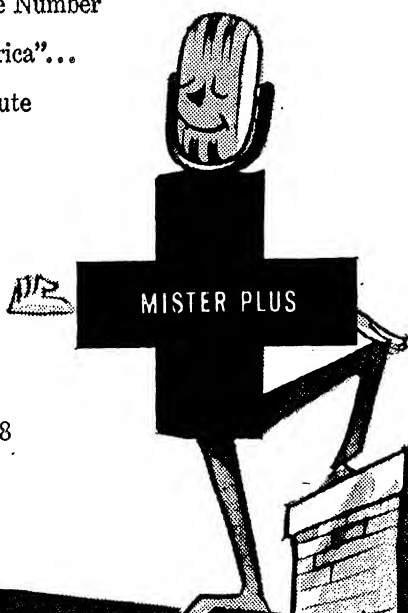
the righthand rooftop for a very simple reason. An independent, 1,000,000-interview research into actual listening throughout "Non-TV America" (Feb.-Mar., '52) proves that Mutual dominates this entire market by 2 to 1 over any other network.

What's more, Mister PLUS earns this rooftop perch for his clients by another simple fact: Mutual serves "Non-TV America" with more stations than the three other networks combined.

No wonder Mutual offers the Number One route to "Non-TV America"... as well as the lowest-cost route to all America.

Compare audiences...  
compare networks...  
and consult  
Mister PLUS...

1440 Broadway, New York 18



the  
**MUTUAL**  
network  
of 560 affiliates

— 416 FOR "NON-TV AMERICA" ALONE



**MR. BROADWAY**  
With Anthony Ross, Irene Manning; Glenn Osser conductor; Martin Andrews Director; Ira Marion Writer; Ira Marion 30 Mins.; Thurs., 8 p.m.  
Sustaining  
ABC, from New York

In "Mr. Broadway" ABC has come up with an unusual format and one that underlines the fact that it doesn't take a lot of coin to get a listenable stanza. New offering, which premiered Thursday (31), has a fine cast of two, an announcer and a small combo for its modest talent nut, yet it shows potential for producing a fair rating in terms of the outlay.

Anthony Ross, a talented thespian, enacts a Main Stem columnist with a fund of yarns about the "most" lovable, most hateable street. Thrush Irene Manning plays a nifty chanteuse to whom Ross spins his Runyonesque tales and who, three or four times during the session, interrupts for a song.

On the initialer, Ross spied about a dyed-in-the-horseflesh gambler, "Long Shot Mac," who found his overpowering yen to play the ponies almost breaking up his romance. It ended with his passing up a 100-to-1 shot in order to put his \$2 on a marriage license.

Scripter Ira Marion made it a colorful saga in the O. Henry-Runyon-Hellenger tradition. He also succeeded in making the Manning-Ross colloquy relatively natural. However, the difficult thing is that the action on the preem was happening somewhere else, not to Manning and Ross. Basically, it was a monolog by Ross, with Miss Manning tossing on an occasional query or comment. Perhaps Ross should carry more of the story-telling burden and make it a little more of a one-man narrative. He's a sensitive performer with an expressive voice. Or a deeper relationship might be established between the couple as the series builds. Cast of two can tend to get monotonous, particularly over a half-hour span, and effort will have to be made to gain variety.

Martin Andrews' direction was good. Glenn Osser's combo, with Joe Biviano at the accordion, and a hep sound effects man got across the feeling of an intimate cafe. Miss Manning's tunes were introduced neatly into the story. She did "The Moon Was Yellow" (the program's theme), "Imagination," the smartly-written "Love Isn't Born," and the torchy "Somewhere Along the Way," all nicely. However, interrupting one or two tunes before the end might add to the impromptu atmosphere. Also, spotting a number at a critical point in the action—with cliff-hanger effect—might perk listener interest.

Brit.

#### AIR FORCE CONCERTS

With Col. George S. Howard, conductor; William D. Jones, soloist 60 Mins. Sat., 3 p.m.

Sustaining

ABC, from Washington, D. C.

With this pickup of the Air Force concerts from the Watergate stadium in the nation's capital, ABC is filling a Saturday afternoon segment with an attractive "pops" luncheon session. This service by symphony orch. under Col. George S. Howard's baton, is a rich-sounding 90-piece aggregation with a good repertory of familiar classical selections.

On the teoff show (2), the program comprised a flock of relatively short symphonic, operatic and ballet compositions, all played with color and verve. Baritone William D. Jones also hit on several numbers, including one light classical number and the ballad, "People Will Say We're In Love." This is a straight musical session with a minimum of chatter, and plenty of tasteful music for summer listening.

Herm.

#### WPIX ALSO MULLING CROSS-BOARD REPEATS

N. Y. Daily News' WPIX may follow the lead set by WOR-TV, N. Y. indie, in programming the same show in the same time period five nights a week. Station's general manager, Bennett Larson, revealed this week that he's been huddling with his program staff on such a move but that they haven't arrived at a decision yet.

Larson said he's most interested at this time in a variety format for the project, which would be slotted in an early-evening hour. That would put it directly opposite WOR-TV's "Dinner Date" or "Broadway TV Theatre," two productions which are aired back-to-back from 6:30 to 9 p.m. Latter station has been pulling sizable ratings with its "TV Theatre."

**SUNDAY NEWS DESK**  
With William Sprague, Charles F. McCarthy  
Producer-director: Arthur Wakely 30 Mins.; Sunday, 1 p.m. . . . Sustaining  
NBC, from New York

"Sunday News Desk" is basically the same stanza as "Voices and Events," which was on NBC until a year or so ago. Chief difference is that this airer includes a five-minute summary by Charles F. McCarthy at the finale and also aims at more "hard news" as a summary of the week's events.

It adds up to an intelligently condensed wrapup of the week's headlines. On the initialer Sunday (3), the roundup included stories on the drought, the steel price situation, wintering of GIs in Korea, the North Korean "germ war" charges at the International Red Cross meeting in Canada, a story about bird-watching in England (including actual calls), Gromyko's bid for better Anglo-Soviet relationship, the flying saucer reports, candidate Adlai Stevenson telling an anecdote with a point and candidate Dwight Eisenhower speaking on unity, Eva Peron's funeral, jet fighters, and a comparison of U. S. hot dogs and Frankfurt (Germany) frankfurters. That's a healthy list of subjects. A good deal of overseas pickups and taped "actuality" material was integrated, with William Sprague handling the transitions smoothly.

Brit.

#### SEVEN O'CLOCK SPECIAL

With Douglas Cardew Robinson, Henderson and Kemp, Johnny Victory, Noel Talbot, BBC Scottish Variety Orch  
Producer: Eddie Fraser 30 Mins.  
Sustaining  
BBC, Scotland (transcribed).

This edition of "Seven O'Clock Special," weekly Scot vaude series, was a fairly bright variety session, serving as a useful filer on BBC's summer programming schedule in the Auld Lang Syne land. It featured four acts, all w.k. in Scotland but varying in quality. Show had a straight vaude format, with intros to each act by R. E. Kingsley, w.k. soccer scribe, who kept the gab down to the barest minimum. Later emcees slyly in American-style accent, telling a story between acts.

Opener, young zany comedian-singer Noel Talbot, registered nicely but was more visual than radio-genic. He sang "Cry" with apologies to Johnnie Ray. Another newcomer, Johnny Victory, young comic from Edinburgh, joked from the gag-book in husky cheeky style, finishing with a Scotch-style number.

Standout act was Margo Henderson and Sam Kemp, another in the youthful class, a musical turn of real promise, with the gal doing best in impressions. Her takeoff of Rose Murphy and especially of Scot comedian Jimmy Logan brought warm mitting from studio audience. Cardew Robinson, English light comedian now touring in musical comedy, had a nice brand of schoolboy chatter in character of a "cad" at English public school. Show was neatly backed by BBC Scot Variety Orch, batoned by Guy Daines.

Gord.

**ERNE SIMON SHOW**  
60 Mins.; Mon.-thru-Fri., 2 p.m.  
Participating  
WGN, Chicago

Now operating under the exclusive WGN and WGN-TV banner, Ernie Simon is pumping some plasma into WGN's afternoon schedule with this hour-long platter and chatter roundelay. Simon, with his free-wheeling gab that ranges from unadulterated zanyisms to moments of actual sanity, has always been a potent magnet for the daytime dialers and should be no exception in this new berth.

Session heard (30) was the usual comicalities with Simon ribbing the engineers and producer on duty and filling the between-disk intervals with a running line of patter about anything that strikes his fancy. On this new spread Simon is using guest interview segments which should give the strip another plus because of his adeptness with the q. & a. business as well as his rep as a gracious host, which helps him get top names.

This time he chinned for about 15 minutes with summer theatre impresario Marshall Migatz. It came off as a meaningful kick-around of the local soil picture in general as well as a generous plug for Migatz's Salt Creek enterprise. Also aboard was WGN sportscaster Harry Creighton for some typical Simon jockeying.

All in all, the cross-the-border stacks up as one of the strongest local daytime entries.

Dave.

**AMERICAN-ISRAELI FESTIVAL**  
With Shoshana Damari, Hillel & Aviva, Israeli Trio, Ian Cosman, Mort Freeman, Fredede Lipschitz, Everett Greenbaum; Yakov Frankel  
Eli Gamliel, emcees 60 mins. Sun., 4 p.m.  
Sustaining  
WLIB, N. Y.

As part of its extensive Yiddish-American schedule, WLIB has come up with one of its most ambitious shows in this one-hour stanza. Session showcases several standout artists and stacks up as a first-rate folk program. The appeal of this show could conceivably go beyond Yiddish audiences, but, unfortunately, the gab department, handled by Eli Gamliel and Yakov Frankel, uses too many sectarian references. If they could eliminate this feature, they could serve as an excellent introduction of Yiddish and Hebrew culture to a general listener audience.

Shoshana Damari, Hebrew songstress, was the highlight of the preem (3) with a couple of excellent renditions of her native folk songs. Fredede Lipschitz also scored strongly with her vocals while Ian Cosman, a New York policeman and member of the N.Y. City Opera Co., delivers impressively on an operatic aria. Hillel & Aviva, a woodwind and drum duo, and the Israeli Trio also registered with their instrumental numbers.

Stanza also featured songs by Mort Freeman and comedy by Everett Greenbaum, both grooved for Yiddish audiences. A digest of Israeli news was spotted midway on the show.

Herm.

#### INSIDE NEWS FROM HOLLYWOOD

With Jay Sims  
Producer: Raymond Spector 5 Mins.; Mon.-Fri., 2:55 p.m.  
HAZEL BISHOP LIPSTICK  
NBC, from New York  
(Raymond Spector)

Jay Sims, radio and newsreel spieler who has done previous airers for Hazel Bishop Lipstick, started a new Hollywood chitchat stint for the cosmetic outfit Monday (4). It's the usual kind of fast-paced reportage on film stars' activities and human interest anecdotes on the cinema capital.

Some variations include department such as perdictions, go-se recommendations, a laugh-of-the-day, etc. Basically it's a carrier for Hazel Bishop spots, which Sims delivers palatably.

Brit.

#### Radio Followups

ABC's "Time Capsule" offered an entertaining edition Sunday (3), with the first dozen minutes devoted to the latest "flying saucers" hubbub. It included some "eyewitness" accounts, among those one by AM-TV actor-announcer Jackson Beck, who described four saucers' he saw over Manhattan. Group of scientists also explained the phenomena.

Another portion spotted an interview, conducted by a BBC gabber, with Vera Lynn, whose waxing of "Auf Wiedersehn" is high on the Hit Parade. Human interest feature was the session with the New Yorker whose hobby is being first to cross bridges and tunnels. Finale was a waxing of British philosopher Bertrand Russell, talking on the power of intelligence.

Producer Bill Berns got together a balanced and interesting stanza, which will be filed in the American Museum of Natural History "to be opened in 100 years." Narration is capably handled by Arthur Van Horn.

Brit.

Arthur Godfrey, in his final broadcast (1) over CBS before leaving on a month's vacation, spoke of the "big strides we in programming have made in our profession the last year" and went on an extended comment about the improvement in his CBS-TV show Wednesday nights. By indirection, at least, Godfrey played up video and played down radio, as a performing medium. When the studio audience answered affirmatively, via applause, to the question "So you think we have made strides?" he said, "None of us were true performers, actors or actresses—we were radio performers. Television separates the boys from the men quickly. In radio, you could read from a script or ad lib; audience would not know, even whether you had memorized a song. In television it's different story. That camera shows the phony quickly."

Jaco.

## From the Production Centres

### IN NEW YORK CITY . . .

Paul Scheffels, former editor-director of the Walter Winchell show on ABC for nine years, is now in the Ben Sonnenberg flackery . . . Stanley Ediss, WINS production supervisor, taking it easy for two weeks at Port Jervis . . . Jerry Devine back to L.A. Monday (4) after Cape Codding . . . Robert J. Sullivan, previously with CBS Radio Spot Sales, named promotion manager of WOR, under MBS ad manager James S. Tyler . . . WWRL looking for a Negro ayem femme gabber . . . Peter Paul's Mounds is bringing out a box of miniature chocolates, with ad campaign slated to expand with distribution . . . WWRL staffers on vacation include Johnny Harper, Henry Backs and Florence Melody . . . Zel De Cyr into CBS' "Aunt Jenny" . . . Joseph M. Flanagan, on New Yorker mag for 15 years, added to WQXR sales staff . . . WLIB airing a full hour "American Israeli Festival" Sundays at 4 p.m. with top international stars . . . Phil Gordon, WLIB Negro gabber, moves into the 11 a.m.-to-noon spot six days a week on the indie . . . Joe Bier, WOR farmcaster, attends Woodside, Pa., Grange show Saturday (9) . . . Mutual's Bobby Benson off to Pampa, Tex., rodeo . . . S. S. United States plays host to Ed and Peckin Fithgerald and other WJZ personalities at lunch today (Wed.) . . . Joe Latham, Don Briggs and Jim Boles added to "Backstage Wife" . . . Danny Ocko with "Stella Dallas" . . . Gertrude Warner and Gavin Gordon subbing for Florence Freeman and Bret Morrison on "Young Wilder Brown" . . . Audrey Egan, Irene Hubbard and Alfred Shirley have joined "Lorenzo Jones" and Horace Braham subbing on "Lorenzo" for vacationing Ronald Long.

Director Mitchell Grayson and actress frau Joan Ellen off on three-week vacation to Miami, Havana and Mexico . . . NBC prexy Joe McConnell to the Coast, then a brief respite from network chores . . . Eva Marie Saint added to "Young Dr. Malone," replacing Margaret Draper, who is touring with hubby Joe De Santis in "Lullim" . . . Don MacLaughlin, actor on "Road of Life," skedded to have an exhibit of his paintings in a Gotham gallery this fall . . . WOR-Mutual program exec Don Hamilton of for a month's swimming and sailing at Duxbury, Mass. . . . ABC scripter Ira Marion spending his hiatus at Port Jervis, N. Y. . . Richard Drake, disk jockey on the Aloha Network, Hawaii, in town shopping around for a Gotham berth . . . What-ever happened to Booz, Allen, Hamilton? . . . Sid Garfield (CBS Radio) to Totem Lodge, update New York, for vacation.

Add vacationers: Johnny Johnstone, National Assn. of Manufacturers AM-TV chief, to Kennebunk Beach, Me., and Don Walsh, of Steve Hannagan office, to Cape Cod . . . Elhel Cornyn upped to publicity assistant at WOY, succeeding Peggy Brown, resigned to tour Europe . . . Lenny Herman's orch to do "Treasury Bandstand" on CBS Radio network Fridays at 4:30 p.m. from Friday (8) through Sept. 26 . . . Vacations are cueing some musical chairs among Mutual newscasters. With Fulton Lewis, Jr., taking this month off, Bob Hurligh is spending his respite in Lewis' D. C. slot, with Bruce MacFarland taking Hurligh's Chi stint. Frank Singelstein is filling in for Cecil Brown's afternoon strip and Ed Pettit is taking Brown's morning news spot . . . Guy Madison and Andy Devine, of the "Wild Bill Hickock" stanza, are on a merchandising-promotion tour this month, covering Birmingham, Chi, Philly, N. Y., Boston and Buffalo . . . Johanna (DeWitt) Johnston now scripting George Price's "Big Time" show for CBS, having succeeded Draper Lewis last January. Lewis is now writing the Vaughn Monroe

Darryl Zanuck, 20th-Fox v.p., outlines his philosophy of life on Ed Murrow's "This I Believe" over CBS Radio Saturday (9) . . . Joseph P. Hardie has joined SSC&B agency as vicepres account exec; he's former Bristol-Myers sales v.p. . . . WWRL has launched a series of 28 five-minuteers on "The American Way of Life," carried in 10 foreign languages, to help foreign-born listeners become citizens . . . Martin and Ed Begley flying to Ireland, London and Paris for three weeks . . . Sammy Kaye's "Sunday Serenade" switches from ABC to NBC after the Aug. 10 broadcast. When NBC program chief Bud Barry was at ABC he brought the show over from NBC, where it was originally berthed, and now he's got the airer back on National . . . Ted Schneider, WMGM operations manager, on a midwest motor tour . . . WQXR execs Elliott and Eleanor Sanger on vacation in Yorktown Heights.

### IN HOLLYWOOD . . .

Back in May of 1931 Sam Hayes started broadcasting the news. Last week on KHJ Don Lee has passed his 8,000th newscast. His present schedule call for three programs a day five times a week . . . Parke Levy has worked Sam Hearn into a regular spot on "December Bride" . . . ABC's Bill Phillipson fueling up for a vacation junket to Yosemite and Lake Tahoe . . . Jack Benny drove in from Detroit with a spanking new Caddy . . . Kay Kyser around but his interests are far from show biz. Just passing a couple weeks with old friends . . . Don Searle, ex-ABC division head on the coast, ain't saying but it wouldn't surprise if he turned up in Denver as manager of KOA. He was cut in for 10% of the station by the Bob Hope syndicate. He has been packaging radio shows with Jimmy Parks . . . Singer Gale Robbins kicked up a tempest when she told Ira Cook on KECA: "The walling and moaning of the present crop of vocalists distresses me and other singers who have spent years to reach a point of perfection. Their audible gyrations are not singing" . . . Despite the shrinkage in weekly cost from last season's \$27,000 to the current \$16,000, the Bing Crosby show for General Electric will be one of the costliest on radio . . . Art Linkletter has missed only one show in 19 years. Keeps in shape playing handball . . . Leo Solomon barged in from N. Y. in quest of "creative people" for CBS. Such a stamped! . . . Bob Ballin and "Corny" Jackson parleyed for a week of Thompson agency matters.

### IN CHICAGO . . .

Chi NBCers tossed a cocktailery last week for Jack Ryan, departing press chief, and gifted him with a Rolliflex camera . . . James C. McDonough has resigned as vicepres and general manager of W. Earl Bothwell's Chi office and joins Russel M. Seeds creative staff . . . Everett Mitchell, vet emcee of NBC's "National Farm and Home Hour," honeymooning with his bride, the former Clara Christiansen, at Lake Louise, Canada . . . Exec assistant Ken Craig is running the CBS-WBBM operation for next few weeks with majordomo H. Leslie Atlas cruising on the lakes, assistant g.m. Ernie Shomo vacationing in Colorado and operations director Lee Hon-motoring through the Southwest . . . NBC held its annual summer outing yesterday (Tues.) at the Medinah country club . . . Lowell Jackson, ABC central division radio sales topper, celebrating his first anni with the web with a vacation . . . Mutual sports director Paul Jonas in to cover the Tam O'Shanter golf tournaments . . . WGN debated a Friday and Sunday evening show beamed at weekend motorists with traffic and weather info gabbled between disks by Vince Lloyd . . . Jess Fugh into ABC's "Silver Eagle" as Inspector Argyle . . . Les Lear, manager of NBC's "Welcome Travelers," recovering from a tussle with virus pneumonia . . . Gloria Workmaster femceeing a new WGN woman-angled show bowing next week under the reins of education director Myrtle Stahl.

### IN PITTSBURGH . . .

Bill Beal has resigned from Packaged Programs, in which he's been a partner since outfit was organized, goes into TV production on his

(Continued on page 36)

# Your Lucky Strike Hit Parade

presents to all our friends during our 8-week hiatus a special summer service!



ON RADIO—"Your Hit Parade"...starring Guy Lombardo and his Royal Canadians. Back on the air Friday, August 29.

Your Lucky 7 tunes that you would have heard last week

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. I'M YOURS
2. DELICADO
3. AUF WIEDERSEH'N, SWEETHEART
4. WALKIN' MY BABY BACK HOME
5. Blue Tango
6. Maybe
7. KISS OF FIRE

Look for this listing every week. We'll be back on Radio—AUGUST 29  
TV—AUGUST 30

ON TV—"Your Hit Parade"...starring Eileen Wilson, Snooky Lanson, Dorothy Collins and Raymond Scott. Back on the air Saturday, August 30.



See your Lucky Strike Hit Parade Summer TV replacement

## "ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M., NBC Television Network  
(N. Y. Time)



## FCC Go-Ahead for 21 Post-Freeze Stations; Hearings for 85 Applicants

Washington, Aug. 5.

With issuance last week of three more construction permits, the FCC has authorized a total of 21 new commercial TV stations in the U. S. since the lifting of the freeze on April 14 and the commencement of application processing on July 1. These authorizations provide local TV service to 13 cities which were caught in the freeze. Four permits for non-commercial outlets have also been issued by the Commission.

The new authorizations went to Gerico Investment Co. and radio station WFIL in Fort Lauderdale, Fla., and KROD in El Paso, Tex. The Florida permits are for UHF channels and the Texas grant for VHF channel 4.

In addition, the Commission notified 17 applicants that hearings would be necessary on their applications, bringing to 85 the total of applications so designated. Thus the agency has already acted on 110 of the approximately 725 applications which have been filed since the lifting of the freeze.

In preparation for hearings, agency is taking steps to expand its staff of examiners to preside at proceedings. Additional professional personnel are also being hired under a special appropriation of \$300,000 granted by Congress for handling TV applications.

It's expected that hearings on contested applications will be scheduled in the next few weeks.

### Cordic Pacted for TV

Pittsburgh, Aug. 5.

Pittsburgh's top radio personality, Rege Cordic, whose three and a half hour show every morning on WWSW, beginning at 6 a. m., has long been No. 1 on the local hit parade of the early waker-uppers, is taking his second fling at TV.

He's just been signed by the Braun Baking Co. to m. c. its telephone-participation "Movie Quick Quiz" on WDTV, a 15-minute feature Monday, Wednesday and Friday afternoons at 2 o'clock.



Now starring on NBC's  
ALL STAR REVUE  
Saturday's 8-9 p.m. EDT  
Mgt. William Morris Agency

### 'Football Time' Series On World B'casting List

"Football Time," 13-week series of quarter-hour programs aimed at local sponsorship, is being released by World Broadcasting System to its subscribers.

Robert W. Friedheim, general manager of the library service, said that last year 482 World subscribers sold the series to local sponsors. Each ailer will include four features: a "football thrill," describing a great moment in the sport; space for local football scores and predictions; college and march music conducted by top bands; and an honor roll of football immortals, including descriptions of dramatic plays and incidents in the past.

Stations will also get promotion material, including mats, ads, announcements and publicity aids.

### Tommy Riggs Deal Down 'Bama Way

Birmingham, Ala., Aug. 5.

Tommy Riggs, creator of the "Tommy Riggs and Betty Lou" stanza which recently was axed by WCBS, N. Y., after a long stretch as a 9:45 a. m. strip, has been appointed a program-production exec by Voice of Alabama, Inc., operators of WAPI, WAFM and WAFM-TV, Birmingham.

Riggs will do the "Betty Lou" show, featuring his ventriloquing a moppet voice, as a musical strip in an afternoon half-hour on WAPI and will produce and star in "Breakfast in Birmingham" on WAFM-TV, a morning program from the Dinkler Tutwiler hotel.

Since WMBR, WMBR-EM and WMBR-TV, Jacksonville, are under the joint ownership aegis of Edward L. Norton, board chairman of Voice of Alabama, Riggs is also expected to be available for those outlets.

In 1937 Riggs was booked for a single guest shot on the Rudy Vallee show and remained on for 49 weeks. Subsequently he was regularly slotted on CBS' "Kate Smith Hour" and in '46 had his own CBS ailer.

Cincinnati—Robert K. Williams has been advanced from assistant director to director of the Crosley Broadcasting Corp. merchandising department by Harry Mason Smith, vice-president. Williams joined the department in 1941 and fills vacancy created by recent death of Jack Zinsmeier.

### RCA's Horn of Plenty

Philadelphia, Aug. 5.

RCA Victor joined with more than 400 fan club members in ceremonies marking the 18th year on the air for Bob Horn, veteran WFIL disk jockey.

Horn was presented with a gold record, at Woodside Park (2) as the highlight of the week-long celebration of "Bob Horn Week" at the park.

### Mpls. Reshuffle In Merger Okay

Minneapolis, Aug. 5.

FCC approval of the merger of CBS' local radio station WCCO and Mid-Continent Radio-TV's WTCN-TV station and the Mid-Continent's sale of WTCN radio to a Twin Cities group for \$325,000, forthcoming last week, finds F. Van Konynenberg, who was Mid-Continent's exec vicepres and general manager, retaining that post for Midwest Radio-TV, a new corporation which owns the station emerging from the consolidation and having WCCO-TV as its call letters.

The merger also finds Larry Haeg, who has been WCCO farm service director since 1942, the new general manager of WCCO's radio end of the merger, succeeding Gene Wilkey, WCCO general manager for nearly 10 years, who will be transferred by CBS to an executive post elsewhere. The new WTCN radio station owners have named Edward G. Smith, formerly General Mills radio-TV director, general manager, and Ken Light, a WTCN salesman for several years, sales manager. The new WTCN radio station operation has applied for a TV station permit.

Merger terms between WCCO and WTCN-TV provide that the new corporation, Midwest Radio-TV, Inc., should be the depository of the stock of the previous owners of WCCO and Mid-Continent. Mid-Continent will hold 53% and CBS 47% of the stock. The 47% interest owned by CBS has been placed in a voting trust and will be voted by Robert Ridder, a member of the family which owns a number of newspapers, including the St. Paul Dispatch, and W. J. McNally, novelist-playwright and onetime drama editor and columnist as well as stockholder of the Minneapolis Tribune before its sale to the present owners, the Cowles. Ridder and McNally were board chairman and president, respectively, of radio and TV station WTCN before the merger and will occupy the same offices with Midwest.

WCCO radio will continue to be housed in its own building while WTCN-TV will remain in its present Radio City theatre building quarters and will rent space to the new WTCN radio station, it's announced. No other change in WCCO radio personnel, aside from that noted, is contemplated, according to announcement.

Robert Butler, who heads the Twin Cities group which bought radio station WTCN and will operate it under the corporation name of the Minnesota Television Public Service Corp., is a former American Ambassador to Australia and Cuba. When its application for a TV station is granted, he says, WTCN radio again will be called WTCN-TV.

### EXPAND STANZAS ON ABC'S PYRAMID PLAN

ABC radio network is expanding its Pyramid Plan, upping the number of stanzas involved from three a week to four, with the possibility that it may eventually include five shows.

Objective is four shows, all slotted at 8 p.m., running from Tuesday to Friday. Shows will be in different program categories, to provide maximum dispersion of the advertiser's message. They'd include an audience participation, a situation comedy, "Defense Attorney" and "Top Guy."

Possibility for the fifth show is Marlene Dietrich's "Cafe Istanbul," which may be moved to 8:30 p.m. on Sunday, ahead of Walter Winchell at 9. Setup would permit a bankroller to come in for one program or for four or five.

Getting all shows into an 8 p.m. strip, it's felt, will make them easier to promote and sell.

## Inside Stuff—Radio

WHAS, Louisville, radio program director Sam Gifford is teeing off a saturation schedule of the public service program series, "The People Act." The 26-program series, originally aired over CBS with Robert Trout as narrator, was presented by the Ford Foundation's TV-Radio Workshop and the Fund for Adult Education.

WHAS is presenting the series by transcription in Class A time, one airing each night for 26 consecutive nights. WHAS program heads reason that series will draw more attention and more listeners, and have greater results, through the saturation scheduling. To make room for the public service series, WHAS program director cancelled three-week Steve Allen strip and the Saturday "Gangbuster" dramas.

As a novel promotion stunt, CBS Radio has transcribed segments of five of its top sustaining shows for incorporation into two sides of a 12-inch long-playing record, which it is mailing out to agencies and prospective clients this week. Inside of the brightly-colored holder is a reprint of the web's trade ad on the shows, which details their format, stars, etc., and some of the favorable reviews they've received so far.

Excerpts of the five shows were edited for the disk purposes by Norman Frank, the web's program manager and assistant to program vicepres Lester Gottleib. Shows, all of which are now on the air in cream time segments, include "Horatio Hornblower," "December Bride," the Frank Fontaine program, "Gunsmoke" and the Steve Allen show.

Fullscale promotion tie-in has been worked by RKO for its new Joan Crawford starrer, "Sudden Fear," with the Paula Stone show, aired on the Mutual web, via a nationwide contest for the program's listeners. Participants are to write a letter describing their first "sudden fear" and how they conquered it, with first prize being an all-expense paid round trip to Hollywood.

RKO has produced a special trailer spotlighting Gloria Grahame, featured in the film, and Miss Stone, which is to be screened in theatres ahead of the picture. Trailer plugs the radio show and details the contest. Film company is also lining up co-op newspaper advertising plugging the show and the contest.

Hollywood Coordinating Committee rounded up 12 film names to make a dozen 15-minute radio programs in behalf of the National Conference of Christians and Jews campaign for 1952-53.

Programs, recently completed, were made by Eve Arden, Edward Arnold, William Bendix, Paul Douglas, Susan Hayward, Jeanette MacDonald, Mercedes McCambridge, George Murphy, Ruth Roman, Barbara Stanwyck, Audrey Totter and Loretta Young.

U. S. Civil Service Commission is hiring radio broadcast technicians. Pay ranges from \$4,620-\$5,940 annually.

Application forms can be obtained at the civil service office in the Federal Building, N. Y., or from the State Department International Information Administration in N. Y.

New York Herald Tribune editorialized last week on the plugs which AM and TV have given the paper's Fresh Air Fund, which sends needy youngsters to camp. "Virtually every radio and television station in this city" has given time to the fund, the Trib said, and it is "indebted to the radio and TV industry" for the "valuable donation in terms of time and talent supplied" by the broadcast media.

### Chi 'Ballroom,' N.Y. Times Youth Forum to DuMont; Five Wind Up Hiatuses

Two new shows are slated to bow out on the DuMont web this month and next, and five other shows will return after their summer hiatuses. New shows are "Melody Mill Ballroom," originating from WGN-TV, Chicago, which takes over the Wednesday night 10 to 10:30 period starting Aug. 13, and "The N. Y. Times Youth Forum," which goes Sunday afternoons from 5 to 6, starting Sept. 14. Neither has yet been sold.

Returning shows are "Kids & Co.," which resumes in the Saturday morning 11:30 to noon slot under Red Goose Shoes' sponsorship, starting this week (9); Barry Gray's "TV Newspaper," returning to the 11 to 11:15 p.m. strip Aug. 25 on N. Y.'s WABD only, with Sealy Mattress and Michaels Bros. bankrolling; "Charlie Wild, Private Detective," going into the Tuesday 9 to 9:30 period starting Sept. 2 under sponsorship of Mogen-David Wine; "Kiddie College," resuming in the Sunday 12:30 to 1 p.m. period Sept. 14 for Dr. A. Posner Shoes, and "Double C Canteen," returning to the Friday night 6:30 to 7 p.m. slot, with the Coca-Cola Bottling Co. as sponsor.

### 1,000th Telecast For WBAP's Weather Show

Fort Worth, Tex., Aug. 5. "Weather Telefacts," WBAP-TV's top rated weather show celebrated its 1,000th telecast on Friday (1). Started here in October, 1949, the telecast is seen seven nights each week. It had not missed a single show until July 8 when it was preempted by the Republican National Convention. Since its inception some 167 hours of weather info have been given out.

Program was the idea of Walter Porter, Harold Taft and Bob Denney, all professional meteorologists for American Airlines. The program is one of the few shows of its kind in the country handled by professional weathermen.

## OPERATION

Sunburst

They're shouting

It's the great \$50,000 Operation Sunburst "If I Were President" Contest. Nearly half a million of these happy people shouted for entry blanks in the first 10 days of the contest.

And you'll shout too...

When you see what Operation Sunburst can do for those crawling summer sales. Operation Sunburst low cost packages include a smashing barrage of promotion and merchandising that's sure to pay off! Remember... it's not the heat, it's the timidity. Call your WLW-Television sales office today!



WLW Television

WLW-T WLW-D WLW-C  
CINCINNATI DAYTON COLUMBUS  
Sales offices in CINCINNATI, DAYTON, COLUMBUS, CHICAGO, NEW YORK, and HOLLYWOOD.

Profitable TV Audience  
exclusive with

# WGAL-TV

## LANCASTER, PENNA.

Only TV station in only TV  
station seen in this large  
rich Pennsylvania market area

Clair R. McCollough, Pres.

Represented by

### ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago



ZIV'S NEW ELECTION YEAR SHOW THAT'S

# Entertainment Dynamite!

*PERFORMING* a great public service!

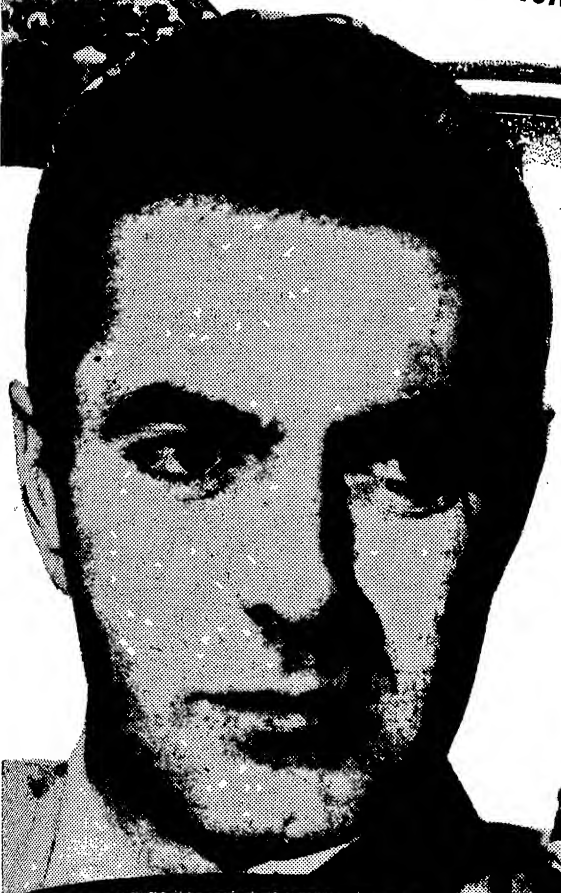
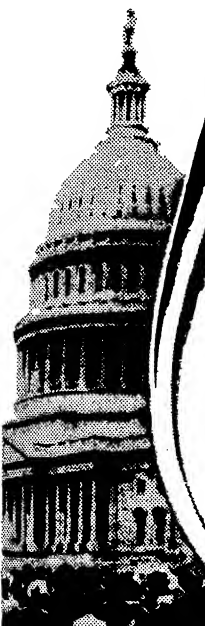
The Show  
**154,000,000 AMERICANS**  
WANT TO HEAR!

## "FREEDOM U.S.A."

Transcribed  
for Local  
and Regional  
Sponsors!

with  
Jimmy Wallington  
David Rose  
And an All-Star  
Supporting Cast!

THE NON-PARTISAN *INSIDE* STORY OF WASHINGTON, D. C.



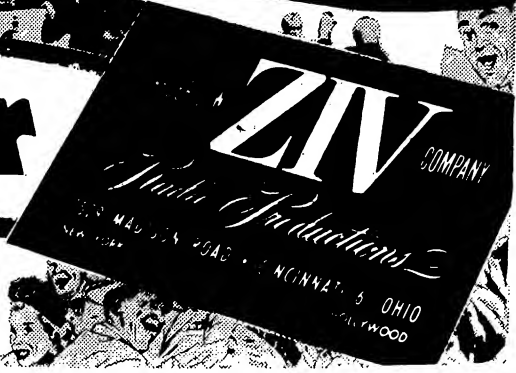
CAPTURING THE DRAMA  
THE SPIRIT, AND THE  
EXCITEMENT OF THE  
U. S. SENATE AT WORK!

**Edwin C. Hill**  
TAKING LISTENERS BEHIND THE SCENES OF THE U. S. SENATE!

# Tyrone Power

HIS FAITH IN AMERICA GAVE AMERICA FAITH IN HIM!

Starring in the vital role of a U. S. Senator...



## Television Chatter

### New York

Ethel Colby's "Broadway Matinee" and the "Ethel Thorsen Show," previously seen only over WABD, DuMont's, N. Y. flagship, are expanding to a full network spread. DuMont, meanwhile, has temporarily jettisoned "Rumpus Room" and "Woman's Club" and has axed "Frontier Theatre," cross-the-board western film series. . . . Comic Orson Bean guesting on NBC's "Matinee in N. Y." Monday (11). . . . Marjorie Schwartz, CBS' local film service manager, currently processing a series of promotional trailers featuring the web's stars in the CBS "eye" setting. They'll be used for chain-breaks.

Harry Friedman, DuMont's personnel relations chief, resigning to resume private law practice but will continue, as a consultant to the web. . . . Hope Miller doubles into two dramatic shows next week, holding down a featured spot on WOR-TV's "Broadway Theatre" ("It's a Boy") Monday (11), Wednesday and Thursday, then joining the femme lead Friday on NBC's "Doorway to Danger." . . . Life publisher Andrew Heiskell guests tonight (Wed.) on Mrs. Eleanor Roosevelt set as guest the following week (13) on Ted Grant's "Youth Wants to Know" via NBC.

Barbara Booth and Charles Mayer set for leads on DuMont's "Plainclothesman" Sunday night (10). . . . TV actor Michael Dreyfuss back in town after a summer stock engagement. . . . Michael Higgins, just returned from a tour of colleges throughout the country, has the lead on WOR-TV's "Broadway Theatre" next week. . . . With WPX newscaster John Tillman on vacation, Harry Fleetwood takes over on the station's Telepix Newsreel and Jack F. A. Flynn assumes Fleetwood's duties as night manager. . . . Herbert O. Phillips named exec art director in CBS-TV's scenic division. . . . Seven-year-old Johnnie Coleman, son of Bill Coleman, radio-TV department chairman at Fordham U., and former actress Imelda Wall, had the leads on CBS' "Lux Video Theatre" Monday night (4).

Peggy Wood, star of CBS-TV's "Mama," flew Sunday (3) to Norway to be received by King Haakon and tour the country. . . . Fred Robbins is conducting a search for a "femme Continental" on WOR-TV's all-night show; program, incidentally, has installed a Western Union wire to handle wires from viewers (about 500 a night). . . . Merrill E. Joels on location at Chester Springs, Pa., doing the lead in "Banderilla," being filmed by Good News Productions; he'll be back Aug. 22. . . . Harold L. Hadden, WOR-TV film projection supervisor, feted Friday (1) on 25 years with WOR. . . . When Jay Herbert's "Sing the Words" was auditioned by NBC on Thursday (31) evening, the theatre was filled to 500 capacity and 300 would-be spectators were turned away. . . . Benton & Bowles is lining

up some heavy promotions for Roy Rogers when he comes to Gotham for the Rodeo in September.

John Rich, NBC video director on the Coast, in N. Y. this week on a combined business-vacation trip. . . . Paul Levitan, CBS-TV special events director, analyzed the conventioncasts at Lou Dropkin's American Theatre Wing seminar last week, with Robert Lewis Shayon guesting tomorrow (Thurs.) and Tom Slater following week. . . . Harpsichordist Sylvia Marlowe on NBC-TV's "Recital Hall" Sunday (10).

### Hollywood

Lawrence Wood kudded on his KTLA program by Knights of Columbus, which gave him an award for being "most outstanding and wholesome" entertainer on TV. . . . Jack Wrather back from Washington where he made application to FCC for TV channels in Little Rock, Ark., Corpus Christi, and Houston, Tex., and Sacramento. His associate is Helen Alvarez, now heading KOTV in Tulsa, which Wrather and his mother recently bought for over \$2,000,000. . . . Committee for Eisenhower shelled out \$3,000 for a series of 15-min. programs blurring the GOP nominee over KTTV, paying \$250 for each shot until election.

### Chicago

Bill Craig, Procter & Gamble TV chieftain, in this week for confabs with Tommy Bartlett and Les Lear on "Welcome Travelers" video show which bows from here on NBC Sept. 8 for the soapery. . . . Miller Brewing is lifting the tab on ABC-TV shooting Sunday (10) of the final holes of the Tam O'Shanter golf tourney. . . . Harry Wismer will do the description with a weekly half-hour sponsored by Cole Products. . . . Lewis Gomavitz, "Kukla, Fran & Ollie," director, off on a Mexico vacation until the show returns to NBC-TV Aug. 24 as a 30-minute Sunday afternoon attraction. . . . WGN-TV's remote director Don Cook invades a new field when he starts calling the shots next week (13) on station's DuMont beaming from the Melody Mill ballroom. Bob Lewis will handle the scripting chores. . . . Jack Drees takes over this week as regular gabber on WENR-TV's 6:10 p.m. sports show. . . . Muntz TV breaks out its new models next week, featuring a 27-inch tube and new price tags upped \$10 a unit. . . . With Bob Murphy off on a European junket, newsmen Arthur Kiplinger is pinchhitting on WENR-TV's daily "Bob and Kay" show.

Philadelphia—Cramped for space in its present quarters, KYW (Westinghouse chain outlet) is renting office space from its old rival WCAU, CBS outlet, around the corner.

## WMPS INKS U. OF TENN. 2-YEAR GRID PACT

Memphis, Aug. 5.

WMPS, Memphis' ABC outlet, inked a two-year pact with the Univ. of Tennessee to air the Vol grid games exclusively in this sector. Harold Krelstein, station's prexy, signed the 1952-53 package with the U. of Tenn., and General Bob Neyland, w.k. coach of the Vol gridgers who are ticketed for the No. 1 slot again this season in the National Collegiate football ranks.

The first game to be aired by the Vol net and through WMPS will feature U. of Tenn. and Mississippi State, Sept. 27. The game will be played here at Crump Stadium. Other top grid classics on the Vol slate are Duke, North Carolina, Vanderbilt, Kentucky and several other w.k. college clubs.

Ed Huster agency of Knoxville handling arrangements and inking stations throughout Tennessee to the Vol web.

## D.C. B'cast Ripley: When Is Candidate Not a Candidate?

Recent amendments to the Federal Communications Act, which included a directive that stations shouldn't charge political candidates more for time than regular commercial advertisers are billed, may contain a joker.

It's pointed out by some station operators that the amendment, contained in the McFarland bill signed by President Truman last month, is so worded that it applies to political candidates, not spokesmen for candidates. Thus, since the bulk of radio and tele time is bought not by the candidates themselves but by party and citizens committees, outlets could charge the politico groups premium rates.

In the past, before the new bill was signed, many broadcasters charged higher rates for paid political talks on the theory that they chase audiences, that they are infrequent buyers and that there is a big demand from the various parties for a limited amount of time. The amendment was intended to stop this practice.

However, it's felt in some circles, the legislators overlooked the difference between actual office-seekers and spokesmen for them. Section 315 of the Communications Act, as interpreted over the years, differentiates between these two categories. The stipulation that higher rates are not to be charged applies only to candidates and not to their backers, in the opinion of some lawyers who have studied the Communications Act as amended.

If it was Congress' intent to safeguard all political advertisers against higher rates, it's explained, the FCC will have to issue a clarifying rule. Otherwise those stations which are out for coin may put an extra bite on groups taking to the airplanes to plug their candidates.

### KOIL Ups Swisher

Omaha, Aug. 5.

Major changes at KOIL during the week brought Arden Swisher, sales manager of KOIL, into the general manager's job.

General manager William J. Newsom resigned to take a spot with Allen & Reynolds Advertising agency.

### Al Simmons Switch

Memphis, Aug. 5.

Al Simmons, former member of WFAK sales staff, daytime indie here, resigned to take over post as general manager of KCRV, Caruthersville, Mo., fulltime indie.

Prior to Memphis post, Simmons served as commercial manager of WMPA, Aberdeen, Miss. outlet.

Dallas—Murray Cox, farm and ranch director for WFAA, who generally airs his farm news early in the mornings and at mid-morning will be featured in a full half-hour show each Saturday night, starting Aug. 16. In the past Murray has been traveling over various sections of the state to bring the latest farm and ranch reports.

## Inside Stuff—Television

Seaboard Studios' No. 1 cameraman, Jack Etra, is fast becoming a legend among the talent shooting TV pix there. He gives out with a brand of fractured French and fractured Yiddish that is a strange patois. "Toujours l'amour, tonight for sure" heralds that this shot counts. His cries of "m.o.l." and "m.o.s." intrigued and puzzled the TV players until he explained that means "mit-out lights" or "mit-out sound"—a dry-run camera rehearsal. Seaboard is in N. Y. City.

Paul Dixon's ABC weekly hour show which originated Wednesday (30) 7 p.m. (EST) at Coney Island in Cincinnati was easily the most novel and expansive TV presentation done from Cinicy.

Use of the ace amusement park's rides crammed color, action and thrills into the offering. These props included the Lost River water chutes, down which Dixon, Wanda Lewis and Dottie Mack made their initial appearance; ferris wheel, merry-go-round, Dodgem, pony track and, for the windup, the Wildcat high roller coaster.

Dixon and his gang, as he terms the two femme supporters, did the joint and individual song pantomiming to recorded tunes which is regular fare on their disk jockey opsy. Considering that they had to work without the benefit of rehearsals, results were sock. Same goes for the mechanical crew, as it was strictly hustle for all hands to get over the park's vast layout and keep up with close timing.

Louis G. Cowan's newest video word game, "Super Ghost" beamed Sunday nights on NBC-TV, looks likely to top the phenomenal mail pull records racked up by the same shop's "Down You Go" via DuMont. The NBC show, with its \$50 prize for the letter writers who stop the panelists, drew 21,578 letters during the first five days after it bowed July 27.

Television Index, Inc., indie publication, has taken over management of Ross Reports on TV. Jerry Leichter, editor-publisher of Publicity Record, will be exec director of Reports and also continue with the Record, which will remain as a separate corporation. Wallace A. Ross, founder of Ross Reports, retains an interest in the company. He left Sunday (3) aboard the new French liner, Flandre, for a six-week vacation in Europe.

DuMont was slated to air two shows back-to-back from the same floor of a single studio last night (Tues.), through the simple expedient of erecting sets for the two shows on opposite sides of the stage. Arrangement was made necessary by the fact that "Keep Posted," which usually originates from Washington, was to be staged in N. Y. so that Vivien Kellems could guest on the show. And Miss Kellems has her own program, "The Power of Women," in the half-hour directly preceding "Posted."

Under plans worked out by the DuMont production department, Miss Kellems was to do her own show, from 8 to 8:30 p.m., from one side of the Adelphi Theatre, N. Y., stage. As soon as she signed off her show, she was to turn and walk across the stage to the set for "Posted," aired from 8:30 to 9. Michael DiSalle, mayor of Toledo and former Price Stabilization chief, was slated to guest with Miss Kellems on "Posted."

Motorola stockholders at a special meeting in Chicago last week voted a 2-for-1 split of the 879,605 common shares and also decided to offer 175,921 additional shares of common. Latter are to be made available at the rate of one share for each 10 outstanding common with an estimated net of \$5,000,000-\$5,500,000.

Company will add this money to its working capital, according to prexy Paul V. Galvin. He said that no specific use of the added coin has been decided on but it will probably be used for expansion of Motorola's plant and equipment facilities. Galvin also revealed the company's net for the six months ended June 28 was \$3,129,704, amounting to \$3.56 per share, as compared with \$3,756,863, or \$4.27 per share, for the same period in 1951.

## CLOSED CIRCUIT FEEDS TV TO MINOT, N. D.

Minneapolis, Aug. 5.

Minot, N. D., is the first of this territory's towns outside of the Twin Cities and nearby area to get TV programs. They're regularly scheduled by one of the town's two radio stations, KCJB, which started its closed circuit telecasting to subscribers with an initial schedule of 13 hours daily.

KCJB has no television permit, but does not require one, since no actual broadcasting is done. The programs are transmitted by coaxial cable.

In Minot and a number of other towns in this territory funds are being raised to finance the construction and operation of TV stations by the sale of stock to the public. The only TV stations thus far are KSTP and WTCN in the Twin Cities, both more than two years old.

### Salt Lake Biz Hypo

Salt Lake City, Aug. 5.

Rose colored glasses have become standard equipment for radio time salesmen here as a result of July biz that showed solid gains over the usual hot weather doldrums.

Practically every station in town reports sales have been holding up surprisingly well. Reasons for the upswing are varied, but most seem to agree it's been the result of getting new advertisers on the air.

### Another N.H. Tele Bid

Manchester, N.H., Aug. 5.

Union-Leader Corp., which publishes the Manchester Union-Leader and the New Hampshire Sunday News, has filed an application with the FCC for television channel 9, allotted to this area.

Previously, three Manchester radio station—WKBR, WMUR and WFEA—had filed similar applications in the race for establishment of New Hampshire's first TV outlet.

### Polan's TV Aspirations

Huntington, W. Va., Aug. 5.

E. G. Polan, head of Polan Industries, Huntington, W. Va., said his firm plans a five-station four-state television chain, to cost an estimated \$1,250,000.

He said that applications have been made for channels in Ashland, Ky., Parkersburg and Wheeling, W. Va., Youngstown, O., and Roanoke, Va., all on UHF channels.



### 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of 'WHO'S WHO ON WEVD' Henry Greenfield, Man. Dir. WEVD, 117-119 West 46th St. New York 36

## HARPO MARX

NBC-TV

RCA-VICTOR

Mgt.: GUMMO MARX

## Your Top TV Sales opportunity

# WDEL-TV

Wilmington, Del.

In the market which has highest

income per family in the region

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

# The Winner!

"Betty Furness, the girl with the built-in audience."

HOLLYWOOD REPORTER

"Wrote mash note to Betty Furness. So glad she is to be our next President. First time a woman ever made it."

ROBERT C. RUARK

"Betty Furness has such a hold on television audiences, we believe, that if she were nominated she would sweep the nation by acclaim. The kid is great... looks good... is young... has vitality... a charming speaking voice... a dignity. She is also undoubtedly the best-dressed woman who has ever appeared on American television."

SEATTLE  
POST-INTELLIGENCER

"WESTINGHOUSE GIRL... pretty, blonde Betty Furness... went on the air a total of 158 times to peddle her sponsor's wares."

TIME

"Here is CBS's network control room. Background: commercial studio with tireless Betty Furness standing by."

LIFE

"BETTY SENT ME—A utility called the Westinghouse headquarters at one point and asked them to stop their fan commercials. They were fresh out of fans, but customers kept coming in and saying Betty Furness had sent them to buy one—as good a reason, other than the hot weather, as we can think of."

NEW YORK HERALD TRIBUNE

"This convention may be referred to in the future as the Taft-Eisenhower convention, but to the television audience, it will be known as the Governor Fine-Betty Furness convention."

CHICAGO TRIBUNE (Editorial)

"Who's winning, pop—Ike, Taft, or Betty Furness?"

THE INDIANAPOLIS NEWS  
(Front page cartoon)

"Betty Furness, queen of television commercials, is far better known here than any movie star."

HEDDA HOPPER

"Democratic beaters are arriving by the dozen to set up what someone has called the next Betty Furness program."

THE NEW YORKER

"Although working in the youngest show biz medium, Miss Furness proved herself a trouper in the best traditions of the old school."

VARIETY

... and more votes from:

GOODMAN ACE  
RUDY BERGMAN  
JOHN CROSBY  
HY GARDNER  
DOROTHY KILGALLEN  
FLORABEL MUIR  
NEWSWEEK  
JACK O'BRIAN  
LOWELL THOMAS  
HARRIET VAN HORNE  
EARL WILSON



*"You can be sure—  
if it's Betty Furness."*

Erskine Johnson

Personal Management:

LESTER LEWIS ASSOCIATES

11 East 48th Street, New York 17, New York

PLaza 3-5083



## Television Reviews

Continued from page 28

al can also be entertaining, in the best sense of the word.

This first segment (3), as put together by Ben Park of the Chi NBC staff and Jules Pewowar of the Herbert S. Lauffman office, was nothing more than a brain-picking expedition with visual aids. But because the topic was significant and the "brains" were authorities in the field it was a meaningful 30 minute discussion. No Nielsen topser, to be sure, but the sort of thing the medium needs to fill its dimensions.

The subject was longevity. The pundits were University of Chicago profs E. M. K. Gelling and Robert K. Havighurst; their knowledge of the subject at hand obviously was of career depth and their ease on the TV podium was first-rate. They were adroitly led through their paces by Hugh Downs, whose interest in things scientific especially fits him for such an assignment.

The parley was roughly divided in two parts. Professor Havighurst, with the aid of charts and maps, outlined the historical and geographical aspects of the growth of the life span. He also touched upon the psychosomatic phases of long life. Professor Gelling went into the effects of the so-called "wonder drugs" and radioactive therapy on lengthening life. He stepped into a mockup lab and demonstrated the production of penicillin and showed how medicinal plants are made radio active so that the eventual use of the drugs can be traced in the human system. These lab scenes were skillfully lensed and underscored the scope of the hardly-scratched world of science awaiting video's investigation.

It was a fine beginning that should be given a chance to sprout further. Dave.

### ASK THE CAMERA

With Bill Rippee

Producers-Writers: Jane Kalmus,

Enid Roth

15 Mins.; Mon.-thru-Fri., 6:15 p.m.

Sustaining

WNBT, N. Y.

Here's an ingenious little show which might catch on with better production mountings. It's a quizzer, with WNBT staff announcer Bill Rippee asking the questions, answers to which are provided by film clips culled from NBC-TV's mammoth film library. Home viewers are supposed to compete against an NBC personality for the top score. Only trouble is, the NBC star supposedly completed the test in advance and does not appear on the show in person. As a result, with no prizes offered viewers, there's little incentive for them actually to get interested in the contest.

Format will have the questions based on different subjects each night of the week. On the initialer Monday night (4), for example, the topic was American presidents. NBC's library provides clips on all Prexies ever filmed, back to Wil-

liam McKinley, who was the first to appear before a motion picture camera. Questions and their answers provided interesting, informative material but the show still needs more of a contest gimmick to lure the viewers. Use of a panel of name celebs to compete with each other or against the home setters might turn the trick.

Rippee made for a good, personable emcee but would project better if he refrained from reading so much. Film clips were well selected but the editing could have been tighter. On shots featuring Franklin D. Roosevelt, for example, the film was not in the right progressive order, jumping back and forth from one date to another of his life. Stal.

### GERALD JOHNSON

Director: Paul Kane

15 Mins.; Fri. 9 p.m.

WAAM-TV, Baltimore

Gerald Johnson is an important journalistic figure here, having been lined for the Sunpapers in its heyday of topflight writing. He has also cut quite a swath nationally with several important books and articles in the major publications on history and the philosophy of present day life in America. In many respects he has taken the place formerly occupied by H. L. Mencken, as the "Sage of Baltimore," and what he says is important.

Speaking from the living room of his home on old Bolton Street, Johnson employs a calm and detached delivery to point his views of the current political scene, leaning toward the "liberal" side and giving to his carefully developed theme a clarity and modest know-how that is a welcome switch from the blatant pontificating of many of the boys experting it on the various channels currently.

Summation of the recent conventions and analysis of developments thereafter worked out as he predicted and the overall effect of his spiel which builds confidence should develop a considerable audience and is natural for a regular network pickup. Burn.

## GOP Radio-TV

Continued from page 23

Summerfield, new chairman of the GOP national committee and a wealthy auto merchant, was instrumental in having the plum tossed to Kudner, via that agency's long-time association with General Motors. Y&R, meanwhile, is in the running for the Citizen's Committee for Eisenhower account, which is a separate piece of business.

While the GOP plans to spend that \$2,500,000 in radio and TV time for its nominee, the party also may hire press agent Steve Hannagan to handle press and public relations for Eisenhower. It's felt by some of the party bigwigs that

the campaign will be won not so much on the airwaves as in the daily press and it will be Hannagan's job, if he draws the assignment, to see that Ike gets the right kind of publicity between now and Election Day.

Both major parties, meanwhile, are expected to reserve a half-hour on all networks, both radio and TV, the night before the election (Nov. 3) for a final wrapup of their campaigns, as they did in 1948.

## Tele Followups

Continued from page 26

cracked each of the two cases presented in virtually no time. With only the two prepared for presentation, Rathbone was forced to do some painfully-obvious padding to round out the 30 minutes. Rathbone's faltering delivery, incidentally, indicates that he would do well to make use of the Teleprompter which could be available to him under CBS-TV's contract with the prompting device.

Lucky Strike plugs, on film for the summer, still relied mainly on that ripping-the-cigareted-down-the-middle routine. They're becoming boring through overuse on all the Lucky Strike-sponsored shows. Stal.

## Cott

Continued from page 25

throughout the world to air express back to N. Y. each week the particular record or records which are the current faves abroad. The disks will then be aired on a special half-hour show, complete with a name delay to provide the pertinent information about each tune. As Cott explained, the show should run something like a Hit Parade of all countries.

For the BBC dramatic shows, Cott arranged with Val Gielgud, BBC's drama chief (and brother of actor John Gielgud) to provide WNBC with the best dramatic program aired on BBC each week. No swap is involved, he said, but WNBC is prepared to play the British shows in their full length of one-and-a-half or one-and-three-quarters hours. Cott has tentatively slotted the shows for Saturday afternoons in the fall, considering them to be good competition for the Metropolitan Opera pickups as carried by ABC.

As another part of the service, Cott said Gielgud will be in constant touch with him about American preferences in programs. WNBC chief pointed out, however, that because of the big boom in British pictures in this country, coupled with the fact that most of the top British pic stars also do the BBC shows, they should catch on readily. Gielgud has also promised Cott full use of the BBC transcription library, meaning that WNBC can program more than one such show a week, or substitute a previously-recorded show if the current one might not be as much to the liking of WNBC listeners.

## Mickelson

Continued from page 24

Chicago, while the all-important Missouri delegation poll-taking was going on at Convention Hall. Through on-the-spot editing, the web was able to preserve the top features of both events, thereby utilizing TV for the first time the way it should be used. Other nets, Mickelson said, followed the accepted radio technique of sticking to Washington alone, and so missed the dramatic moment when Truman's alternate stated the President was voting for Gov. Adlai Stevenson.

With the transmission lines running from D.C. to N.Y., rather than from D.C. to Chicago, Mickelson said, he could not see the Washington pickup on his monitor in Chi and so had to "play it strictly by ear." To let viewers in on the two events simultaneously, CBS cut all audio from Washington except for occasional noise from the airplane engine to give the picture the feeling of reality, utilizing instead the audio from Chi, which was the Missouri poll-taking. By a combination of judicious editing and lucky coincidence, he said, it was possible to have a tight one-shot of Mr. Truman boarding his plane for Chi at the precise moment when Gavin read the President's vote for Gov. Stevenson.

## From the Production Centres

Continued from page 30

own. Morry Fierst will continue to operate PP... Vickie Corey, of KDKA, leaves late this month on a three-month taperecording safari to Africa. She'll do 36 programs for her station, a number for United Nations Radio and also write a weekly column on her experiences for the morning Post-Gazette... Charlie Baldour and Betty Carr, husband-and-wife team on Channel 3, will make an appearance on "Strike It Rich" in late August on behalf of a Pittsburgh woman... Joan Pastin has started a weekly quarter-hour Sunday afternoon program on WDTV aimed at teen-agers and the post-teen age set, with emphasis on fashions. It's being produced by Janie Fisher and directed by Bob Holt... Jim Murray and his wife and sister-in-law, Rita Conlin, of Walker-Downing agency, leave next week for a vacation at Bedford Springs Hotel... Harold Lund, manager of WDTV, has been named to represent the Pittsburgh Tent on the radio-and-television committee of Variety Clubs International.

## Circling the Kilocycles

St. Louis—John T. Curry has been named Sales Promotion Manager of KMOX, CBS outlet, succeeding C. W. Doeblner, who has been transferred to WBBM, Chicago. Curry comes from WBBM, and prior to that had been in the research division of McCann Erickson.

Dallas—J. Carlton Adair, formerly veepee of the now defunct Liberty Broadcasting System, is southwestern zone manager for Meek Television, Inc., which opened two stores here last week.

Moose Jaw, Sask.—Ron Hunka, chief announcer at CHAB, Moose Jaw, has joined the Canadian Broadcasting Corp.'s Alberta outlet, CBX, Edmonton. He's a former CJOC, Lethbridge, Alta., staffer.

Manchester, N. H.—Julie Blake, who has had previous experience in conducting programs over local radio stations, has been named as home economics director of WFEA, effective on Aug. 4. She will handle the daily "Kitchen Chat" from 9:25 to 9:55 a.m. She succeeds Mrs. Adeline Cassaboom... Charles W. Gray has resigned as news broadcaster at radio station WHEB, Portsmouth, a post which he had held since January of 1945.

Columbus—Gene Fullen, former announcer at KSAL, Salina, Kan., and WISH, Indianapolis, has joined WBNS here and is being touted as a mid-evening disk jockey.

St. Louis—Charles Stookey, farm editor for KXOK is now doubling as a platter spinner. Every Saturday between 10 and 11 p.m. Stookey plays bucolic ditties on the station's Barn Dance program.

Cleveland—Ed Stevens has been promoted to program director and Harry Dennis to chief engineer of WERE... WTAM-WNBK will ask Parma City Council to approve a \$1,000,000 transmitter for WNBK. The TV outlet now shares space with WTAM at Brecksville... Joe Berg, who kills the English language on a WXEL-TV comic stanza, Tuesday and Thursday 11:30 a.m. is on the speech department at Cleveland College... Ohio Advertising has been given the Ohio State Fair promotion assignment in northern Ohio.

Omaha—Thirty years of uninterrupted broadcasts, amounting to 10,960 consecutive days were commemorated Sunday (3) by Norfolk, Neb. station WJAG. There was a public program in the auditorium at which a Miss WJAG was crowned.

Louisville—Jack Kirwan has left WHAS-TV sales department to become Director of Radio and Television for Bruce B. Brewer & Co., advertising agency, Kansas City, Mo. Kirwan has been with WHAS-TV sales since February, 1950.

Richmond—Irvin G. Abelloff, general manager of WLEE since its founding in 1945, has been elected a v.p.

Boston—Cecl L. Richards, formerly with Washington, D. C., advertising agency, has been appointed assistant to John Stilli, WBZ-TV's advertising and promotion manager... Joseph P. Cullinane has taken over the post of publicity director for WBZ-TV. He was a former staffer on local dailies... WEII's decay, Larry Homer, took a fling in legit last week when he doubled as an offstage newscaster and later appeared onstage as a telegraph lineman in John Hancock Hall production, "The Petrified Forest."

## Merge Newsrooms At WOR-Mutual

The Mutual and WOR (N. Y.) consolidation is moving closer to completion with integration of the two newsrooms.

Milton Berg was named director of news for both MBS and WOR (he previously was exclusively with the web), with Arthur Feldman handling the special events for MBS-WOR.

Dave Driscoll, who had headed the WOR and WOR-TV news-special events setup for years, switches to WOR-TV. His longtime assistant, Edythe Meserand, moves with him to the WOR TV Square. Mutual's old newsroom on the 18th floor of 1440 Broadway has been shifted upstairs into the WOR quarters on the 24th floor.

As part of the consolidation, the Mutual accounting department, which had been in the Longacre Theatre, has been shifted down to 1440 Broadway, thus bringing all MBS offices under one roof.

## GOP IN KICKOFF ON OHIO NETWORK

Columbus, Aug. 5. The Republicans kicked off their 1952 national campaign here Thursday (31) with a special Ohio radio and television network covering the evening session of the one-day Ohio GOP Convention held in the RKO Palace Theatre.

Not only was it the kickoff of the campaign but the speakers' list and the speeches indicated it was an attempt on the part of the Eisenhower forces to heal the wounds of Ohio which went down the line for Ohio's Sen. Robert A. Taft at the convention in Chicago. Sen. Richard Nixon, the GOP vice-presidential nominee, delivered the main address and Arthur Summerfield, national committee chairman also spoke.



Eileen BARTON

JUNG HOTEL

NEW ORLEANS

FOR 2 WEEKS

Coral Recording Artist

DIRECTION: MCA

## Luxurious View Home

10 Min. to CBS and NBC-TV Studios. Private and secluded on acre level ground. All steel frame. Copper plumbing. Master bedroom complete with deluxe fully carrara glassed bath, dressing rm., and study. Beautiful all steel and carrara glass kitchen. Maid's quarters. 25 x 50 all tile heated pool outdoors by rumpus house complete with built-in BBQ, fireplace, bar, projection rm., TV, radio with speakers over patio and pool. Owner has over 100,000 invested, wants 75,000 or will take offer for quick sale. Write 2200 BEECH KNOLL RD., HOLLYWOOD 46 GR. 6568

WE'RE BACK FROM CHICAGO...

READY TO SERVE YOU

HOWELL  
ROGIN  
Studio

756 JIB AVE. CHICAGO 3, ILL.

VISUAL AIDS FOR TELEVISION

# DISK BIZ IN HEALTHY UPSWING

## Of 'Kings' and Batting Averages

A side-bar on last week's survey of the music business, that the phonograph record is the new "king" of Tin Pan Alley, is the publishers' observations that the recording execs are only as potent as long as they maintain a good batting average.

The artists & repertoire men also "play by ear," when it comes to deciding what to wax and what to reject; also the manner in which it is allegedly keyed to this or that disk artist, determines they're heroes in and out of the trade. Anything they want to do they dare to do, and this taking-chances principle seemingly results in a pyramiding good batting average, at least so long as the vogue for the "new sounds" obtains. They can crack whips or crack their knuckles, and it'll get on wax.

Once the tide turns, the music publishers have observed, they become unduly cautious; manifest unsureness of position; and it's then that the artist becomes the tail that wags the dog—they become the songpickers and dictate the manner of interpretation.

The trial-and-error technique, of course, is constantly evidenced by the manner in which a publisher will bring in a flock of song manuscripts. The whim of the a. & r. man, or the manner in which it is allegedly keyed to this or that disk artist, determines whether that song will ever see the light of day in published form. The recording decides publication and the plug. Any number of songs are "accepted" for publication, but the majority are done for the purpose of wooing diskery interest.

The a. & r. man who has a streak of weakies is inclined not to be as derring-do, and by following the tried and true he frequently compounds the tired and through.

## Victor's 'Extended-Play' 45s Aim At Revival of Single-Disk Longhair Biz

RCA Victor's launching of their new "extended play" 45 rpm disks this fall will signify the company's opening gun to restore the single record business in the longhair field. George R. Marek, Victor's overall artists and repertoire chief, said the 45 EP's (extended play) is designed to rediscover "the man with the \$1 bill." That's a figurative statement, since it's understood that the EP's, which will give from six to nine minutes of music per side, will sell for about \$1.50. Victor execs are keeping their final price tag under wraps.

Marek pointed out that single disks constituted the bulk of longhair platter sales, before the advent of the 33 rpm disks. Since the 33 rpm development, however, album sales of full-length works have become dominant to the point where single disk sales have virtually been wiped out in the longhair field, except for such hits as Mario Lanza's "Be My Love."

Victor's move to EP's stems from a conviction that a large market is ready for hundreds of shorter longhair selections which can be packaged on a single 45 rpm disk at a price comparable to the bargain offered by the 33 rpm disks. Such selections as "The Blue Danube" and "Finlandia," for example, are among the short longhair pieces which will be among the typical works in Victor's future EP catalog. It's not planned to issue any current hits on EP's, but Victor will release standards on these 45's, each of which will contain four tunes.

A key feature in the EP project will be a new style packaging. In place of the paper covers, Victor will dress up the EP's in hard-backed, album-styled envelopes to give the package a more substantial look. One of the major handicaps of the 45's to date has been their tendency to get lost on the retailer shelves. Unless a 45 rpm platter moved fast, like the Lanza etchings, retailers have found no satisfactory method of stocking or merchandising them. Special attention is being given to this problem by RCA execs.

## ANNUAL HANDY DINNER FOR HIS PET CHARITY

Click of last year's testimonial dinner to W. C. Handy has resulted in a decision to honor the composer of "St. Louis Blues" and other works with an annual birthday dinner which, this year, will fall on a Monday, Nov. 17, at the Waldorf-Astoria, N. Y.

Purpose is to further the work of the Handy Foundation for the Blind, Inc., his pet charity. The 79-year-old songsmith has been blind for many years. Noble Sissie, chairman of the dinner committee, is formulating a sponsoring committee of 100.

## FORESEE SOLID FALL SEASON

The disk biz is taking a healthy swing upwards, according to sales reports to the major companies from the field. Upbeat trend was felt a couple of weeks ago, and is expected to rise steadily until the solid fall-winter season buying activity begins perkling steadily.

Columbia Records, which has been the pace-setter in the pop field for almost two years, is still leading the field. Currently, the company is riding with over 20 platters which are selling from 10,000 to 45,000 copies weekly. Biz is so healthy for Columbia that they have had more hits working for them this summer than they did last Christmas.

RCA Victor execs also report an upswing in sales recently. Company execs will head out across the country on a series of distrib meets to put over its fall merchandising program in the field. Decca is also moving upwards with several clid sides as Mercury Records, M-G-M Records is also hitting a good stride as is London Records, which is rolling with Vera Lynn's etching of "Auf Wiederseh'n, Sweetheart."

Publishers are encouraged by the disk biz upturn, anticipating a similar move in the sheet music field. Copy sales hit one of the lowest ebbs in recent years this summer and publishers need the upbeat to take them off the financial hook for the year. Biz has been so rocky in recent months that top hits, which figured to sell over 500,000 copies, just barely reached the 300,000 mark. Later figure, moreover, does not include the returns which are still due.

## 15% Buying Hike At NAMM Confab In Shortage Threat

Confronted with a strong likelihood of tighter Government restrictions on vital raw materials, music dealers stepped up their buying activities by 15% at the National Assn. of Music Merchants convention which ended at the Hotel New Yorker, N. Y., last week. Orders mainly affected instrument manufacturers of pianos, guitars, wind and brass instruments. Retailer attendance at the NAMM conclave was set at 7,460, about the same as at the 1951 Chicago conclave.

Henry E. Hawley, president of Thearle Music Co. in San Diego, was elected the new prexy of the NAMM, replacing Ray S. Erlandson who becomes chairman of the board. Other officers elected were Russell B. Wells, vice-prexy; Ben F. Duvall, secretary, and Parker M. Harris, treasurer.

Next two NAMM conventions have been set for Chicago in 1953 and 1954. Convention execs will take a poll of the exhibitors to determine whether they want to come back to N. Y. in 1955. It's been traditional for the NAMM to stage their conventions in N. Y. once every three years.

Although attendance at the current convention did not advance over last year's, music execs were encouraged by the sharp pickup in floor sales by the exhibitors who had displays on eight floors of the hotel. Exhibitors included the instrument companies, the radio-TV manufacturers, the major disk companies, some publishers and a flock of gadget accessory firms.

### James' Benefit in Houston

Houston, Aug. 5. Harry James orch is slated for a one-nighter here at the City Auditorium on Aug. 13.

Proceeds of the local appearance will go to the Variety Clubs' Boys Club program.

## Goody's Court Challenge of Price Fix Law Eyed by Disk Industry

### Ritter Recutting 'Noon' As British Take to Tune

Tex Ritter, Capitol Records country vocalist currently in England, is recutting his version of "High Noon," Dmitri Tiomkin-Ned Washington tune which is used as thematic background for the Gary Cooper pic starrer of the same title. Pic opened in England before it did in the U. S. and the number has been climbing steadily on the British bestseller lists.

Ritter handled the soundtrack vocal in the picture and Capitol issued the first version of the tune. British Decca, which has a releasing deal with Capitol in England, is handling the new Ritter recording session in an attempt to cash in on the local interest in the number.

### Al Miller's Coast Spot for Victor

With Henri René due east this week, RCA Victor has upped Al Miller into the company's top Coast recording spot. Miller had been sales manager for Victor's country and blues-and-rhythm disk division, under Steve Sholes, and his promotion to the Coast artists-and-repertoire post is in the nature of an experiment. Victor execs believe that Miller's selling experience has given him the pulse of the market tastes.

René, who has been on the Coast for more than two years, will take over the No. 2 spot in the Victor's a&r department under Dave Kapp. René will assist Kapp on artists and tunes as well as continue in the capacity of musical director. He was brought east at his own request.

### RIAA NAMES MARTIN FOR PROMOTION SPOT

Implementing its project to launch an institutional promotion campaign in behalf of the disk industry, the Record Industry Assn. of America has named Joseph C. Martin as director of industry promotion. Campaign is slated to tee off in September through a cooperative effort of the 41 member firms of the RIAA. Approximately \$100,000 has been budgeted for the ad-publicity campaign.

Martin will work under John W. Griffin, RIAA exec director.

### Arrest Chris Powell In A.C. Reefer Charge

Atlantic City, Aug. 5.

Chris Powell, band leader at the Yacht club, mid-city hot spot, faces a hearing in Municipal Court here Thursday (7) when he will answer charges of possession of marihuana. Powell was picked up early Sunday morning (3) by members of the city cleanup squad. Arrest was made just before final show got underway, with police allowing Powell to remain in night club with band until after the show might be given.

Musician, 30 years old, was playing drums with band when cops searched clothing in his room, finding, they said, three cigarettes. Powell denied knowledge of how the "reefers" were in his clothing. He likewise denied smoking the weed as did all members of his band, according to detective captain Jerry Sullivan, head of the cleanup unit.

Key to the future of the disk industry's price structure is seen hinged onto the suit filed last week in N. Y. Federal Court by Sam Goody against Cetra-Soria Records over the latter's attempt to fix list prices on their longhair catalog. Goody, the country's largest cut price platter store, is putting up the first challenge to the new Federal Fair Trade law recently signed by President Truman.

Goody is attacking the Fair Trade law indirectly by claiming that it is in violation of the Defense Production Act of 1950 which fixed ceiling prices. According to Goody's brief, at the time the ceiling prices were set, there was no Fair Trade law and hence his discount prices were not at the time violations of any fair trade contract. Goody further claims that the attempt by Cetra-Soria to fix prices in excess of ceiling prices cannot succeed because the Defense Production Act is controlling in this situation.

Cetra-Soria is the first disk company to attempt to fair trade its merchandise. Goody has been selling the Cetra-Soria line, which lists at \$5.95 and \$4.75 for 12 and 10-inch platters, for \$4.17 and \$3.33, or about 30% off.

Major company execs, who have been studying the legal ramifications of the Fair Trade law, are now awaiting the decision of the Goody-Cetra case before making any moves. It's known that the majors are strongly in favor of setting up firm list prices, but they are afraid that there are too many loopholes in the law for them to go to the expense of drawing up fair trade contracts in each state. If Goody's suit is successful, it's expected to ring the death knell for any future attempt to eliminate price-cutting.

The indie companies, with the exception of Cetra-Soria, are virtually unanimous in their opposition to the Fair Trade law. In any case, they do not intend to enter into any price-fixing agreements with retailers. One indie company exec said that Goody and other discount houses have kept him in business by buying his merchandise in bulk. It's believed that the indies could survive without heavy discounts on their platters.

### GARNER MAPS ISRAELI, SCANDINAVIAN HOPS

Chicago, Aug. 5.

Erroll Garner, who just closed at the Chicago Theatre here last week, is being scheduled for a Scandinavian swing, and then a long hop to Israeli to follow after the first of the year. Pianist, who is booked until Jan. 1, 1953, has been getting heavy European platter play, and if tour works out will swing back to the rest of the Continent in the fall of '53.

Garner Trio plays the Ebony Club, Cleveland, Aug. 11, for a week and then does 11 days in St. Louis. He'll probably play theatres then until October, when he goes into the Tiffany, Hollywood, and for November swing up to the Blackhawk, San Francisco.

### Alexander to RCA For Adv., Sales Promotion

William I. Alexander has been named advertising and sales promotion manager of RCA Victor, stepping into the spot vacated by Dave Finn's promotion to sales manager of the RCA custom record division. Alexander will report to Larry Kanaga, general sales manager of the Victor disk division.

Alexander comes to Victor from Montgomery Ward where he was director of retail advertising standards.

# Jocks, Jukes and Disks

By MIKE GROSS

Les Paul-Mary Ford: "Meet Mister Callaghan"—"Take Me in Your Arms and Hold Me" (Capitol). Les Paul has come up with another brilliant instrumental on "Callaghan," a British instrumental used as thematic material in a London legit play by the same name. Tune has an arresting melodic pattern and could be another "Third Man Theme" click via Paul's multiple guitar rendition. On the reverse, Mary Ford joins Paul with a solid vocal on an alfalfa tune with equally strong potential. Both sides are surefire jock and juke fare.

Jo Stafford: "Jambalaya"—"Early Autumn" (Columbia). "Jambalaya," another Louisiana bayou number, is excellent material for Jo Stafford, who clicked with "Shrimp Boats" in a similar vein. Vocal is atmospheric, flavo-some and plenty commercial, Paul Weston orch and Norman Luboff chorus providing the background kick. On the reverse, Miss Stafford vocals a new ballad "Early Autumn," with a later release date.

Vera Lynn: "A Little Love"—"Marryin' Time" (London). London Records is missing a good follow up on Vera Lynn's click with "Auf Wiederseh'n," by releasing these lack-lustre sides. "Marryin' Kind" is only a pleasant item without sufficient power to break through in the U. S. market. "A Little Love" is a slight improvement but Miss Lynn needs stronger material than this to maintain her standings on the hit lists.

Tony Bennett: "Roses of Yesterday"—"You Could Make Me Smile Again" (Columbia). Tony Bennett's characteristic schmaltzy style gets a good showcasing on "Roses," an Irving Berlin tune. It's a commercially sentimental number tailor-made for Bennett's delivery. Flip is another slow ballad which Bennett belts according to his typical form. Percy Faith orch lends a suitably Swedish background.

Guy Lombardo Orch: "You Like"—"Sunshowers" (Decca). "You Like" is a cute novelty with a Latin beat which Guy Lombardo's orch bounces in attractive fashion. Kenny Gardner handles the vocal in ace style and this side could break through for a mid-hit. Flip gets a standard Lombardo seedy arrangement for nice impact, Gardner again vocalling the fair lyric.

Hugo Winterhalter Orch: "Hesitation"—"Tic-Tac-Toe" (Victor). "Hesitation" is a sock item with off-beat stop-rhythm figures which Hugo Winterhalter frames in a superlative instrumental and choral arrangement. Reverse is a straight instrumental with a snappy, vivid melodic line which Winterhalter again spotlights in brilliant manner via racing fiddles.

Ray Anthony Orch: "Loaded With Love"—"Make Believe Dreams" (Capitol). Ray Anthony, who has steadily been shaping up

as one of the best commercial organizations now around, has been grinding out a consistent procession of highclass sides. "Loaded With Love" is another flashy effort on so-so material with the orch execution far better than the tune. Marcie Miller and Tommy Mercer duet the lyric in good style. Reverse is a slower item with better chances. Anthony projects it with a Miller-Mercer vocal with fine orch and choral support.

Bernice Parks: "You Intrigue Me"—"That's What a Song Can Do" (Seger). "You Intrigue Me" is in the "Kiss of Fire" groove, and may be handicapped by the comparisons. It's a good tune for the genre, however, and Bernice Parks socks it across stylishly, without straining for any new sound. Flip is a big ballad and Miss Parks delivers this with maximum impact with a hardhitting open-voiced style. Fred Norman orch backs up in topflight style.

Louis Prima Orch: "Chile Sauce"—"One Mint Julep" (Columbia). Louis Prima come up with two snappy novelties on this coupling. "Chile Sauce" has a cute lyric with a Latin beat, Prima belting the vocal in infectious style. "Julep" is another attractive item, although the beat tends to get a bit monotonous.

Denny Vaughan: "Forevermore"—"Take It Off" (MRT). Denny Vaughan has firstrate pipes and could break through with the proper material as other young vocalists have on indie label. "Forevermore" could be the side; it's a grandiose ballad, which gets an appropriately eloquent rendition. Reverse is a minor tune.

## New Band Review

Art Lowry Orch: "Hold Me in Your Heart"—"Somebody Else's Arms"; "Down by the O-Hi-O"—"What Do You Mean By Loving Somebody Else" (Columbia). Art Lowry is Columbia's first entry in the band sweepstakes and it's a good bet. Lowry is a keyboard specialist and his pianistics have a lush, but tasteful quality which keynotes the band arrangements. "Heart" is an Italo-styled number which gets line vocal by Peter Hanley. "Arms" is a lilting ballad, Hanley again vocalling neatly. "O-Hi-O" is a change-of-pace, the oldie getting a bright bounce treatment, Lowry coming through with a barrel-house piano style. "Somebody Else" is similarly handled with a good choral arrangement and Lowry's piano featured.

## Album Review

Benny Goodman Trio plays for Fletcher Henderson Fund (Columbia). This jazz set was taped at the Martin Block broadcast over WNEW, N. Y., last year when Benny Goodman and members of his original band, including Gene Krupa and Teddy Wilson, joined

## Best British Sheet Sellers

(Week ending July 26)

London, July 28.  
Auf Wiederseh'n.....Maurice  
Blue Tango.....Mills  
Homing Waltz.....Reine  
Never.....F.D.&H.  
Kiss of Fire.....Duchess  
Blacksmith Blues.....Chappell  
Won't Live in Castle Connelly  
Pawshop Corner.....Cinephonic  
High Noon.....Robbins  
Time Say Goodbye.....Pickwick  
Be Anything.....Cinephonic  
I'm Yours.....Mellin

## Second 12

Tell Me Why.....Morris  
Ay-round The Corner.....Dash  
Wheel of Fortune.....Victoria  
At Last.....Pickwick  
Gandy Dancers Ball.....Disney  
Cry.....F.D.&H.  
A Guy Is a Guy.....Leeds  
Trust in Me.....Wright  
Day of Jubilo.....Connelly  
Anytime.....Victoria  
Heart of a Clown.....Maddox  
Didja Ever.....Cox

In a concert tributes to then-ailing Fletcher Henderson, Goodman's one-time arranger. Result was some sharp demonstrations of the swing techniques by the Goodman trio augmented by Lou MacGarity on trombone; Buck Clayton on trumpet; Eddie Safranski on bass, and John Smith on guitar. Royalties on this disk, incidentally, are being given to the Henderson Fund.

## Platter Pointers

Norman Greene orch has sliced a fine set of standards in "Romantic Moods" for M-G-M. Mantovani orch comes up with a couple of ace instrumentals in "Die Schonbrunner" and "The Agnes Waltz" (London). George Cates orch hits hard on "Carmen's Boogie" (Coral). Eddie Habat has a cute polka side in "Blue Dancing Shoes" (Decca). On the same label, Russ Morgan has a likely side in "Walkin' to Missouri". Ted Heath registers nicely on "Turkey in the Straw" for London.

## RCA's Disney Platters

Steve Carlin, RCA Victor juve disk chief, will huddle with Fred Raphael, Walt Disney music chief, this week on a series of single platters Victor is planning around Disney subjects. Raphael arrived in N. Y. this week from his Coast headquarters.

Carlin will also set exploitation plans on Victor's original cast album of Disney's forthcoming pic, "Peter Pan." Set is due for October release.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of July 25-31

A Girl A Fella A Beach Umbrella.....Valando  
Any Time.....Hill & R  
Auf Wiederseh'n Sweetheart.....Hill & R  
Blue Tango.....Mills  
Delicado.....Remick  
For the Very First Time.....Berlin  
Forgive Me.....Advanced  
From the Time You Say Goodbye.....Pickwick  
Half As Much.....Acuff-R  
Here Comes That Mood.....Life  
How Close.....Life  
If Someone Had Told Me.....Witmark  
I'm Yours.....Algonquin  
Just For You.....Burvan  
Kiss of Fire.....Duchess  
Maybe.....Robbins  
Once In A While.....Miller  
Padam Padam.....Leeds  
Singin' In The Rain — "Singin' In The Rain".....Robbins  
Smoke Rings.....Academy  
So Madly In Love.....Shapiro-B  
Somewhere Along Way.....United  
Strange Sensation.....Santly-J  
Sweetest Words I Know.....Life  
Vanessa.....E. H. Morris  
Walkin' My Baby Back Home.....DeSylva-B-H  
Watermelon Weather.....E. H. Morris  
Wish You Were Here — "Wish You Were Here".....Chappell  
You Intrigue Me.....Remick  
Zing a Little Zong — "Just for You".....Burvan

## Second Group

Be Anything (But Be Mine).....Shapiro-B  
Busybody.....Alamo  
Here In My Heart.....Mellin  
Hesitation.....Mellin  
High Noon — "High Noon".....Feist  
I'm Confessin'.....Bourne  
In The Good Old Summer Time.....Marks  
Just A Little Lovin'.....Hill & R  
Lover.....Famous  
Luna Rossa.....Bregman-V  
Plink Plank Plunk.....Mills  
Poinciana.....Marks  
Rosanne.....ABC  
Serenade To A Lemonade.....Morris  
Sleepy Little Cowboy.....Beacon  
South.....Peer  
There's Doubt In My Mind.....Broadcast  
To Be Loved By You.....Remick  
West Of The Mountains.....Goday  
Where Did The Night Go.....Chappell  
You Belong To Me.....Ridgeway

## Top 10 Songs On TV

A Guy Is A Guy.....Ludlow  
Blue Tango.....Mills  
Delicado.....Remick  
Half As Much.....Acuff-R  
I Want A Girl.....Tilzer  
I'm Yours.....Algonquin  
Once In A While.....Miller  
Somewhere Along The Way.....United  
Walkin' My Baby Back Home.....DeSylva-B-H  
Wish You Were Here — "Wish You Were Here".....Chappell

## FIVE TOP STANDARDS

Cabin In The Sky.....Miller  
Getting To Know You.....Williamson  
How High The Moon.....Chappell  
Undecided.....Leeds  
You're Breaking My Heart.....Algonquin

† Filmusical. \* Legit musical.

## RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending August 2

This Last wk.	wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Minneapolis, Schmitt Music Co.	Kansas City, Jenkins Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano Co.	Seattle, Capitol Music Co.	Cleveland, Grossman Music	Indianapolis, Pearson's	TOTAL POINTS
1	1	"Auf Wiederseh'n" (Hill-R).....	1	1	2	2	10	2	1	4	1	1	1	1	95
2	2	"Walkin' My Baby Home" (D.B.H.).....	5	2	1	1	3	4	5	1	3	7	2	5	82
3	5	"Half As Much" (Acuff-R).....	4	3	6	1	4	3	4	8	2	2	6	3	76
4	7	"Blue Tango" (Mills).....	2	6	4	3	6	1	1	6	4	8	4	10	67
5	3	"Kiss of Fire" (Duchess).....	7	10	3	4	2	7	3	5	5	1	3	6	66
6	4	"I'm Yours" (Algonquin).....	10	4	5	5	5	6	7	2	6	10	5	4	63
7	6	"Here In My Heart" (Mellin).....	9	5	7	8	1	9	10	3	8	1	9	1	61
8	8	"Delicado" (Remick).....	8	8	1	9	1	2	9	9	9	8	7	4	42
9	11	"Botch-A-Me" (Holliis).....	3	7	1	1	1	6	1	7	4	7	1	1	32
10	10	"I'll Walk Alone" (Mayfair).....	9	9	1	1	1	5	9	7	1	5	10	1	23
11	9	"Somewhere Along Way" (United).....	6	1	1	1	1	1	1	1	6	1	2	1	19
12	12	"Be Anything" (Shapiro-B).....	1	1	1	1	1	1	1	1	1	1	1	1	9
13	13	"God's Little Candles" (Hill-R).....	1	1	1	1	1	1	1	1	1	1	1	1	8
14	14	"Vanessa" (Morris).....	1	1	1	1	1	1	1	1	1	1	1	1	5
15	13	"Maybe" (Robbins).....	1	1	1	1	1	1	1	1	1	1	1	1	4

## ABC-UPT

Continued from page 27

tion as to the qualifications of an existing licensee is negligible."

Accordingly, the agency ruled, it will not consider evidence in the Par hearings which involves activities occurring more than three years before Aug. 7, 1951, the date on which the hearings were ordered.

### Wants Proceedings Expedited

"Moreover," the Commission held, "due to the Examiner's familiarity with the record, greater expedition may be possible in the final determination of these proceedings if an initial decision is prepared by him. We are convinced that every possible effort should be made, consistent with a full and fair hearing to all parties concerned, that these proceedings be expedited. We are confident that the Examiner may be relied upon to secure the cooperation of all participants toward this end."

Limitation of the antitrust issue to matters of recent vintage, it's believed, removes the "guts" from the testimony at the hearings involving Par's license qualifications and thus leaves Examiner Resnick little choice but to recommend renewal of its license and approval of the ABC-UPT merger.

Resnick, however, will still have a difficult decision to write on a collateral issue in the package pro-

ceedings—whether Paramount, by virtue of its 25% holding in Du Mont, controls the latter. Du Mont has taken a dual position on the ABC-UPT merger. It is opposed to it per se but has no objection if the control question is resolved in its favor so that it could obtain its limit of five o&o TV stations. Otherwise, it holds, it will be left a poor fourth in the TV network race.

Examiner Resnick will now have to decide what additional testimony, if any, can be heard before winding up the hearings. Resnick held a pre-hearing conference today (Tues.) with lawyers for the parties to explore the question. Once the hearings are concluded, 20 days will be given for filing proposed findings, after which (probably in 30 days) Resnick will issue his initial decision.

Resnick will ask the FCC to clarify whether it wants the Scophony question, which was being covered when the hearings were suspended, taken up. If it is involved, it would probably add 5-7 weeks to the hearings. He also ruled that credibility of witnesses isn't a factor, since testimony covering the pre-1948 period isn't being considered. Commission counsel Fredrick Ford said that in view of the FCC order, he'd go into recent "antitrust violations" by Par.



# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
**Coin Machines    Retail Disks    Retail Sheet Music**  
as Published in the Current Issue  
for  
**WEEK ENDING AUGUST 2**

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

## TALENT

POSITIONS This Last week. week.	ARTIST AND LABEL	TUNE
1 1	ROSEMARY CLOONEY (Columbia)	(Half as Much Botch-A-Me
2 2	VERA LYNN (London)	Auf Wiederseh'n Sweetheart
3 5	AL MARTINO (BBS)	Here in My Heart
4 3	PERCY FAITH (Columbia)	Delicado
5 4	JOHNNIE RAY (Columbia)	(Walkin' My Baby Home All of Me
6 8	EDDIE FISHER (Victor)	(I'm Yours Wish You Were Here
7 9	FRANKIE LAINE-D. DAY (Columbia)	Sugarbush
8 10	NAT (KING) COLE (Capitol)	Somewhere Along Way
9 ..	LES PAUL-MARY FORD (Capitol)	Smoke Rings
10 ..	PEGGY LEE-G. JENKINS (Decca)	Lover

## TUNES

POSITIONS This Last week. week.	TUNE	PUBLISHER
1 1	AUF WIEDERSEHN SWEETHEART	Hill-R
2 2	HALF AS MUCH	Acuff-R
3 4	WALKIN' MY BABY BACK HOME	DeSylva-B-H
4 5	HERE IN MY HEART	Mellin
5 2	KISS OF FIRE	Duchess
6 9	BOTCH-A-ME	Hollis
7 7	DELICADO	Remick
8 6	I'M YOURS	Algonquin
9 8	BLUE TANGO	Mills
10 10	SOMEWHERE ALONG THE WAY	United

## VARIETY 10 Best Sellers on Coin-Machines Week of Aug. 2

1. HALF AS MUCH (8) (Acuff-R)	Rosemary Clooney ... Columbia
2. AUF WIEDERSEHN (7) (Hill-R)	Vera Lynn ... London
3. HERE IN MY HEART (11) (Mellin)	Eddie Howard ... Mercury
4. KISS OF FIRE (14) (Duchess)	Al Martino ... BBS
5. BOTCH-A-ME (5) (Hollis)	Tony Bennett ... Columbia
6. WALKIN' MY BABY BACK HOME (11) (DeSylva-B-H)	T. Martin ... Victor
7. DELICADO (10) (Witmark)	G. Gibbs ... Mercury
8. SUGARBUSH (2) (Schirmer)	B. Eckstine ... MGM
9. I'M YOURS (13) (Algonquin)	Rosemary Clooney ... Columbia
10. MAYBE (5) (Robbins)	Johnny Ray ... Columbia
	Nat (King) Cole ... Capitol
	P. Faith ... Columbia
	S. Kenton ... Capitol
	Frankie Laine-D. Day ... Columbia
	Eddie Fisher ... Victor
	Don Cornell ... Coral
	P. Como-E. Fisher ... Victor

### Second Group

BLUE TANGO (19) (Mills)	Leroy Anderson ... Decca
SMOKE RINGS (Am Academy)	Hugo Winterhalter ... Victor
SOMEWHERE ALONG THE WAY (United)	Les Paul-Mary Ford ... Capitol
LOVER (5) (Famous)	Nat (King) Cole ... Capitol
FOOL, FOOL, FOOL (Progressive)	Tony Bennett ... Columbia
HONKY TONK ANGELS (Peer-Int'l)	Peggy Lee-G. Jenkins ... Decca
WALKIN' TO MISSOURI (Hawthorne)	Kay Starr ... Capitol
ILL WALK ALONE (10) (Mayfair)	Kitty Wells ... Decca
BIRDS AND BEES (Duchess)	Sammy Kaye ... Columbia
TILL THE END OF THE WORLD (Southern)	Don Cornell ... Coral
I MAY HATE MYSELF IN THE MORNING (Valando)	Richard Hayes ... Mercury
MAKE ME LOVE YOU (Pickwick)	Three Suns ... Victor
I LOVE GIRLS (Ardmore)	Bing Crosby-G. Martin ... Decca
BLACKSMITH BLUES (Hill-R)	Betty McClaurin ... Derby
A GUY IS A GUY (9) (Ludlow)	Georgia Gibbs ... Mercury
	Arthur Godfrey ... Columbia
	Ella Mae Morse ... Capitol
	Doris Day ... Columbia

[Figures in parentheses indicate number of weeks song has been in the Top 10]

## Coast ASCAP Writers Join Easterners In Solid Endorsement of New Payoff

### Arthur Schwartz Into Townsend's Col Spot

Arthur Schwartz has been named advertising manager for Columbia Records, stepping into the spot vacated by the promotion of Irving Townsend as the diskery's ad-promotion chief.

Schwartz held a similar spot at Times-Columbia, Col's N. Y. distributors.

Hollywood, Aug. 5. Coast writer-members of the American Society of Composers, Authors and Publishers unanimously adopted the new payoff plan last week at a session marked by expressions of gratitude to Stanley Adams and Mack David, who co-authored the plan which has been approved by the Government. Session was chaired by L. Wolfe Gilbert, whose keynote speech stressed the need for membership harmony.

Details of the plan were outlined by Judge Ferdinand Pecora, legal rep for the Society, who told the meeting that nothing could happen to ASCAP, from any source, unless the writer-members fought among themselves. Specific questions as to details of the payoff plan, which includes a cushioning system to soften the income drops over a five-year period, were answered by general counsel Herman Finklestein. At the conclusion of the explanation, Arthur Freed moved unanimous adoption of the plan and the meeting promptly approved the motion.

Prior to the meeting, David, Gilbert and Finklestein met with the widows of deceased members of the society and assured them that they had no worries under the new plan which continues their payments.

Under the new scheme, writers' coin fund is broken down to a 30-30-20-20 split instead of the old 60-20-20 division. Initial 30% will be based on a sustained performance average and the second 30% is based on a new availability fund. The 20% categories remain, as before on a current one-year performance basis and a seniority rating. Breakup of the old 60% classification is the heart of the new scheme.

Passage by the Coast branch ends considerable bickering among members and marks a victory for Gilbert, who has campaigned for the new plan. Within the last few weeks only a few diehards have continued to voice opposition to the scheme and press for a 100% performance payoff.

## BASIE JOINS ECKSTINE ON THIRD CONCERT TOUR

Hollywood, Aug. 5. Count Basie will join the package being lined up for Billy Eckstine's third concert tour this fall. Trek gets underway with an evening performance at the 6,000-seat Shrine Auditorium here, kickoff point for the previous successful junkets. George Shearing Quintet, which has backed Eckstine in the past, will be in the package again this year.

Norman Granz will promote most of the bashes which are being booked by Shaw Artists Corp., in conjunction with the William Morris agency. Package will get a \$3,500 guarantee in all situations with a percentage split ranging from 50-60%, depending upon seating capacity. Eckstine now has a firm date for Sept. 12 at the Shrine for an evening performance. A matinee may be added. Singer, now on a series of eastern nitery dates, is due back here shortly for conferences with his manager, Milt Ebins.

## Brodt to Distrib Boone 'Thunderland' Hit Tunes

Asheville, N. C. Aug. 5. Pulitzer Prize winning composer Lamar Stringfield has completed arrangements with the Brodt Music Co., Charlotte, for national distribution of sheet music of original numbers written for the Daniel Boone drama with music, "Thunderland," now being presented in the Asheville Forest Amphitheatre eight miles from here.

First two songs with words and music by Stringfield to be published are "Blue Mountain Girl" and "Daniel Boone." Both songs have been tape-recorded by the "Thunderland" orchestra, directed by the composer, and arrangements to wax them are being discussed with several southern record companies.

## LANZA CUTS INITIAL FOUR IN VICTOR PACT

Hollywood, Aug. 5. After bowing out of the recording date two weeks ago because of illness, Mario Lanza finally cut his initial sides for RCA Victor under his new deal with the diskery. The tenor etched four tunes Friday (1) from the score of the Metro pic, "Because You're Mine," in which he starred.

Due to the date's original cancellation, overtime payments to musicians on the date will come to about \$4,000. Session was held in Republic Picture studios which Victor uses regularly on the Coast.

## Pollack Refiles Suit Over 'Shrimp Boats'

Los Angeles, Aug. 5. Ben Pollack filed his second \$200,000 infringement suit against Walt Disney Music, Paul Weston and Paul Mason Howard, this time in L.A. Superior Court. First action was thrown out of Federal Court last week by Judge Pierson M. Hall because of lack of jurisdiction.

Plaintiff declares the "Shrimp Boats" song was lifted from his own tune, "Cajun Song," after he had played it privately for Howard. In addition to infringements he charges unfair competition and unauthorized use of an unpublished song.



the

record

hits

of

to-morrow

by



*Buddy*

**MORROW**

*and his*

**ORCHESTRA**

**"GOT YOU  
ON MY  
MIND"**

*and*

**"ONE MINT  
JULEP"**

20-4868

47-4868

**RCA VICTOR RECORDS**



# Sept. 1 Deadline on MPPA-SPA Pact

Music publishers and writers have been given a Sept. 1 deadline on signifying their agreement with the recently-concluded pact between the Music Publishers Protective Assn. and the Songwriters Protective Assn. The MPPA-SPA agreement covered royalty payments on song lyric book publications and refunds to writers on British withholding taxes.

The pact, however, is only a recommendation to both writers and publishers, and may be turned down by any individual pub or clef. It's not expected that any opposition to the agreement will be forthcoming.

# HERB REIS EXITS DISNEY FOR LOESSER PUBBERY

Herb Reis, who has been heading up the eastern office of Walt Disney Music for the past year, shifted over this week as general professional manager of Frank Music, Frank Loesser's firm. Latter company will work on the nine tunes which Loesser wrote for the Samuel Goldwyn production, "Hans Christian Andersen," starring Danny Kaye. Frank Music will also push the Loesser score of the legit musical, "Guys and Dolls." Latter score was originally published by E. H. Morris Music, but reverted to Loesser as of Aug. 1.

Fred Raphael, head of Disney Music with headquarters on the Coast, is in New York with Phil Kahl, who will fill Reis spot. Kahl was a plugger in the L. A. home-office.

## Hendl Back to Dallas

Dallas, Aug. 5.

Walter Hendl, conductor of the Dallas Symphony Orchestra, is due here on Friday (8) for a two week stay. He has completed engagements in Chicago and Toronto.

He is slated to go to New York for two concerts with the NBC Symphony. He will return here for the season around Oct. 1.

## TOPPING ALL LISTS



**BLUE TANGO**

By **LEREOY ANDERSON**

**MILLS MUSIC, Inc.**

It's Music by

**JESSE GREER**

Program Today Yesterday's

**KITTY FROM KANSAS CITY**

FEIST

# RETAIL DISK BEST SELLERS

# VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

## Week Ending August 2

National Rating			Week Ending August 2												Total Points		
This Last wk.	wk.		Artist, Label, Title.		New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(A. Williams Co.)	Kansas City—(Jenkins Music)	Denver—(The Record Shop)	San Antonio—(Alamo Piano Co.)	Seattle—(Sherman & Clay)	Cleveland—(Record Mart)	
1	1		VERA LYNN (London)														
			"Auf Wiederseh'n"—1227		3	2	1	1	1	1	3	1	1				85
2	2		ROSEMARY CLOONEY (Col.)														
			"Half As Much"—39710		1	2	10			4	4	1	2	3	3		69
3	4		ROSEMARY CLOONEY (Col.)														
			"Botch-A-Me"—39767		6	1	10			9	2	3		3	2	1	62
4	3		PERCY FAITH (Columbia)														
			"Delicado"—39708		7	6	9		3	7	2	2	5	4			54
5	6		JOHNNIE RAY (Columbia)														
			"Walkin' My Baby Home"—39750		8		3	2	4			5	6				38
6	11		EDDIE FISHER (Victor)														
			"Wish You Were Here"—20-4830		4	8	7		5	6	10					4	33
7	5		AD MARTINO (BBS)														
			"Here In My Heart"—101				2				5	4	4	8			32
8	9		NAT COLE (Capitol)														
			"Somewhere Along Way"—2069		5		5		6	5	6						28
9	7		F. LAINE-DORIS DAY (Col.)														
			"Sugarbush"—39693		9	4		3	10	3							26
10	12		FRANKIE LAINE (Columbia)														
			"High Noon"—39770		2	7		6		9							20
11	7		HUGO WINTERHALTER (Victor)														
			"Vanessa"—20-4691		10	9	6	5							6		19
12			PEGGY LEE-G. JENKINS (Decca)														
			"Lover"—28215			3					7	7					16
13A			LES PAUL-M. FORD (Capitol)														
			"Smoke Rings"—2080			5			7	8							13
13B	9		EDDIE FISHER (Victor)														
			"I'm Yours"—20-4680								8	8	10	5			13
14	10		LEROY ANDERSON (Decca)														
			"Blue Tango"—40220				7							8	7		11
15			ALAN DEAN (MGM)														
			"Luna Rossa"—11269				8									2	12
16A			EDDY HOWARD (Mercury)														
			"Auf Wiederseh'n"—5871			1											10
16B	8		GEORGIA GIBBS (Mercury)														
			"Kiss of Fire"—5823										6	9		8	10
17	10		TONY MARTIN (Victor)														
			"Kiss of Fire"—20-4671						2								9
18	14		JOHNNIE RAY (Columbia)														
			"All of Me"—39788		3												

## FIVE TOP ALBUMS

1	2	3	4	5
BIG BAND BASH Billy May Capitol KCF-329 DCN-329 L-329	WITH A SONG IN MY HEART Jane Froman Capitol BDN-309 KDF-309 L-309	SINGIN' IN THE RAIN Hollywood Cast M-G-M M-G-M-113 K-113 E-113	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88

## Band Reviews

SHERMAN HAYES ORCH (8)  
Hotel Muehlebach, Kansas City  
Terrace Grill of the Hotel Muehlebach is an occasional stopping place for Sherman Hayes and orch, this being his third or fourth time in recent years. This time he's in with a smaller group to hold the stand for a three-week summer session.

Orch is made up three reeds, pair of trumpets and rhythm section of piano, drums and string bass. Hayes leads out on his own reed as the pivot man of the tenor section and varies the proceedings with a turn on the soprano sax or the clarinet. With the tenors featured, group has a fullness along standard lines which makes the most of the limited instrumentation. Set up handles the varied rhythms satisfactorily.

Leader also does much of the

vocalling, working out on the pops, standards and show tunes. He's abetted in this department by Morton Jones, who gives with the rhythm and novelty works, also a member of the sax section.

Compact group is holding its own in this deluxe room, and on the basis of this performance undoubtedly Hayes will be back again.

TOMMY CUNNINGHAM ORCH (11)  
With Ruth Torbett  
Hotel Muehlebach, Kansas City

Newcomer in these parts is Tommy Cunningham and his crew, up from the Texas country where band is a name outfit. First time for the band in town or the area, but forecasts other moves this way and likely into the Chicago area under guidance of the McConkey office which recently took over handling of the orch. He has several years to his credit as an important orch on the Coast and in the south and southwest.

Cunningham has a two-ply punch in his own vocalling and an instrumental setup which features fiddles, seldom seen in an orch of this size. Coupled with the three fiddles, Cunningham has a trio of reeds, a trumpet, drums, piano and string bass. This grouping keeps the musical style well on the sweet side, and arrangements, mostly by the maestro, are in the commercial, two-beat vein. Crew nicely handles list toppers, show tunes, rhythm and novelty numbers and Latin, all in the fashion which earned it the monicker of "moonlight music."

Vocally, Cunningham rates among the better singers in the baritone range. Musically, he's ac-

complished, and adds a good deal to his work with personable presentation and good selection of tunes, including the ranking pops. With astute handling, a record or two and a couple of breaks this lad could hold his own with the leading singing maestros. Vocal department is rounded out with Ruth Torbett, fairly new in the ranks of traveling orchs, but with a definitely distinctive voice in the lower registers. Outfit is well geared for the hotel, club and ballroom circuit, and likely to be a returnee here.

Star Productions, Inc., has been chartered to conduct a theatrical business in New York. Nathan L. Rock was filing attorney.

## INTRODUCING A NEW SONG!

EMIL COLEMAN and His Orchestra, with KEITH KNIGHT, Baritone, broadcasting from the Starlight Roof of the Waldorf-Astoria Hotel, New York City, will introduce a new song:

**"EVERYTIME"**

Words and Music by ESTELLE BEHRENS  
(Including 17 Other Songs)

ENJOY LISTENING to a Grand Performance of a Lovely New Number by Tuning in:

WOR Radio Station  
August 11, 1952 — From 11:30 to 12 M.

Publishing and Recording Rights Available Through  
ESTELLE BEHRENS, 42 Broadway, New York 4, N. Y.

Room 1949



**DECCA RECORDS**

America's Fastest Selling Records!

## Schechter

Continued from page 27

relations; now heads up both facets of the operation.

Hole, one-time manager of operations for CBS-TV and later general manager of DuMont's WABD, N. Y., had been production chief of NBC's TV network since 1950. In his new combined post job, the following expec will report to him:

George McElrath, now technical operations' chief for both nets; Shawn, as director of production services; Anthony M. Hennig, newly-named director of plant operations; Earl H. Rettig, who continues as TV operations chief in Hollywood; Frank Lepore, continuing as manager of film and kinescope operations and J. Robert Myers, who continues as TV purchasing agent and will also supervise the radio business office.

Sarnoff, in rounding into shape his newly-created TV film division, named John B. Cron, formerly manager of film syndication sales, as TV film sales manager. Stanton M. Osgood; formerly exec assistant to the TV operations chief, becomes manager of TV film production; John W. Kiermaier, formerly assistant to the production unit chief, becomes Osgood's assistant, and Benjamin Raub and Robert Anderson will service the division on legal and financial matters, respectively.

## Earlier Runs

Continued from page 5

up. In the Los Angeles area, three ozoners are playing Paramount pix on a first-run basis simultaneously with four conventional spots. This is under Par's new zoning plan for the territory.

Significant changes in the New York area are seen developing as a result of the threatened suit by Skouras Theatres against the distributors, except 20th-Fox, and the Loew's and RKO chains. Skouras reportedly is in line for first-nabe runs in some parts of Gotham because of the threatened action.

THE EPIC BALLAD FROM THE EPIC FILM

**HIGH NOON**

(DO NOT FORSAKE ME)

LEO FEIST, INC.



**Al Donahue**

and His Orchestra

**Bermudiana Hotel Bermuda**

## WW's Radio-TV

Continued from page 1

the AM portion. The hookup amounts to over 360 stations because of the auxiliary West Coast outlets.

The time differential for the Coast will also be taken care of by a "hot line"—that process which permits the retelecast of Winchell's 6:45 p.m. stint in the east at a more advantageous time west of the Rockies, as otherwise it would come too early in the mid-afternoon out west.

Bromo-Seltzer looks the most likely alternate sponsor with Gruen which, alone, cannot shoulder the \$16,000 weekly tab for the 15 minutes. This is as against the \$12,500 for Winchell on AM (\$1,000 per minute for the actual gab time by the commentator).

Incidentally, the dual TV-AM-casts kayo Winchell's annual Florida stunts although, paradoxically, a Miami station will carry him on video. However, the cable doesn't work both ways, at least not yet.

In the Winchell comeback, Drew Pearson returns to his 6 p.m. ABC slot (AM) and his 11 p.m. TV, under renewal from Carter Products; and George Sokolsky, who was allotted Pearson's former early evening time, returns to his old 10:30 p.m. spot.

## 16m Suit

Continued from page 5

TV interests apparently stand alone as the culprits behind the suit, say filmites. Under the circumstances, the Justice Department institutes such actions only when it is in receipt of complaints from affected parties, it's pointed out. This, of course, leads to the conclusion that the TV-ers influenced the suit.

Film company lawyers have been huddling on the action but have yet to draw a full line of defense. There's some feeling that the distrib defendants may ask for immediate dismissal of the suit on the grounds that the Department's argument is simply and basically invalid.

The Disk Jockeys say:

"HA!" "HA!"

"HO!" "HO!"

The Public says:

"WHO?"

"WHO?"

"WHO?"

The Great Arturo

Singing the

World's Greatest

Love Song Since

"JENNY DARLING"

on MERCURY

Number 5893

and 5893X45

## Disk Companies' Best Sellers

### CAPITOL

- |                                   | ARTIST             |
|-----------------------------------|--------------------|
| 1. KAY'S LAMENT                   | Kay Starr          |
| FOOL, FOOL, FOOL                  |                    |
| 2. SOMEWHERE ALONG THE WAY        | Nat (King) Cole    |
| WHAT DOES IT TAKE                 |                    |
| 3. IN THE GOOD OLD SUMMER TIME    | Les Paul-Mary Ford |
| SMOKE RINGS                       |                    |
| 4. LOVE IS JUST AROUND THE CORNER | Billy May          |
| GIN AND TONIC                     |                    |
| 5. WALKIN' MY BABY BACK HOME      | (Nat (King) Cole   |
| FUNNY                             |                    |

### COLUMBIA

- |                           |                     |
|---------------------------|---------------------|
| 1. HALF AS MUCH           | Ken Griffin         |
| AUF WIEDERSEHN SWEETHEART |                     |
| 2. BOTCH-A-ME             | Rosemary Clooney    |
| ON THE FIRST WARM DAY     |                     |
| 3. SUGARBUSH              | Frankie Lane-D. Day |
| HOW LOVELY COOKS THE MEAT |                     |
| 4. YOU BELONG TO ME       | Jo Stafford         |
| PRETTY BOY                |                     |
| 5. HIGH NOON              | Frankie Laine       |
| ROCK OF GIBRALTAR         |                     |

### CORAL

- |                                     |              |
|-------------------------------------|--------------|
| 1. STRING ALONG                     | Ames Bros.   |
| ABSENCE MAKES THE HEART GROW FONDER |              |
| 2. THIS IS THE BEGINNING OF THE END | Don Cornell  |
| I CAN'T CRY ANYMORE                 |              |
| 3. WHO DRANK MY BEER WHILE I WAS    | Chuck Murphy |
| IN THE REAR                         |              |
| OCEANA ROLL                         |              |
| 4. I'M YOURS                        | Don Cornell  |
| MY MOTHER'S PEARLS                  |              |
| 5. YOU'RE MY DESTINY                | Alan Dale    |
| MY THRILL                           |              |

### DECCA

- |                                   |                          |
|-----------------------------------|--------------------------|
| 1. LOVER                          | Peggy Lee-Gordon Jenkins |
| YOU GO TO MY HEAD                 |                          |
| 2. BLUE TANGO                     | Leroy Anderson           |
| BELLE OF THE BALL                 |                          |
| 3. HALF AS MUCH                   | Guy Lombardo             |
| AUF WIEDERSEHN SWEETHEART         |                          |
| 4. SHOULD I                       | Four Aces                |
| THERE'S ONLY TONIGHT              |                          |
| 5. KISSES ON PAPER                | Red Foley                |
| ARE YOU TRYING TO TELL ME GOODBYE |                          |

### MERCURY

- |   |               |
|---|---------------|
| 1. ONCE IN A WHILE                      | Patti Page    |
| I'M GLAD YOU'RE HAPPY WITH SOMEONE ELSE |               |
| 2. AUF WIEDERSEHN SWEETHEART            | Eddie Howard  |
| I DON'T WANT TO TAKE A CHANCE           |               |
| 3. SO MADLY IN LOVE                     | Georgia Gibbs |
| MAKE ME LOVE YOU                        |               |
| 4. I WOULD RATHER LOOK AT YOU           | Gloria Hart   |
| NICKELS, QUARTERS AND DIMES             |               |
| 5. TAKE MY HEART                        | Vic Damone    |
| ROSANNE                                 |               |

### M-G-M

- |                           |                   |
|---------------------------|-------------------|
| 1. LUNA ROSSA             | Alan Dean         |
| I'LL FORGET YOU           |                   |
| 2. STRANGE SENSATION      | Billy Eckstine    |
| HAVE A GOOD TIME          |                   |
| 3. VANESSA                | David Rose & Orc. |
| ALL THE THINGS YOU ARE    |                   |
| 4. HIGH NOON              | Bill Hayes        |
| PADAM PADAM               |                   |
| 5. SERENADE TO A LEMONADE | Barbara Ruick     |
| DELISHIOUS                |                   |

### RCA VICTOR

- |                         |                   |
|-------------------------|-------------------|
| 1. WISH YOU WERE HERE   | Eddie Fisher      |
| THE HAND OF FATE        |                   |
| 2. I'M YOURS            | Eddie Fisher      |
| JUST A LITTLE LOVIN'    |                   |
| 3. VANESSA              | Hugo Winterhalter |
| SOMEWHERE ALONG THE WAY |                   |
| 4. SOMEDAY              | Tony Martin       |
| LUNA ROSSA              |                   |
| 5. I LAUGHED AT LOVE    | Sunny Gale        |
| FATHER TIME             |                   |

## Inside Orchestras—Music

One of the influencing factors in Eddie Cantor's deal with Capitol for an album based on the in-production Warner Bros. biopic, "The Story of Eddie Cantor," was the \$3,000 rebate for orchestral expenditure. Usually this advance is deducted from royalties.

A mail snafu, incidentally, accounted for Cap getting the nod from Cantor who is normally tied to RCA Victor on a non-exclusive recording deal which is tantamount to the latter getting first refusal, especially in light of a parallel tie by Cantor's "Colgate Comedy Hour" on NBC-TV.

Abe Olman, general manager of the Robbins-Feist-Miller combine, is represented as a songwriter on one of the four sides cut by Columbia Records' new Art Lowry band. Number is "Down by the O-H-I-O" and it's published by Forster Music of Chicago. Olman, incidentally, also has to its credit as writer such hits as "Oh, Johnny" and "I'm Waiting for Ships That Never Come In."

## On the Upbeat

### New York

Ella Fitzgerald into Celebrity Club, Providence, for this week. . . Alan Dean booked for one frame at Caribe Hilton in San Juan, Puerto Rico, starting Friday (8). . . Daughter of Steve Levits, production manager of the Robbins, Feist & Miller combine, gave birth to a daughter in N.Y., July 13. . . Harry Belafonte went Coastwards this week to start work in the Metro film, "See How They Run". . . Illinois Jacquette in for return booking at the Birdland, N.Y., starting Thursday (7). . . Apollo Records' gospel vocalist Mahalia Jackson signed for six-week European tour starting Oct. 17. . . Jimmy Corday Trio set indefinitely at the Top Hat in Long Island. . . Danny Suttan booked into Three Rivers Inn, Syracuse, for four days opening Friday (8).

### Chicago

Kirby Stone and Billy Ward's Dominoes set for the Michigan State Fair Aug. 29 through Sept. 1. . . Nellie Luther has six-day stand at Rossonian, Denver, Aug. 4. . . Curry, Byrd & LeRoy do two frames at Eddy's, Kansas City, Aug. 29. . . Four Freshmen start Sept. 2 at Playbowl, Calumet City, Ind. . . Shelby Davis inked for Flame, Detroit, Aug. 22 for 14 days. . . Louis Armstrong has week at the Three Rivers Inn, Syracuse, Aug. 12. . . Daryl Harper goes into Claridge, Memphis, Aug. 29 for three stanzas. . . Charlie Ventura plays Colonial, Toronto, Aug. 25 for a week.

Beverly Hudson has two weeks at the Hollenden Hotel, Cleveland, Sept. 4. . . Artie Auerbach signed for Lake Club, Springfield, week of Aug. 29.

### Kansas City

Town was heavy with name bands last week end, Les Brown playing a one-nighter in the Flamingo Ballroom Saturday (2), and Louis Armstrong in the Municipal Auditorium Sunday. Both played to strong houses. . . Tony Cunningham orch into one-nighters in the Texas-Oklahoma area following its three weeks in the Terrace Grill of the Hotel Muehlebach

which ends in mid-August. Band is then set to open the Rice Hotel in Houston Sept. 4. . . songstress Ruth Kaye into Stork Club, Louisville, Ky., Aug. 1. . . Tiny Hill orch spends August in one-nighters in Indiana, Wisconsin, Minnesota, Illinois and Iowa, with tour broken by a full week in mid-August at the Riviera, Lake Geneva, Wis.

### Dallas

Harry James' orch dated for one-nighter at Longhorn Ranch Monday (11), with Bob Wills' Texas Playboys due Aug. 26 for one night. . . Russ Morgan orch and show set for eight nights, Sept. 5-12, in Baker Hotel's Mural Room. . . Johnnie Bachemin again headlines at Colony Club for two frames on Sept. 9. . . Sky Club has one-night stands from Woody Herman orch, Aug. 29, and Billy May crew, Nov. 9. . . Nellie Luther opens Aug. 26 at Pappy's Showland. . . Century Room of Hotel Adolphus gets Kay Thompson & the Williams Bros. for two frames, Sept. 3-16, with Harry Richman due Sept. 22-27. Same spot has paced Hildegarde for two weeks, starting Jan. 19.

### Ted Lewis, Ex-Sideman

#### Play Rival Pitt Spots

Pittsburgh, Aug. 5. Ted Lewis and one of his former hired hands, Paul White, will be playing rival clubs here at the same time later this month. Lewis opens a two-week engagement at Andy Chakeras' brand new Horizon Room at the Greater Pittsburgh Airport next Friday (15), while White comes into the Copa downtown Aug. 25.

Chakeras set Lewis for his airport spot on strength of business high-hatted tragedian of jazz always did for the local nitery operator when he ran the Vogue Terrace. Latter place was sold first of year to John Betera when Chakeras landed the cafe, bar, restaurant and hotel concessions at the big plane center.



ACQUAVIVA  
and his orchestra

BEYOND  
THE NEXT HILL

TILLIE'S  
TANGO

MGM 30614  
K 30614

78 RPM  
45 RPM

M-G-M RECORDS

THE GREAT GAIETY ENTERTAINMENT

## New Flat-Price Amus. Combo Launched in N.Y. as Tourist Lure

A cafe hypo that has been tried with some success in Miami, and crops up from time to time elsewhere, was launched this week in New York as the "Nite Club Merry-Go-Round." It aims to develop tourist and local business via a flat-price setup that includes everything but the waiter's tip.

Outfit's "de luxe" combination carries a tariff of \$9.95 (tax included) for dinner and show at either the Latin Quarter or Copacabana, and midnight performance at either Leon & Eddie's or Zimmerman's Hungaria. Another pairing, called the "Economy Combination," peddles for \$7.95 and is available as a dinner-show at two spots and the midnighter at two others (includes two drinks). Visitation may be made on the same night or two different nights. Among spots in the deal aside from those mentioned are Havana-Madrid, Village Barn and Bal Tabarin.

Another \$9.95 package pairs a niter with a legit on Broadway, there being a choice from half a dozen Broadway dramas or musicals followed by a bistro. In this setup, seating is in the mezzanine, with an orch pew rating \$1.20 extra. On the cafe end, two drinks or a late snack is the choice. State and Federal taxes are included in all packages.

Scheme is the brainchild of Samuel J. Burger, veteran show biz promoter, who is running the deal in New York as his associate, Ber-

nie Schaeffer, continues the plan in Florida. They are going after tourists as well as persons with modest income via ads in the Bronx, Brooklyn, Newark, etc. They're also hitting convention groups before they arrive in town.

Robert A. Hamilton, sales manager for the organization, says the combos are being sold by theatre ticket agencies, bell captains of leading hotels, newsstands in the latter, etc. Each club receives a set sum, according to its own tariff designation.

## \$1,000,000 Fixup For Ottawa Spot

Ottawa, Aug. 5. Rebuilding job to cost an estimated \$1,000,000 is set for Standish, Ottawa district hotel-niter, according to owner-manager J. F. Maloney. New stone-and-brick, air-conditioned spot will include 100 guest rooms and dine-dance space for more than 2,500 persons.

Present Standish was fire-gutted last August, a musician losing his life in the blaze that occurred during a Louis Armstrong band date, leaving only the Circle Bar and the dancery operating.

For a while, the spot followed a show policy, booking names, then Montreal owners sold it, along with Chez Henri Hotel and Chaudierre Golf and Country Club, back to original owner, Maloney. Latter closed show policy with late spring booking of Rose Murphy. Ralph Flanagan band, in this week, is the only name to appear since then.

## VAF Warns Yank Acts On Application of Its 26-Wk. Employment Rule

London, July 29. A warning to visiting vauders that the rule limiting their employment for a maximum of 26 consecutive weeks must be operated strictly, was given last week by the Variety Artists Federation. They reported that two applications for extension have just been turned down.

Pointing out that it is their job to see that the quota for foreign vaude artists is strictly adhered to, the VAF explain that only in rare cases are visitors allowed to exceed the stipulated period of six months.

## San Antonio's '1952 1/2'

San Antonio, Aug. 5. Andy Rice, owner-operator of the Circus Club here, goes into a major policy change with the opening this week of "Blackouts of 1952 1/2."

Rice is m.c. of the show, which includes Gary Fontaine, Walter Beecham, Anne Blair and Bette Lou.

## Houston's Name Orchs

Houston, Aug. 5.

The Houston Club has instituted a name band policy with the Hal McIntyre orch teeing off Friday (1). Lynn Cole, local vocalist, is featured.

Orchs slated to follow are Ray Anthony, Sept. 27, and Jan Garber, Nov. 29.

## 2 Unions Press Coast Crescendo On Folding Money

Hollywood, Aug. 5.

Plans for reopening of the shuttered Crescendo, new Sunset Strip niter, as a jazz rendezvous are being pushed as show biz unions prepared to present to the Labor Commission claims of \$2,500 on behalf of its members. Left holding the bag when niter on Harry Steinman was forced into bankruptcy by creditors seeking payment were American Guild of Variety Artists and Local 47 of American Federation of Musicians.

Steinman reportedly has returned to Philadelphia, his home base.

AGVA Coast chief Eddie Rio said his organization would press claims on behalf of Ella Mae Morse, Champ Butler and Pat Morrissey, but was awaiting receipt from Miss Morse of a check tendered her by Steinman before presenting a package claim for around \$1,500. Similar action is contemplated by the tuners' local, which seeks to collect around \$1,000, of which some \$650 is due Buddy DeFranco.

Reopening plans are being pushed by Bill Door, owner of the building in which the Crescendo was located, and operator of the second-floor cocktailery, the Interlude. Latter was forced to close when the Crescendo shuttered, because of legal technicalities.

If Door succeeds in the takeover effort, he'll operate the Interlude as before. Crescendo, however, will undergo some alteration, including the installation of a dance floor, and Door hopes to book standard jazz acts.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 5. Murray Weiss, Variety Clubs-Will Rogers exec, in from Boston for final inspection of the facelift job of the institution.

Louie Williams, formerly of the vaude team of Pops & Louie, in from N. Y. and registered for the observation period.

Theresa Loomis, Columbia pix office staffer, rushed to the general hospital with an acute attack of appendicitis is now back at the V. C. hospital resting in comfort.

Troupers James Floyd and Paula Winthrop stopped off to chat with Forrest (Slim) Glenn.

Bob Cosgroves Columbia Pictures' office staffer, in from N. Y. for summer vacation at the Miller summer cottage. His annual check-up rated the usual all-clear.

A salute to Larry Kaye for his gift to the less fortunate here; ditto to George Roberts of the Rifkin Theatres, Boston.

Birthday greetings to Gloria Davis, John Streeper, Shirley Houff and Forrest (Slim) Glenn, all at the V. C. hospital and progressing nicely with the cure.

Joe Fennessy, veteran vaude entertainer, in and out of general hospital after mastering the thoracoplasty operation, is back at the V. C. hospital taking the comeback in solid comfort.

Otto Haymen and Jeanie Reed received their all-clear clinics at the same time. Surgery and real care made it possible for this pair to regain their health. While on a 10-day furlough a year ago, they got married and now will celebrate their return to good health and an anniversary at the same time. They are skedded to check out in the early fall, when they will leave for Paris.

Edward (ABC) Davidson ended a two-week vacation here. He was accompanied by his wife, Grace, whose clinics are tops.

Virginia Godwin, ex-Rogersite who beat the rap here in 1948, in for o.o. and checkup and she's O. K. Write to those who are ill.

## Night Club Reviews

### Copacabana, N. Y.

Al Bernie, Sonny Howard, Luxor Gali Gali, The Cerneys (2), Lauri Layton, Peter Hanley, Dale Nunnally, Michael Durso Orch; \$3.50 minimum.

Barring one or two minor spots, the current Copa layout is a sprightly entertainment that can satisfy almost any type of niter clientele. It is hefty on the comedy, with Al Bernie, Sonny Howard and Luxor Gali Gali handling that end, and it has enough production background to give the overall show the aura of hefty budgeting, certainly a novelty in these sweltering days of short-coin nightclub entertainments.

Bernie is the No. 1 headliner, and he deserves that billing with a comedy fol-de-rol that is the best in his career. It's around two decades now since Bernie, as a youngster, began feeling his way around the varieties, and by this time he has certainly arrived at a peak calibre of delivery and material. Bernie constantly changes his material, and while some of it is tepid, his delivery and ability to punch hard overcome that shortcoming.

He tells stories, jokes, does song parodies, satires on Hopalong Cassidy, Churchill and Jolson, etc., and emerges at the end to a begoff.

Sonny Howard, with his vocal impressions of name singers, is another whammo, and no less important than his act itself is the projection and obvious assurance with which he does his delineations. Howard impersonates such warblers as Laine, Armstrong, Lanza, Sablon, Chevalier, Tony Martin, Ink Spots, Jan Pearce Billy Daniels, Lena Horne, Eckstine, Durrante and Jackson, and Pinza. All are clever carbonings though he could use more comedic lyrical material in connection with his subjects. Howard has a legit voice on his own, as indicated by one or two spots.

Gali Gali, the Egyptian magico, is another smash with his manipulation of the coins, the chicks and his pieces of business with the two men whom he draws from the audience. He lends great charm to his act with his dialectic English, and he knows how to handle audiences, as well.

Of lesser importance to the bill are Lauri Layton, brunet songstress, who does standard tunes with lack of style and imagination, and the Cerneys, ballroom duo, who go through standard terps accented by the male's frequent lifts.

Dale Nunnally and Peter Hanley handle the production singing nicely, backgrounded by the eight Copa girls. Michael Durso's orch does right by the showbacking and the audience hoofing. Kahn.

### Chez Paree, Chi

Chicago, Aug. 3. Martin & Lewis, Kitty Kallen, Mayo Bros. (2), Barr & Estes, Dick Stabile, Johnny Martin, Chez Adorables (8) with Werner Twins, Brian Farnon Orch (22); \$3.50 minimum, \$1 cover.

This is the break-in date for the fall and winter tour of Martin & Lewis. As such, it will probably set a new record two-week biz here at Chi's No. 1 spot. A sidelight on that expectancy is that after the first show Sunday (3), a spokesman for the comics insisted on removal of the tables from the floor. This

action will cost the club at least \$15,000 for the fortnight.

There are some interesting changes in the team's basic format, perhaps due to the fact that the tour will be for theatres and auditoriums rather than niteries. Or maybe they're sharpening their material for the London Palladium date set for early next year. After the Mastbaum, Philly, Aug. 16, and the L. A. Paramount, Aug. 28, they take a month layoff for teevee work, then hit the road again. A stand at the Texas State Fair in October will be followed by 10 days of one-nighters, from Boston to Birmingham.

While most of the act's tremendous acceptance is based on the antics of the zany Jerry Lewis and the deft straight work of Dean Martin, there seems to be an attempt to balance off routines, with Martin getting more of a chance to go over on his own merits—which are considerable—in the song department. There's only a short minute or two of Lewis before the crooner comes out to belt over three tunes.

Handsome crooner still sells a song as well as any of the top baritones and the audience gives him a lusty hand. After this brief respite, mayhem gets underway and runs rampant for the next 45 minutes. There is a raft of ad lib with Lewis railing at the customers, the bosses, the band and, of course, Dick Stabile. Somewhere along the line, some set material manages to sneak in. Much of it is the tried and true stuff, such as the directing of the orch by Lewis as Martin tries to sing "Oh, Marie," the running leaps in the band lead.

(Continued on page 48)



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# Carnies Finally Shoved Down Alleys In Historic Santa Fe Fiesta Fracas

By NED ARMSTRONG

Santa Fe, N. M., Aug. 5. Gloom will burn again this fall in Santa Fe. A compromise meeting held last week here set the formula for Santa Fe's 240th Fiesta on Labor Day and as a result, Will Shuster, inventor of Zozobra, decided to create the 30-foot effigy and burn old man gloom once more to set off the fete.

The Fiesta Council, shattered by the winter-long controversy, revoked the franchise of the carnival operators to vote and at the same time banished the carnies from the historic Santa Fe plaza for this year's celebration.

Oliver La Farge, Pulitzer prize-winning novelist, who led the fight against the commercialism which in the last few years has cheapened the historic Santa Fe Fiesta on Labor Day weekend, is now free once more to return to his literary assignments.

The fight between the compact group of Santa Fe intellectuals and the Fiesta Council began last December and, at one point this spring, had grown to such proportions that La Farge was fearful for his personal safety. In a sizzling fight, his program of restoring the festival to its former dignity and splendor had run head-on into the solid opposition of carnival interests.

Strangely enough, following La Farge's admission of defeat, and the universal threat of the artists and writers of this community to abandon fiesta, a form of panic seized the group representing the carnival crowd. Fiesta Council chairman Johnny Valdes resigned, and other members of the group opened overtures for a peaceful settlement of the dispute.

Governor Steps In  
The Santa Fe Fiesta is the crowning event of New Mexico's summer-long tourist season, and word around town has it that when adverse publicity concerning the despoiling of the event began to gain heavyweights proportions, Gov. Edwin Mechem interceded quietly.

As a result of the present amity, the carnival boys have been expelled from the plaza and will operate their booths this year on side streets several blocks from the heart of town.

Reginald Fisher, director of the Santa Fe Art Museum, has been appointed by city government to head a committee to restore the famous old fiesta to its former glory. A program is now being evolved for this year's event.

## Shift 'Capades' Ad-Pub

### In Pitt to Ad Agency

Pittsburgh, Aug. 5.

Advertising and "publicity for local engagement of "Ice Capades," which opens its annual preem stand here at the Gardens Sept. 1, are being handled for the first time away from the Harris circuit office. In the past, campaign has always been in charge of local reps of the amusement company headed by John H. Harris, producer of the icer.

With appointment of Cliff Lewis, formerly head of Par studio publicity and more recently with Metro, as press boss of "Ice Capades," with headquarters in New York, Harris pub-ad staff in Pittsburgh has been shaved to the bone. The account has gone to Dublin-Feldman ad agency. It'll be handled by Joe Feldman, of the firm, who recently quit WB after 23 years—his last job with Warners was assistant zone manager—to go into business with Julius Dublin.

## St. Loo Chase Woos

### Sinatra for Teeoff

St. Louis, Aug. 5.

Management of the Chase Club, swank west end niter, is angling for a one-week appearance of Frank Sinatra to tee off its 1952-53 season on Sept. 19. Already inked are Mindy Carson and Los Chavales de Espana for two weeks each.

Other attractions skedded include Connie Boswell, George Gobel, Ted Lewis, Wied Bros. and Paul Neighbor's orch.

## Wein, Orchsters Flee

### Rockport, Mass., Fire

Boston, Aug. 5.

George Wein, boniface-maestro of Hub's Storyville, transferred to Hawthorne Inn, Gloucester, for summer, and six members of his crew narrowly escaped possible injury and lost their instruments and personal belongings when fire razed the rooming house in which they were quartered in Rockport last week.

Wein, forced to jump from second-story window, escaped without injury, but Jack Fuller, who also jumped, received a back injury, necessitating hospitalization. According to eye-witnesses, 20 minutes after the occupants escaped the two-story building burned to the ground.

## Mich. State Fair

### Spots Wax Names In Policy Shift

Detroit, Aug. 5.

The Michigan State Fair, which got mired in red ink last year when headlines like Bob Hope failed to lure big, is trying a new entertainment policy on for this year by scuttling the traditional vaude presentation in favor of continuous shows featuring recording stars.

Don Ridler, the fair's new entertainment director, is booking the acts direct rather than obtaining a package deal through a regular booking agent as in the past.

The lineup so far includes Les Paul & Mary Ford, Ella Fitzgerald, Al Martino, Gene Krupa Trio, Kirby Stone, Billy Ward & His Dominoes, and the Harmonicats. They will appear Aug. 29 through Sept. 1.

Then, the 6,400-seat State Fairgrounds Coliseum will be turned over for three days to agricultural (Continued on page 47)

## 'FOR SALE' SIGN UP ON HIPPI, BALTO LANDMARK

Baltimore, Aug. 5.

A "For Sale" went up on Izzy Rappaport's Hippodrome this week, marking the demise of a local landmark of films and vaude. Originally built by Pearce & Schneck, pioneers in combo entertainment here, house was run by Loew's, the Schanbergers, and Rappaport, with varying forms of entertainment.

Rappaport carried the Hippo to heights with his indie operation, employing top names, but it took a sharp dive in recent years. House closed last April following a minor backstage fire which did some damage, but occasioned the announcement that theatre would be readied by fall with continuation of straight film policy.

Rappaport operates the nearby de luxe Town and the Little, latter a sureseat with policy of foreign and art pix.

## A.C. CROWDS OKAY BUT SPENDING OFF

Atlantic City, Aug. 5.

A crowd of more than 200,000 hit this resort over the weekend (2-3) according to estimates made by city press representatives. It was not the largest of the season, but nevertheless a healthy pull which gave business a good push upward.

So far this season the draw is equal to if not a bit higher than a year ago, but most amusement and hotel people declare that the spending is not up to par. Some operators say the season is off 25% as far as spending goes. They refer to big spenders, those who in other years did the city up royally.

Smaller spots, the avenue bars, etc., say they are holding their own.

## Hope Springs Internal

Reno, Aug. 5.

Expressions of good luck poured in on Harpo & Chico Marx when they opened their niterly stand at the Mapes Hotel here.

One wire read: "Good luck from Groucho, Gummo and the Collector of Internal Revenue."

## Cops Arrest 19 In 2 S.F. Burles On 'Indecency'

San Francisco, Aug. 5.

Two of the three Frisco burlesque houses were knocked off last week following their last shows, with 19 persons arrested and booked on a charge of indecency. The houses were the Downtown Theatre, a 1,000-seat Blumenfeld operation, and the Ellis-Princess (800 seats), operated by Sam Brisk. The bumpers and grinders appeared before Municipal Judge Lenore Underwood and pleaded not guilty.

Acting mayor of San Francisco Marvin Lewis added a touch of irony to the proceedings by appearing as attorney for the Blumenfelds. The arrest was made by the juvenile detail of the police department.

Judge Underwood declared that if the case came before her without request for a jury trial she would ask for re-enactment of the shows. The only way to judge whether they were offensive is to see "everything the officers saw," she declared.

Among those arrested were Gay Dawn, Junay Green, Marlene King, Ruby Reed and Eva Sassini of the Downtown Theatre, together with Hubert Harris, manager, and Coffee Royale, Billy Collins, Edith Raye, Dawn Valentino, Sandine A. Valentino, Kitty Ellis, Judy Kane and Barbara Gibson, also Samuel Brisk and David Bloom, managers, of the Ellis-Princess. All were booked and released on bail.

The arresting officers chased 300 customers out of the Ellis and 200 out of the Downtown. Both theatres reopened the next day (31).

The police made the arrest, they said, because "there was nothing left for the imagination."

The President Theatre, Frisco's third burlesque house, was not included in the raid.

## AGVA Asks Martha Raye

### To Explain D.J. Interview On Gyson's Miami Show

Miami Beach, Aug. 5.

First crackdown on ruling of American Guild of Variety Artists against cuff appearances by members on deejay programs here came Friday (1) when local board wired Martha Raye to appear before them today (Tues.) to explain her interview on the Sam Gyson show aired from Mammy's restaurant.

Possible stickler in this case, however, is fact that Miss Raye is co-owner of the Five O'clock Club where she works the year 'round, and hence decision must be made as to whether she was appearing as such to plug her spot, or as a performer.

## Hold Canadian Maestro

### In Death of His Wife

New Waterford, N. S., Aug. 5.

Ralph Gregor, a veteran orch leader, has been arraigned on a charge of murder, as a result of the finding of the severely battered body of his wife in their home here.

Gregor, who had an orch for many years and furnished music at dances and dancehalls all through Cape Breton Island, was arraigned in minor court without plea. Hearing was deferred until after an inquest slated for Aug. 18.

## Herb Shriner's D. C. Date

Herb Shriner has been booked for the Stalter Hotel, Washington, starting Nov. 15.

TV-vaude-niterly comic is in on a percentage.

## Niteries Studying Effect of OPS'

### \$1,000,000 Crackdown on N.Y. Eateries

## Guy Mitchell Boosts

### Palladium to Top July

London, Aug. 5.

The Guy Mitchell fortnight which ended at the Palladium last Saturday (2) has given the theatre the best July season since Jack Benny's engagement in 1948. The final week was capacity at every performance, and the entire house was sold solid by the early part of the week.

The second week spurt in business, beating the initial week's gross of around \$28,000, followed the broadcast from the theatre on the first Saturday night. Big crowds waited for the boxoffice to open the next Monday morning. Arrangements are now being set for Mitchell to return next year for a comprehensive vaude tour which may include a return date at the Palladium.

## 'Follow Girls' For Cafes After Tab Stand on B'way

The tabloid "Follow the Girls," Broadway legit musical of some years back which co-starred Gertrude Niesen and Jackie Gleason, will go out as a niterly revue after its Broadway engagement at the Holiday Theatre, N. Y., Aug. 21. Harry Delmar, who staged the original, is dittoing for Frank Sennes, who has been booking tab versions of legit clicks into the Holiday.

Eddie Davis, who co-authored the original with Guy Bolton, is updating the libretto for current vaudilmy and niterly standards. Sennes and Delmar have an idea of eventually producing "Girls" as an independent filmusical.

Willie Shore, currently at Lou Walters' Latin Quarter, would head up the niterly tour of "Girls," and Louise Hoff would do the Niesen counterpart.

## CIRCUS MEDRANO BOSS ON U.S. TALENT HUNT

Jerome Medrano, owner of the Cirque Medrano, Paris, arrived in New York from France last week (29) and left two days later for the Coast.

Medrano, whose circus is one of the most famous in Europe, is here on a talent expedition, via the Lew & Leslie Grade Agency, for both the circus and a new production to open at the Gaumont Palace, Paris, next month.

Medrano will return to Gotham in a fortnight, thence to the French capital.

## Fire Causes 10G Damage To Wildwood, N.J., Niterly

Wildwood, N. J., Aug. 5.

A fire in Marty Bohn's Nut Club here Sunday morning (3) caused damages of about \$10,000, destroying all costumes and ruining the dressing rooms. Blaze originated in the kitchen from a defective refrigerator. There was no damage to the club proper.

The blaze was put under control at 11 a.m. and a show was given that afternoon.

## Ashtons for Henie Icer

Royal Ashtons have been pacted as the only non-skating turn in Sonja Henie's ice show, opening in Chicago, Sept. 11. It's a seven-month contract.

Acro act is current at Lou Walters' Latin Quarter, N. Y.

## Chi 885 Club to Reopen

Chicago, Aug. 5.

Joe Miller's 885 Club, which has been shuttered since last fall for alleged liquor violations, will reopen soon.

Swank supper bistro was leased by Morris Aronson of St. Louis last week.

With a dozen New York restaurants being sued by the U. S. Government for \$1,000,000 in treble damages for alleged over-the-ceiling price violations, niterly owners in Gotham and elsewhere are wondering how the latest Federal drive will affect them.

Last week (31), U. S. Attorney Myles J. Lane said the complaints, a record number, marked only the start of an effort against offenders of the regulations set up by the Office of Price Stabilization and that the alleged violations were "willful."

The largest amount is being sought from the Mid-Hudson System, operating Chandler's, an east side eatery frequented by many show blizzers. Under a suit filed in Federal Court, the Government seeks \$346,640 from that spot. Runner-up is El Morocco, chichi establishment, with \$217,215. Of the 10 other eateries named defendants, the best known are the Ambassador Hotel bar and restaurant, \$65,579, and Beef & Bourbon, \$12,580.

The price stabilization bureau claims that those involved had overcharged for food and drinks. It alleges that, in some cases, they experienced lower food costs which should properly have been reflected in lower prices to customers. While there are no definite ceiling prices, the OPS says that legitimate prices are based on the ratio of food costs to dollar sales volume. A similar setup obtains in the case of lower costs for liquor which should have been passed on to customers.

Week before, El Borracho, another east side eatery, was sued for \$50,020 in treble damages.

Violations by nightclubs and other eat spots are under investigation by the OPS, according to Sol A. Liebman, metropolitan district enforcement officer. Some niterly owners theorize, however, that their prices include entertainment, dancing, etc., and that they are not subject to the same rules which apply to straight food and drink emporiums.

## Newborn-Baum Sued

### By Gale Over Drake

Gale Agency, N. Y., has instituted suit against Newborn & Baum for alleged commission on the engagement of singer Alfred Drake at the Thunderbird, Las Vegas. Drake played that spot May 29 through June 18 on a booking by Gale. Case comes up in N. Y. Municipal Court. Amount sought is \$700, representing 5% of 14,000.

According to the Gale office, Newborn & Baum originally had booked a show into the Thunderbird for those dates and, in order to play Drake, a release had to be obtained from N&B for that period. Upon a suggestion by Hal Braudis, Thunderbird booker, Gale says it worked out a deal with Newborn & Baum to move its show up and make way for Drake. Part of the agreement, it claims, was for a split commission on the singer's booking, which has not been paid, hence the suit.

## 3 Circus Performers

### Injured in Buffalo

Buffalo, Aug. 5.

Aerialists with two circuses exhibiting in this area sustained severe injuries during the past week. Lisette Antoniette, a member of the family act of that name with Mills Bros. Circus, fractured both arms when she fell from a trapeze while the show was playing Gowanda. The girl, who is 14, fell about 25 feet when her wrist strap broke. She is in Gowanda Hospital. The family consisting of father, mother, two brothers and the girl, are from Germany.

Searle S. Simmons and Mrs. Mary Sherer, trapezists with the Sherer Troupe performing in Tom Packer's Buffalo Police Circus at Civic Stadium here, were injured when their rigging collapsed. They were forced to leap from the trapeze when the rigging buckled. He sustained a fractured ankle and Mrs. Sherer suffered bruises. Both were taken to Buffalo General Hospital.

## Night Club Reviews

Continued from page 44

### Chez Parce, Chi

er's arms, the smooching and swish stuff, which, incidentally, has been cut greatly. For a sharp audience of first-nighters, the buffoons were blue tinges.

Lewis, while still brash, has, oddly enough, gained some real warmth which, however, his cracked voice and eyeball hysterics. In spite of the running reprimands that he hurls at his partner, the madcap projects the fact that his act really isn't such a bad guy. One bit of new business about TV commercials has some rib-tickling bits, but slicing is needed. The Ethel Merman-Russell Nype takeoff is heavy with laughs.

Duo could still use some more skits and discard some of the oldies. Team still winds up doing the strawhat and cane version of soft-shoe "Swanee River" for sock getoff, but come back to quiet seatholders with begoff speech.

Pretty Kitty Kallen is a more than welcome diversion to the hectic proceedings and it's a tribute to the salesmanship of the chirper that she commands attention while the room is waiting for the headliners. She swings out with a fine beat rendition of "I Can't Give You Anything But Love" and then does a switch in mood with the ballad, "Look to the Rainbow."

Thrush actually stills the vast spot with her soft, wistful rendition of the tune from "Finian's Rainbow" in which show she starred several seasons ago. She also gets a fine reception with "Show Busi-

ness." Her satire of Lena Horne is a very striking carbon.

Miss Kallen returns after bowoff to sock over "Daddy in the White House," more appropriate now, it seems, than in the past, and which hep customers enjoy to the hilt.

There are two dancing acts in su port of the stars, but they're not in conflict. Mayo Bros., working on an elevated platform, leave the customers hungry with a short few minutes of rapid tap work and splits. Barr & Estes open with some eccentric dancing and fine cartwheels by Miss Estes.

Dick Stable who does a clicko job of conducting the M&L session, also is a strong member on the totem pole as a stooge. Johnny Martin gives out with one tune in the production number and acts as emcee. Line has flapper number which is one of the best chorus offerings in many a moon. Werner Twins are okay in their short specialty.

Orch has been augmented to 22 pieces which is the size of the band to be used on tour, but this large group isn't too loud for this spot due to excellent orchestrations. Band has five fiddles and a cello and guitar in addition to heavy doubling in the brasses. Brian Farnon takes over the baton for most of the bill and shows how well he can really do with a bigger aggregation.

### Thunderbird, Las Vegas

Las Vegas, July 31.

Mills Bros. (5), Jay Marshall, Peiro Bros. (2), Donna Phillips, Johnny O'Brien, Kathryn Duffy Dansans (7), Normandie Boys (3), Al Jahns Orch (12); no cover or minimum.

Lavish mounting of all production touches makes this four-frame Thunderbird chapter one of the best offerings in moons. With the popular Mills Bros. headlining, and setup based on what show producer Hal Braudis terms a "miniature musical," little doubt remains as to SRO biz for the next month in this teepee.

The brothers Mills, with their father on bass notes and a guitarist giving discreet backing, mellow beautifully as time goes on. Any tune essayed is certain to bring cheers at the start and an ovation at its finish. From "Nevertheless," the voices blend "Paper Doll," "Basin St. Blues," "Be My Life's Companion," "Wish I Knew the Name of the Girl of My Dreams," "Lazy River," "Always Hurt the One You Love." Palm-pounding for the combo continue over and into the Dansans' finale.

Jay Marshall takes over deuce with his wry wit and comedic underplaying. Supplanting Frank Payne, who suffered a broken leg in an auto accident while enroute to this engagement, Marshall is a holdover from previous fortnight. He puts aside his usual hokum magic stint to plant several yockworthy sketches, including a GI frame of "salutes" and "Nomenclature of the Mop." Concludes with addition to his ventro "Lefty" routine via gloved "Righty," setting up amusing "We Three." Marshall also ventures into followup production sortie with a walkon sally amidst Dansans' terps.

Peiro Bros. hop into opening spot with a collection of antics designed to spur interest immediately. One uses a squeezebox while the other chants a Latin tune, but never seriously. There's always a funny breakup coming. In balancing some wood blocks, each tries to knock the other out of the running, but deal culminates in neat finish for big miffs. Following another tune, both close with rapid hat twirls on stocks and sock piggy-back runoff for cheers.

Kathryn Duffy Dansans pull out all stops with three big productions. Curtain-raiser is "Trottin' to the Fair," featuring some sopranoing by Donna Phillips, surrounded by Johnny O'Brien and the Normandie Boys. Gals look fetching in

costumes. "Watermelon Weather" again spots principals working in and around patterns of Dansans. Dazzling finale, "Old Fashioned Hayride," is fronted by Miss Phillips' fine "Summertime," bowing with entire cast onstage belting out the "Hayride" song.

Al Jahns does a big orch job. Will.

### Palmer House, Chi

(EMPIRE ROOM)

Chicago, July 31.

Mata & Hari, with Lothar Perl, Bill Bradley and George Tomal; Noonan & Marshall, Estelle Loring, George Prentice, Eddie O'Neal Orch (12); \$3.50 minimum, \$1 cover.

Merrie Abbott's unusual hold-over booking of Mata & Hari, stars of the last show, is strongly balanced with the comedy team of Noonan & Marshall, the songs of Estelle Loring, and the deft puppeteering of George Prentice. It's perfect summer farce for the next five weeks and should register heavily for the room's boxoffice, once the word gets around.

Mata & Hari have, with the exception of the sock "Carnegie Hall" bit, changed their program for this revue. They again have the difficult job of starting the show, but sock over a job on a New Orleans cheap street scene replete with the guy and the moll. Music by Lothar Perl contributes heavily to the mood and scoring would make a good disk for some band. Pair return later to do the almost incredible carbon of dancing marionettes with the carefully worked out movements appearing as if invisible strings were jerking the terpers beyond their control.

With a short interlude which is covered capably by a piece of froth done by George Tomal and Bill Bradley, Mata & Hari return for a reprise of "Carnegie Hall," a panto-doubling on all the instruments. Sketch is now done on a ramp before the bandstand and appears even more impressive, if that is possible. Perl conducts the skits impressively with his music, a clicko asset.

Noonan & Marshall are making their debut in this family supper roo mand their old standbys are fruitful fare for the conventioners and others who have not seen these bits before. Pair work from the podium mainly, which is a help in several of the routines. Earplug gag gets them started well and then the spoken thoughts of the handsome singer, Marshall, get them additional laughs.

The cafe disk jockey business has been tightened for better results and the duo have inserted a dilly of a British film company with pop-eyed Noonan registering as the English director. Marshall has a straight tune, "Five Foot Two," which is well received and sets the stage for their familiar TV cooking school. Noonan really souces it up for some rib-ticklers, but messy finale, always punchy, has been toned down. Current version is more suitable to the decor of the room.

Estelle Loring is also new to the Empire Room, but should become a regular on the Hilton circuit from her appearance here. Vibrant redhead switches easily from some fine humorous ditties to semi-torch tunes. Well-stacked miss has a full voice that bounces off the walls, but tones it down when needed. She has some new cleffings, one of which is certainly a topical winner. It's "Play Me a Hurtin' Tune," and includes a Johnnie Ray and Kay Starr takeoff. She winds things up nicely with a cute tag of "I Better Go Now," walking off as she sings.

It seems peculiar that the perennial child fare of "Punch and Judy" should sell so strongly here, but the older folks seem to enjoy the clouts that are dished out to the woeful hero. George Prentice paces his characters tightly as the puppets knock the stuffings out of Punch. The many second child-headers in the room give him a hefty round of applause for his efforts.

Besides doing choral work for one of the acts and also the emcee chores, Eddie O'Neal manages to sneak in some fine dance sets between shows.

### Riviera, Ft. Lee, N. J.

John Carroll, 4 Step Bros., Eric & Van, The Cabots (3), Arthur Johnson; Walter Nye and Pupi Campo orchs; \$3.50, \$5 minimums.

This is not the strongest bill which this spot on the Hudson cliffs has come up with recently, but it's an entertaining, fast-moving layout. John Carroll, Republic Pictures' player who's been working the nitery circuit for the last couple of years, supplies the marquee power. The other acts serve as excellent support.

Carroll gets sufficient impact via his sex appeal for the femmes and a strong set of pipes. Carroll projects his baritone with a heavy dramatic style and uses wordy intros to each number. He essays little informal chatter and sticks too closely to the script to achieve maximum contact with the audience. His repertory also needs updating beyond such ballads as "Mona Lisa," "Too Young" and "Hello Young Lovers."

Carroll handles "I'm Gonna Live 'Til I Die" effectively, although Georgia Gibbs, star of the previous show here, also did the number. Carroll would also do well to pass by "Ole Man River" as his encore bit. This song is a baritone's cliché and unless the rendition is superlative, it isn't worth risking.

Topflight hoofing interlude is provided by the Four Step Bros. This team of Negro tapsters is among the best in the business and its routine has speed, class and change of pace for sock results. Lads open with an ensemble precision bit and build with some flash solo turns, each member of the quartet doing standout specialty terping. It's a begoff turn.

Eric & Van, disk-pantomimes, hit nicely in the comedy department (New Acts). The Cabots; two boys and a girl, handle the ballet assignments in the production numbers handsomely. Cabots are regulars here. Two production numbers spotlight the lookers in the line in well-accounted routines, especially the African tribal number. Arthur Johnson does the production vocals competently.

Walter Nye orch cuts the show in positive fashion, also alternating on the bandstand with the rumba-accented Pupi Campo crew for the customer dansation. Herm.

### Mount Royal, Mont'l

Montreal, Aug. 2.

Myrus, Maz Chamitov Orch with Norma Hutton, Bill Moody Trio; \$1.50 minimum.

Following a two-week break without entertainment, the Normandie Room of the Mount Royal brings in Myrus and his mental telepathy to mystify and please the payees.

Working a 25-minute stint, Myrus confounds all with his q. and a session and maintains complete attention at all times despite a casual voice and little showmanship. Building up act, he distributes cards throughout the room; asks the patrons to write a question on each card and sign their initials. The cards are collected, put in a plastic container in full view of everyone and then Myrus disappears for 15 minutes to establish a "mood" for his mental moments.

Coming back on the floor after an interlude of sharp pianoisms by Maz Chamitov and vocalizing by Norma Hutton, Myrus picks out various folded cards, reads only the initial at the bottom, tears up the card and then proceeds to answer the question and fill in with sundry remarks relative to the question.

If there is an angle to his work, then the gimmick is well concealed. The emphasis is entirely on thought transmission and his accuracy and quiet manner carry act with authority. He garners big reception as something different and novel in cafe biz.

Femcee is Norma Hutton, who also sparks the Chamitov band during dance moments with the Bill Moody Trio taking the relief sides.

New.

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### Mark Hopkins, S. F.

San Francisco, July 30.

Yma Sumac, Phyllis Ponn, Moises Vivanco, Benny Strong Orch (13); \$2 cover.

The bulk of the plushy turnout that came to split its kudos between the newly redecorated \$200,000 Peacock Court and Yma Sumac may have not been sure whether the singer's artistry was Peruvian or Timbuctoo, or the Dorothy Draper decor French Provincial or Courvoisier, but the sum total was sufficiently sparky to come through as superior bracket stuff.

The Smith management has been able to turn the neat trick of making the room look smaller and yet seat more customers. Artists will find it an easier place to work, with the lighting, sound and acoustics all to the good. And the adjacent Peacock Bar, transformed into a Colonial patio, will find favor with the quaffing crowd seeking to hither away from orchestral din.

The show which bowed into the refurbished premises consisting of Yma Sumac and Moises Vivanco plus Herman Brana and David Riviera at the drums and flute and Phyllis Ponn, backed by Benny Strong's orch fits the festivities like a glove. Everybody came to have a good time and everybody did, even when they weren't listening. It was a big night with music, ballet, architecture and libation combining to send everyone home two inches off the ground.

Miss Sumac comes on with a straight Inca hair-do and a sun-burst-bodice off the shoulder white gown that set her off to good effect

(Continued on page 47)

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Sept. 8—TRUMANSBURG, N. Y. FAIR

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# VARIETY BILLS

## WEEK OF AUGUST 6

Numerals in connection with bills below indicate opening day of show

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Mass; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

New York City  
Music Hall (I) 7  
Rex King Moan  
Moscow Larkin  
Roger Calder  
Patricia Rayne  
Bob Williams  
Chick Chester  
William Maun  
Korettes  
Corps de Ballet  
Sym. Ore  
Palace (R) 8  
Joan Brandon  
Ladit Triplet  
Brookways  
Rose & Ross  
Frank Marlowe  
Chas. Dwellers  
Apus & Estrellita  
Paramount (P) 8  
Patricia Lawrence Ore  
Don Cornell  
Mickey Deems  
E. Ryan  
Tracy Richards  
Rexy (I) 4  
Tony Bennett  
Paul Foster  
Korettes  
Sally Singers  
Arnold Reed  
Manuel Del Toro

Ann Nichols  
Jerry Mahoney  
Blades & Belles  
AUSTIN (Minn)  
Paramount (P) 8  
Only  
Asylum of Horrors  
CHICAGO (P) 8  
Les Paul & Mary  
Ford  
Frank Fontaine  
Duke Art Jr  
Gavner & Ross  
FAIRMONT (Minn)  
Lake (P) 12 Only  
Asylum of Horrors  
LA CROSSE (Wisc)  
Hollywood (P) 8  
Asylum of Horrors  
MANGOCIA (Minn)  
Grand (P) 12 Only  
Asylum of Horrors  
ROCHESTER (Minn)  
Chateau (P) Only  
Asylum of Horrors  
TRACY WASHINGTON  
Capitol (L) 7  
Betty Cloney  
Vince De Campio  
Ken Whitmer  
Rimacs

D & J O'Gorman  
Wally Peterson  
Cynthia & Gladys  
Les Douns  
M & M Mills  
GRIMSBY  
Patricia Rayne  
Frank O'Brien  
Jack Mayer  
Les Trols  
D'Amorians  
Peggy Stone  
Gordon Night Birds  
Rickey Howard  
Irene Bruce  
Harry Humphreys  
Len Harveys  
Len Harveys  
Empire (M) 4  
Cottrell Bros & Margerita  
Nitta  
Teddy Johnson  
Pepinos Circus  
Asylum of Horrors  
Freddie Harris Co  
Banner Forbitt  
Richard S. Adams  
PALACE (S) 4  
Johanne Lookwood  
Susan Scott  
Maureen Comfort  
Terry Brent  
Anton Petrof  
B. Adams  
Al Gillson  
Crochet  
Stevans  
LINCOLN  
Royal (I) 4  
Ceel Sheridan  
Nancy & Brian  
Caroline & Richards  
Sharon Sisters  
Dennis Hackett  
Les Rumbler  
STEPHENS BUSH  
Empire (S) 4  
Ralph Reader  
Fred Stone  
Clifford Henry  
Reg Jameson  
Dennis Herrero  
Kathie McCoy  
Don Charles Ore  
Lombardy  
Don Baker Ore  
Henry Taylor  
Julio & Mae  
MARTINSON  
Manolo & Ethel  
Denny Yates Ore  
Rose & Paul  
Vince  
Monte Carlo  
Day & Alva  
Archie Bisset 3  
Mether Kelly's  
Joe Di Lalla  
Rene Hall Trio  
Clayton Cooper  
NAUTILUS Hotel  
Henny Youngman  
Vandoghe (P) 4  
Freddy Calo Ore  
Rendezvous  
Bobby Lucas  
The Musicasters  
Paddock Club  
Iris Adrian  
Flash Lane  
Rozanne

NORWICH  
Hippodrome (I) 4  
Alyce Day  
Jackie Todd  
Haynes & Gardner  
Meltones  
E & B Adams  
Audrey Mann  
Dave Starr  
Vocalists  
Funsize Adorables  
NOTTINGHAM  
Empire (M) 4  
Gypsy Rose Lee  
Morecambe & Wise  
Scott & Sanders  
3 Saytons  
Paula Coutts  
2 Anglos  
Wanda  
Rex & Bessie  
SHEPHERDS BUSH  
Empire (S) 4  
Ralph Reader  
Fred Stone  
Clifford Henry  
Reg Jameson  
Dennis Herrero  
Kathie McCoy  
Don Charles Ore  
Lombardy  
Don Baker Ore  
Henry Taylor  
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Bobby Lucas  
The Musicasters  
Paddock Club  
Iris Adrian  
Flash Lane  
Rozanne

ADELAIDE  
Royal (T) 4  
Jimmy Hanley  
Babs Mackenzie  
Kathleen Miller  
June Lannell  
Valerie Keast  
Robert Lewis  
MELBOURNE  
Tivoli (T) 4  
Tommy Trinder  
4 Botonda  
Hilma & Konarski  
Carl Olivo  
Royton MacGregor  
Henry Morey  
Tony Lamond  
Peter  
4 Singing Girls  
4 Show Girls  
4 Dancin' Boys  
12 Adorables  
SYDNEY  
Tivoli (T) 4  
Hara & Maurice  
3 Daresco

Lowie & Ladd  
Guy Nelson  
Renata Kramer  
Bouna  
Overbury & Suzette  
Sonya Corbett  
Show Girls  
10 Nudes  
6 Boy Dancers & Singers  
NEW ZEALAND  
Christchurch  
Riviera  
Armand Perren  
Fayes 3  
Pat Gregory  
Henry Morey  
Chirli  
Marika Saary  
Pauline Tappin  
Wim de Jong  
Jacques Carliux  
Jimmy Elder  
Spaitehouse  
Clay Trenholm  
Terry Scanlon  
Gus Brox & Myrna

Lowie & Ladd  
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Terry Scanlon  
Gus Brox & Myrna

ASTON  
Hippodrome (I) 4  
Ole Morris  
Mila Page  
Maureen Keary  
Vic Silver  
Diane Diane  
Dancing Kingettes  
Burgess Bros  
BIRMINGHAM  
Hippodrome (I) 4  
Gladys Knight  
Jimmy Clitheroe  
Arthur White  
Diane & Herta  
Sonny Burke  
Rexanos  
Jon Joyce Dancers  
BLACKPOOL  
Opera House (I) 4  
Lester Ferguson  
Terry Thomas  
Geraldine  
Dandy Bros  
Harry Bailey  
Patricia Rayne  
Corps de Ballet  
Regency 8  
Albert Marland  
Honey Dancers  
20 Tiller Girls  
Root Top Lovelies  
Palace (I) 4  
Joan Lock  
Les Trols Poupes  
George Belton  
Jackie Co  
Buckford & Doyle  
3 Franks  
Frank Marx & Iris  
Walter Niblo  
Tewer circus (I) 4  
C. Carroll & Paul  
Katie's Lions & Tigers  
None Gold 3  
Chezi Bros  
Katie's Horses & Zebras  
Reggie 3  
Tosca de Lao  
Katie's Lippizanas  
Katie's Lippizanas  
Oliveras  
Katie's Animal  
Duncans Colliers  
Crocker's Bears  
Katie's Baby Elephants  
Little Jimmy  
Jimmy Scott  
Annette's Circusette  
Winter Gardens  
Fraser Harmonica  
Freddie Sales  
Sally Puppets  
Faye & Tamara  
Bill McCormack  
Doreen Hinton  
12 Beau Belles  
BOSCOMBE  
Hippodrome (I) 4  
Billy Whittaker  
Mimi Law  
BRADFORD  
Alhambra (M) 4  
Frank Howard  
Marla Owen  
Jack Williams  
Les Young & Sile Co  
Ford Stanton  
Max Goldray  
Les Richards  
BRISTOL  
Tom Moss (I) 4  
Shenton Harris  
Betty Shaw  
De Vere Louies  
2 Aqua Maids  
Hippodrome (S) 4  
Max Wall  
Dick James

ASTON  
Hippodrome (I) 4  
Ole Morris  
Mila Page  
Maureen Keary  
Vic Silver  
Diane Diane  
Dancing Kingettes  
Burgess Bros  
BIRMINGHAM  
Hippodrome (I) 4  
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Mimi Law  
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Alhambra (M) 4  
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Marla Owen  
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Les Young & Sile Co  
Ford Stanton  
Max Goldray  
Les Richards  
BRISTOL  
Tom Moss (I) 4  
Shenton Harris  
Betty Shaw  
De Vere Louies  
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Hippodrome (S) 4  
Max Wall  
Dick James

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Harry Bailey  
Patricia Rayne  
Corps de Ballet  
Regency 8  
Albert Marland  
Honey Dancers  
20 Tiller Girls  
Root Top Lovelies  
Palace (I) 4  
Joan Lock  
Les Trols Poupes  
George Belton  
Jackie Co  
Buckford & Doyle  
3 Franks  
Frank Marx & Iris  
Walter Niblo  
Tewer circus (I) 4  
C. Carroll & Paul  
Katie's Lions & Tigers  
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Jimmy Scott  
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Fraser Harmonica  
Freddie Sales  
Sally Puppets  
Faye & Tamara  
Bill McCormack  
Doreen Hinton  
12 Beau Belles  
BOSCOMBE  
Hippodrome (I) 4  
Billy Whittaker  
Mimi Law  
BRADFORD  
Alhambra (M) 4  
Frank Howard  
Marla Owen  
Jack Williams  
Les Young & Sile Co  
Ford Stanton  
Max Goldray  
Les Richards  
BRISTOL  
Tom Moss (I) 4  
Shenton Harris  
Betty Shaw  
De Vere Louies  
2 Aqua Maids  
Hippodrome (S) 4  
Max Wall  
Dick James

BRITAIN  
ASTON  
Hippodrome (I) 4  
Ole Morris  
Mila Page  
Maureen Keary  
Vic Silver  
Diane Diane  
Dancing Kingettes  
Burgess Bros  
BIRMINGHAM  
Hippodrome (I) 4  
Gladys Knight  
Jimmy Clitheroe  
Arthur White  
Diane & Herta  
Sonny Burke  
Rexanos  
Jon Joyce Dancers  
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Jackie Phillips  
Larry Marvin  
Joe LaPorte Ore  
D'Aquila Ore  
Park Sheraton  
Irving Fields  
Two Guitars  
Arena Rane  
Elena & Anatole  
El Spivack

Mischa Udanoff  
Michel Michon  
Kostya Poulinsky  
Vassilakis  
Bernice Parks  
Emile Petti Ore  
Fanchito Ore  
Vivian  
Sol Noble  
Bob Lee

## MIAMI-MIAMI BEACH

Allison Hotel  
Beachcombers (4)  
Julio & Mae  
Casablanca Hotel  
Bella Serrano  
Sammy Walsh  
Milt Roberts Ore  
Cloyer Club  
Gladys Ore  
Nov-Elites (3)  
Norma Parker  
Tony Lopez Ore  
Diamond Horseshoe  
Collazio Ore  
Sonia Girard  
Lucky  
Dalmonico  
Jack Almeda  
Crayton & Lopez  
Carlos & Melisa Ore  
El Bambu  
George Mann  
Latin-American Rev  
Lao & Minerva  
Martha Rye  
Kirby Stone Quintet  
Dennis Herrero  
Petrillo & Mitchell  
Len Dawson Ore  
Freddie Clout  
Senorita Herrero  
Kathie McCoy  
Don Charles Ore  
Lombardy  
Don Baker Ore  
Henry Taylor  
Julio & Mae  
MARTINSON  
Manolo & Ethel  
Denny Yates Ore  
Rose & Paul  
Vince  
Monte Carlo  
Day & Alva  
Archie Bisset 3  
Mether Kelly's  
Joe Di Lalla  
Rene Hall Trio  
Clayton Cooper  
NAUTILUS Hotel  
Henny Youngman  
Vandoghe (P) 4  
Freddy Calo Ore  
Rendezvous  
Bobby Lucas  
The Musicasters  
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## ST. LOUIS

Grand (I) 4  
B Rhodes & C Lane  
Guy Eudrige  
Nancy & Brian  
Caroline & Richards  
Sharon Sisters  
Dennis Hackett  
Les Rumbler  
STEPHENS BUSH  
Empire (M) 4  
Fred Lovelle  
Mickey Cooper  
Will Carr Co  
Gladys Morgan  
Mooney & King  
Vic Wynn  
Linda & Lana  
Yolanda  
Curston  
WANSWEA  
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WANSWEA  
Empire (M) 4  
Donald Peers  
Nancy & Brian  
Caroline & Richards  
Sharon Sisters  
Dennis Hackett  
Les Rumbler  
STEPHENS BUSH  
Empire (M) 4  
Fred Lovelle  
Mickey Cooper  
Will



**RKO, Boston**

Jackie Gleason with Art Carney, Ginger Jones, Stan Ross, Zamah Cunningham; Joe Bushkin Quartet, DeMarco Sisters (5), Elaine Dunn, Larry Flint Orch.; "Duel at Silver Creek" (U).

Judging from the enthusiastic reaction of opening-day audience, the one-week relighting of the stage for the Jackie Gleason package (the house has been on a straight pic policy since September) should pay off. Comic, who refrains from monopolizing the spotlight although it would probably be okay with the customers if he did, has surrounded himself with topnotch supporting cast with entire stanza smooth, fast and entertaining, to click throughout.

Gleason kicks off proceedings with a bit of zany chatter with the outlandish appearing Stan Ross, a TV cohort, which sets pace for balance of lineup. However, it's the familiar skits the payees want, with mere introing of the "Honeymooners" and Reggie Van Gleason bits provoking neat mitt action. Skits are typical TV fodder showcasing the frustrations of the blustering bus driver and his wife preparing to attend a formal ball only to learn they're a night late, and the ludicrous, spoiled playboy, Reggie, working as a salesman of women's shoes. Comic gets solid support from Art Carney, Ginger Jones, who replaced the ailing Pert Kelton, and Zamah Cunningham, each of whom are on the receiving end of Gleason's verbal insults, squirting seltzer bottles and powder barages. It's slapstick, but the stub-holders love it.

As for the surrounding acts, they each score handsly. The Five DeMarcos, last here about two years ago, sound better than ever, adding plenty of action to their vocal harmonizing. Gals dish out "Take Me Out to Ball Game," a cute arrangement of "Pretty Baby," and hokey finale, "Little Gal from Little Rock." Youthful Elaine Dunn cavorts through several fast slick tap routines to bat herself as a corner. The Joe Bushkin Quartet, comprised of bassist Milt Hinton, drummer Jo Jones and trumpet man Buck Clayton, turns in a solid sash of upbeat jazz. Boys give out with "Undecided," "Oh Look at Me Now," vocalized (and clogged) by Bushkin, with windup, "California, Here I Come," affording the sidemen opportunity to grab spotlight for terrific soloing.

House orch leader, Larry Flint, emerged from semi-retirement for this engagement and, as usual, handles the baton in solid fashion. *Elite.*

**Chicago, Chi**

Chicago, Aug. 1.  
Les Paul & Mary Ford, with Wally Kamin and Carol Ford; Frank Fontaine, Duke Art & Jr.; Gaynor & Ross, Louis Basit Orch.; "Affair in Trinidad" (Col).

This picture and stage combo should be one of the best grossers of the season. There's headline fare with Les Paul & Mary Ford and the added attraction of Frank Fontaine should also add a few kopecks to the till. Rest of the bill is good supporting fare.

Capitol recording artists Paul & Ford with Wally Kamin, bass player, may out on their electric guitars with "How High the Moon," and take a breather with "Mocking Bird Hill," which features pretty Mary Ford vocally. Carol Ford, behind the curtains, does the voice topping, which has the customers wandering how it's done, and the lasses get a heavy hand for the ballad. The 20 digits continue to fly through "World Is Waiting for the Sunrise" and other tunes which have kept them on top throughout the year.

Pair kick around, in hillbilly fashion, new twist on "There's No Place Like Home" done by Kamin, which allows for some hoke challenging on the strings, with the customers all pulling for the beautiful femme. With "Tiger Rag" they race madly to a smash bowwow.

Frank Fontaine, who hasn't been here for six years, is also riding the crest of popularity in radio and TV. Having fashioned an act together for some stage appearances, there needs to be some reworking. Genial comic was working against the grain in not realizing that summer tourists make up much of the early audiences here and that references to video happenings may not register with the folks from the radio homes. Some jokes will probably settle better with the night audiences.

There are too many of the standard characters in his Hollywood impressions. Eliminating them would help his other takeoffs, which aren't in the common run. He gets

the seatholders with him via his running carbons of the top singers doing "Home on the Range" but falls back with a distasteful quickie about a stutterer and a palsy victim. However, he gets ahead again with his socko impression of the moron winner of the Irish sweepstakes, whose dopey laugh sets the audience itself into yocks.

Duke Art and his wife have revived one of the standard acts which were common fare during the heyday of vaude. Young man does some fine faces with clay and avoids the waits with an amusing line of patter at the same time. He depicts a woman from a baby to an aged biddy, working briskly throughout. Flag waver of Uncle Sam pulls a big mitt.

Gaynor and Ross roller skate at breakneck speed on an elevated platform. Duo work at a furious pace with femme doing some excellent bends and breaks while male flips her from side to side.

Louis Basit returns from his vacation and orch is in top form, playing the show perfectly. *Zabe.*

**Paramount, L. A.**

Los Angeles, Aug. 1.  
Nat (King) Cole Trio, Bell Sisters (2), Paul King, Don Rice, Dick Pierce Orch (14); "I Dream of Jeanie" (Rep).

Downtown Paramount aims a double-barreled blast with the second in the spasmodic layouts it has set up for the coming months—and scores. Take should be plenty profitable for the package which combines the talents of Nat (King) Cole with those of the Bell Sisters, a pair of local-gals-making-good.

First of the week's shows reveals the need for more rehearsal, but it also provides a clue to the potential take. Cole is his usual slick, song-selling self, closing the show with a walloping 25 minutes, and the Bell Sisters, revealed to hometowners for the first time, are a rapidly rising attraction. Only difficulty is the failure of the Dick Pierce orch to provide proper backing.

Bell girls lean heavily on their own disclicks, much of them self-written, pounding over such items as "Bermuda" and "Hang Out the Stars." Youngsters have an appeal that matches their talent and an easy stage presence that pays off. Orch's lag, for example, doesn't seem to throw them off stride.

Cole does his usual socko job on his standard wares like "Walking My Baby Back Home" and "Unforgettable." Easy manner and careful phrasing win him a begoff after his "Calypso Blues."

Rounding out the layout are Paul King, a clever, long-limbed tapper with some good routines—and a flair for dramatics in his dancing, and Don Rice, who emcees and has a small comedy spot. Rice needs better material but he shows ingenuity in his choice of some of the w.k.'s he chooses to ape, notably General MacArthur. *Kap.*

**Casino, Toronto**

Toronto, Aug. 1.  
Gloria De Haven, Marc Ballero, Maxie & Millie, 2 Vallors, Russ & Joy Sobey, Jimmie Cameron, Archie Stone House Orch; "Dance Hall" (20th).

In preparation for subsequent cafe dates, Gloria De Haven is breaking in a more intimate song-style here that is packing in the customers to whammo returns and augurs well for her forthcoming commitments.

In blonde poodle-cut and gorgeous wardrobe which she eye-fillingly fills, Miss De Haven immediately socks over in her bouncy "Nice Work if You Can Get It," a switch in tempo to "In Your Arms," and pert delivery of "Let's Misbehave." Songstress was over big on this set, when caught, but received greater response for her torchy "Here Comes the Blues" and another bouncy blend, plus waltz time, of "Almost Like Being in Love." With the alternating throb style in rich contralto and contrasting blues-shouting power, she has no difficulty in scoring a terrific begoff.

Whole surrounding 65-minutes stage stanza sees all acts over to big returns; Russ and Joy Sobey for neat taps and cross-stage prouettes; Marc Ballero for his impressions of screen stars and current pop singers; the Two Vallors for the novelty acrobatics; Maxie & Millie for clowning musician-ship on a score of brass and wind instruments.

Neatly knitting the bill is Jimmie Cameron as m.c., with Archie Stone and house orch contributing a neat assist to all acts. McSty.

**Palace, N. Y.**

Phil Laurence & Mitzi, Betty Brett, Leonardo & Anita, Ben Yost's Vikings (5), Joe Jackson, Jr., The Congaroos (4), Professor Backwards, Lind & Constance, Jo Lombardi House Orch; "Duel at Silver Creek" (U), reviewed in VARIETY July 16, '52.

Current Palace midsummer fare has pace, balance and riyets steady attention in the eight-act setup. Majority of entries are house repeats and some of them come back with improved stylings in their standard turns. Customers respond with enthusiasm. Such w.k.'s as Professor Backwards (Jimmy Edmondson), Ben Yost's Vikings and Joe Jackson, Jr., can't help but supply a substantial lift to the proceedings. The lesser-knowns provide ample support.

Bill tees off snappily via the exuberant tapology and terptantomines of Phil Laurence & Mitzi. Graceful duo punch up the session midway with a humorous parassol and strawhat nostalgic stanza and wind niftily with a hotcha dance. Betty Brett fills the deuce with lively xylophonics plussed by personality and grooming. Gal's medleys and "Tico Tico" closing are good for a fine score.

Leonard & Anita are an outstanding ventro act with half a dozen characters handled simultaneously for the top. Latinos have exceptional comedy elements in the parade of dummies. Finish-up "opera" contains boffo timing to achieve desired effect. A real winner.

In fourth spot, Ben Yost's Vikings open with blitzkrieg tune tactics and hold the act through-out with showtune medleys and military vignettes. Quintet is attired in colorful blouses and each member gets opportunity to show off his pipes. The group work is authoritative and deservedly salvaged.

Replete with chuckles is Junior Jackson's trampanto, followed by his antics with the misbehaving bike. This is an ultra-standard kind of buffoonery that is in a groove by itself and worthy of any bill.

The Congaroos, a Negro mixed quartet (two and two), fry the house with jitterbugging and jive, broken up by individual and paired terps, some in the acro class. The bit of the two girls is on the weak side, but session has a good exit in dippy dancing by the foursome.

In next to closing, Professor Backwards displays his familiar patter on a variety of subjects and, while some of his material is dated, the overall score is high. Closing blackboard routine with reverse writing and voicing of words is, of course, his big supplementary weapon. Lind & Constance, acro and perch turn, close the show creditably (see New Acts).

Jo Lombardi's pitmen continue to back these Palace layouts in expert fashion. *Trau.*

**Rodeo Review****Texas (HARRINGAY, LONDON)**

London, July 29.  
Tom Arnold and Francis S. Gentle presentation of a western spectacle in two acts. Devised and directed by Clem Butson. Stars Tex Ritter, with Buff & Ruby Brady, Buster Syd & His Boys, Charlie Shultz, Pat Paul, Jerry Portwood, Thel McLeod, The Don Zapwood, Buck Ryan, The Denvers, Cal McCord, Bunte's Jumping Jalo, Karen Reed, The Ash Indians, Decor, Edward Delany, choreography, Betty Hobbs; costumes, Anthony Holland and David de Bethell. At Harringay Arena, London, July 28, '52; \$1.75 top.

This rodeo production's timing to coincide with the school vacation period will be a determining factor in its success. Action-loaded horse spec, titled "Texas," has strong appeal to the youngsters and will also attract the regular western fans, particularly the Tex Ritter following.

Within the limitations of the medium, Clem Butson has done a smart job in fashioning a production which is varied in content and moves at a slick pace. There are fast action sequences, spectacular trick riding displays, fancy exhibitions of roping, a touch of clowning, and a lineup of western songs from the star to round off the show.

Action highspot is the bronc-riding exhibition. Comedy is contributed mainly by Charles Shultz, a casual-type clown who hits the laugh meter strongly with his two spots on the bill. Another light-hearted diversion is inspired by Bunte's Jumping Jalo, in which a tired, worn-out vehicle explodes and, almost, falls to bits to the ac-

companied of clowning by its four occupants.

Against a covered wagon background, Ritter contributes a batch of pop western tunes, including the title song of "High Noon," to boff reception. Previously, he introduces his horse, White Flash, to show off a few tricks. The polished rope work by Buff Brady, vocalizing by Karen Green for a Indian fantasia, native dances by the Ash Indians and trick riding by the Buster Syd troupe are among the plus elements in the production. *Myro.*

**New Acts****GLORIA JEAN****Songs****15 Mins.****Nautilus, Miami Beach**

This is Gloria Jean's first foray into the cafe run and she's far from ready for this tough circuit (she closed second night of what was supposed to be one-week run).

Former film moppet is badly routined, with uncertain approach vocally. Delivery is of the "just out of singing school" type; stage deportment shows lack of direction or training.

Lack of staging was obvious in opener, a medley of "Most Unusual Day," "I'm in Mood for Love" and "The Man I Love," all of it too slow. Follows with a meaningless Mexican tune and then "Night and Day," which again shows inadequate range. Another slow-tempo idea, "Call Me Darlin'," and "Siboney" round out her offering.

Gowning could be improved upon as well as coiffure. *Lary.*

**NICKY KIDD****Songs****15 Mins.****Pavilion, Glasgow**

Nicky Kidd, who has established himself on radio and vaude stage in Scotland, mixes numbers old and new in pleasant style, purring over his melodies while attending to his own ivories. He possesses good pipes, has an intimate manner at the piano, and uses a pleasant draw in the Tommy Morgan show at this city's vaude spot, appealing both to oldsters and the moppets.

Okay in general situations, with strong potential for radio and recording. *Gord.*

**LIND & CONSTANCE****Acrobatics****7 Mins.****Palace, N.Y.**

In their U.S. debut, this Parisian pair shows a good mixture of orthodox balancing tricks in the hand-to-hand and feet-to-shoulder groove. A chair with footstraps on its seat is deployed for novel use in some holding stanzas.

Team's punch resides in a high shoulder perch held by the male and on which his graceful partner executes a few nifty routines including a slow revolve. Appropriate turn for vaudeurs, TV and outdoors plus niteries with desired ceiling. *Trau.*

**DENNY DESMOND****Comedy, Piano, Dance****20 Mins.****Saxony, Miami Beach**

Denny Desmond in his first cafe date shows marked potentials for the class intimacies with an act that is well balanced and set up to display versatility on the 88's, flair for panto-comedy and smooth approach on gags. Plusses this with short spin-taps for added impact. Laid came down for juve part in recent Martha Raye production of "Annie Get Your Gun" and took on clubdate at Nautilus Hotel. Scored solidly with the resultant call back for rest of week and subsequent booking into the Saxony, delivered now, his stint shows need of tightening and strengthening in spots.

Winds up on Steinyaw, with spins and tap worked in for rousing finish. *Lary.*

**ERIC & VAN****Disk-Pantomime****12 Mins.****Riviera, Fort Lee, N. J.**

This is a clever though familiar pantomime turn in which Eric & Van do burlesque mouthings of vocals played offstage on disks. These two lads hit with their broad mugging and sharp caricatures for solid results in this New Jersey spot. They can fill any secondary comedy slot.

Boys work over the Ethel Merman-Ray Bolger platter of "Once Upon a Nickel" for a fast getaway and follow up smartly with the Mary Martin-Bing Crosby etching of "Wait 'Til the Sun Shines, Nellie." Their impression of Nelson Eddy and Jeanette MacDonald on "Lover, Come Back to Me" is cutting, and they wind up with highspot carbons on Johnnie Ray, the Ink Spots and Spike Jones' crew. *Hemp.*

**Venice Fete**

Continued from page 2

they feel that no Canadian news, "Adorable Creatures." The Yank selection will probably include John Ford's "The Quiet Man," "Carrie" and others.

**Chaplin May Attend**

Still tentative is a showing of Charlie Chaplin's "Limelight," which has been especially invited by the Festival. Chaplin has shown great interest in a Venice preview of his pic, but reports indicate the pic may not be ready in time. According to Antonio Petrucci, director of the festival, a date is being held open for "Limelight," and the film may be accepted even at last minute. Chaplin has also told the festival he would probably attend if his pic were shown at the fete.

**Festival Setup Enlarged**

Special activities are being planned for the Festival this year. The Festival building has been enlarged to include new conference rooms, screening theatres and press facilities. The theatre itself also has been enlarged, and a new wing has been added, where slide-line exhibits such as the film periodical exhibition will be showcased. The International Federation of Film Academies, the International Film Producers Assn. and other filmic groups will have their congresses at Venice during the Festival.

Afternoon shows at the Film Palace will be dedicated to a comprehensive retrospective showing of Italian films spanning the years 1908-1935, including such famed oldies as "Cabinia" (1914), "Fabiola" (1918) and Eleanora Duse's "Ashes" (1916).

Pix selected from those shown at the Festival will again this year be screened gratis for workers in Venice's industrial section.

Two major changes over past fets include the abolishment of the "film mart," devoted to international trade shows of commercial films; and the elimination of special press showings.

Star attendance this year will be heavy. Among those expected during the festival are Elizabeth Taylor, Gregory Peck, Danielle Darrieux, Martine Carol, Ingrid Bergman, and a large group of Italian actresses.

**U.S.-French Rift**

Continued from page 4

added that he'd let the Americans know when he was ready.

**Pixies Caught in Middle**

Actually, the film men are caught in a situation that goes far beyond the industry. That is the steadily deteriorating relations between the U. S. and France. It is tied up with Washington's policies on offshore procurement, defense allocations, etc. There's a possibility that there can be no final film deal until the basic problems between the two countries are further solved, although the MPAA negotiating team is going right ahead with its efforts.

State Dept., which has steadfastly opposed a subsidy arrangement as a bad precedent for other industries, is understood to have agreed to the film plan. It is termed a "discount" and will provide \$200,000 or \$300,000 for establishment of an agency in New York to help French producers and distributors earn dollars with their pix in America. Sum is only a fraction of the \$1,500,000 or so a year that the Yanks are giving to subsidize the Italian industry's Italian Films Export setup in New York.

In return for this "discount," French industry reps agreed that under the new government decree, Americans should get close to 30 import permits in addition to the basic 90. The added ones would be granted under Article III of the decree, which provides more discretionary licenses in return for a subsidy.

It was also agreed that Americans would be permitted to withdraw \$1,200,000 yearly at the official rate of exchange and the rest at the capital account rate, which is not quite so favorable as the official rate. There was no mention of remittances in the recent French decree, which was handed down recently in another surprise move to the Americans. It was further indication of strained Paris official feeling toward all things U. S.

## Tryouts Provide Little Pic Prospects; 'Gypsies,' 'Jezebel' Excite Interest

Tryouts of new legiters in strawhats this summer have provided little or nothing in the way of prospective screen properties, according to major company story editors, who regularly beat the summer theatre bushes. There are a couple of plays, however, which have just made their bow this week that are being viewed as prospective pic material.

The new ones are "The Gypsies Wore High Hats" and "Jezebel's Husband."

"Gypsies" is by Joseph Kramm, author of last year's Pulitzer prize-winning "The Shrike." It is being tried out in Richard Aldrich's Connamessett, Mass., barn. "Jezebel," by Robert Nathan, is a modern-day treatment of the Biblical Jezebel story. It's being premed in Mountainhome, Pa.

"Season With Ginger," which is currently touring, is looked on as possible grist for a lightweight pic. Most of the studios are shying away, however, from small films, since they have been a principal source of coin-dropping in recent years. Play is by actor Ronald Alexander.

A tryout on which the studios have an eye, although the story may not be filmable because of its subject, is "How to Fly On One Feather." It is by Richard Condon, former publicity chief for Walt Disney and 20th-Fox. Break-in will be at the end of this month at East Hampton, L. I. Yarn is about a bigamist, who for a time successfully lives with both wives.

Not for the strawhats, but for the regular season, is a possible musical version of "Reunion in Vienna." The Theatre Guild, which produced the original version of the Robert E. Sherwood play, is talking with Robert Stolz about the musicalization. Metro already owns the screen rights as a result of having produced a straight version. If a deal is made for Broadway musicalization, studio might accept a customary arrangement by which it throws its rights into the pot for about 33 1/2% of whatever sum the screen rights turn to the new musical are sold for.

## MUNSELL'S POSTHUMOUS CREDITS AT OLNEY, MD.

Warren P. Munsell, Jr., who died last week at Olney, Md., after a heart attack, will get program listing as general manager "in memoriam" for the balance of the season at the Olney Summer Theatre. A general and company manager of numerous Broadway shows, he was serving his initial season as g.m. for Evelyn Freyman and Kenneth Banghart, operators of the Olney strawhat.

"Comin' Thru the Rye," Munsell's new drama-with-music based on the life of Robert Burns, is being tried out at Olney the week of Aug. 19 and is tentatively scheduled for Broadway production by the author's father, in partnership with Banghart. Final plans for the tryout, including casting, were completed only a day or two before young Munsell's death.

Howard Atlee will be resident manager at Olney for the balance of the season, with actress Mary Elizabeth Aurelius as executive assistant.

## Start 'Girl' on Coast

Hollywood, Aug. 5. Rehearsals started yesterday (Mon.) for the Paula Stone-Mike Sloane production of "Country Girl," which stars Robert Young, Nancy Kelly and Dane Clark. Lee Strasberg is directing.

National company of the Clifford Odets play is slated for a three-performance break-in stand in San Diego, Aug. 29-30, and then moves up toward San Francisco via the one-night route. After stands in San Francisco and Los Angeles, it will take to the road, with bookings now set through next June.

## Dallas Sets Skinner

Dallas, Aug. 5. New dates for road shows previously announced for the Melba Theatre are Cornelia Otis Skinner in her one-woman show, "Paris '90," Nov. 28-29. "The Constant Wife," with Katharine Cornell, is slated for March 6-7.

## Crawford Aide Surveys

### 'Venus' for Possible Tour

Pittsburgh, Aug. 5.

Producer Cheryl Crawford sent her general press agent, Wolfe Kaufman, to Pittsburgh to catch Civic Light Opera production of "One Touch of Venus," which co-starred Russell Nype and Kyle MacDonnell, and examine its possibilities as a touring attraction next season. The original show, starring Mary Martin, was on the road only a short time because Miss Martin had to retire from the cast to await birth of a child.

Kaufman's report to Miss Crawford wasn't too favorable though "Venus" has been one of the hits of the summer here and did better than \$40,000 at the Pitt Stadium. Press agent also stayed over to see Blevins Davis-Robert Breen "Porgy and Bess" at Nixon, in which Miss Crawford has a rooting interest, being billed as production adviser.

## Mull TV Version Of 'Mama' for B'way

"Here's Mama," legit edition of the TV series starring Peggy Wood, is a possibility for Broadway in the fall under the management of Aldrich & Myers, in association with Julius Fleischmann. The show, which recently played sellout engagements at the Ogunquit (Me.) Playhouse and Aldrich's Cape Playhouse, Dennis, is under 30-day option to the producing firm, which may elect to take a standard Dramatists Guild option. Carol Irwin, producer of the TV series, also owns the legit version.

Two strawhat stands of the show demonstrated the boxoffice potential of its TV public. Although there were some reservations about the quality of the play as a legit offering, it played to turn-away business at all performances at the two barns, and drew enthusiastic audience comment. Much of the patronage was composed of children, and there were ovations for the individual members of the TV cast at all initial entrances and the final curtain.

Fact that the play, using material from the TV series, is built around characters from the Kathryn Forbes novel, "Mama's Bank Account," from which John van Druten dramatized "I Remember Mama," is figured a possible detriment to a Broadway presentation of this new version by Frank Gabrielson. Since "I Remember Mama," produced by Rodgers & Hammerstein in 1944-45, with the late Mady Christians as star, was a critical as well as boxoffice smash, it's feared the critical reception of "Here's Mama" might be negative.

The strawhat edition would probably be a natural for tour, but the Friday night telecast over CBS prevents such an arrangement. Also, Miss Wood is reportedly dubious about the physical demands of playing an extended legit engagement while playing the TV series. That's one reason the legit version was booked for only two weeks in strawhat, despite various bids for additional stands.

## Anderson Joins Power, Massey in 'Brown's Body'

Hollywood, Aug. 5.

Paul Gregory has signed Judith Anderson to handle the "feminine points of view" in the Chautauqua Circuit production of Stephen Vincent Benet's "John Brown's Body," which will star Tyrone Power and Raymond Massey. Charles Laughton is directing.

"Dramatic cantata" is slated for a 10-week tour covering 63 cities, starting Nov. 1. Bookings are along the route previously set up by Gregory for his First Drama Quartet production of "Don Juan in Hell."

## Shelley Winters Stars In H'wood 'Streetcar'

Hollywood, Aug. 5. Shelley Winters will star in Tennessee Williams' "Streetcar Named Desire," which opens Saturday (9) as the first production of the 1952-53 subscription season of the Circle Theatre, local little theatre group.

"Streetcar" will be followed by an original folk drama, "Once Upon a Tailor," by Baruch Lumet.

## Martin-Harrison For Pygmalion?

Mary Martin and Rex Harrison are possibilities for the leads in a projected musical version of "Pygmalion" this season, according to Gabriel Pascal, who holds rights to all of Shaw's plays. While in London five weeks ago, Pascal talked with Miss Martin and also discussed a deal with Harrison.

Pascal has had a number of huddles with Lawrence Langner of the Theatre Guild with a view to the "Pygmalion" musical, and the piece would be presented under the Guild's auspices. Casting is now underway. Alan Jay Lerner and Frederick Loewe would write the book and lyrics under present negotiations.

Although Harrison is noted as a dramatic actor, Pascal says the star can sing since early in his career he frequently played musical roles. Meantime, Harrison, and his actress-wife, Lilli Palmer, are due back from Europe Sept. 9 after several months abroad.

## La Jolla's Community Backs 'Burning' Tour To Help Build Playhouse

La Jolla, Calif., Aug. 5. La Jolla community leaders banded in support of La Jolla Playhouse last week, dispelling reports that the present management would leave the strawhat outfit.

Led by Kiwanis Club of La Jolla, sponsor of the Playhouse, the community will invest some \$20,000 to finance road tour of "The Lady's Not For Burning," scheduled as last play of current season. Three other plays have hit the road after inception at La Jolla—"Angel Street" in 1947, "Summer and Smoke" in 1950, and "The Cocktail Party" last year—but none under Playhouse banner. After the run in La Jolla, the Christopher Fry drama will open Sept. 3 at Alcazar Theatre, San Francisco, with Vincent Price starring.

Part of the tour's profits will aid in construction of a new theatre in La Jolla for Playhouse use as well as touring companies and concerts. Current La Jolla plays are performed in the high school auditorium here, which seats 499. Proposed theatre would be more than twice as large.

Need for expanded facilities was crux of co-producer Mel Ferrer's previously announced intention of quitting the Playhouse. Purpose of his statements, Ferrer explained, was to jar the community into action on a theatre, the move apparently being successful.

## United Nations, Frisco's Newest Legiter, Clicking

San Francisco, Aug. 5. San Francisco's newest legit showcase, in one of its historic houses, the Alcazar, now named the United Nations, under the aegis of Randolph Hale, is scoring a successful first run with "The Moon Is Blue," starring David Niven, Diana Lynn and Scott Brady. Alcazar Theatre Associates, the producing organization, of which Libby McNeil heads the subscription activities, plans a full year of permanent theatre for Frisco, using roadshows when available or producing locally. Next in line, set for an Aug. 12 opening, is "Remains to Be Seen," with Roddy McDowell, which will be a local production.

Subscription tickets have been sold for a series of five plays, ranging from \$10 to \$12.50 for the series. Hale, biz executive and former professional actor, leased the house, a 1,147-seater, from Fox West Coast House, which opened in 1886 as the Alcazar, has long been a local landmark.

## Strawhat Biz Generally Spotty; Fewer Top Stars, Increased Costs

### Darcel Adds Songs-Terp To 'Happy Time' Siloer

Denise Darcel, touring the strawhat circuit in "Happy Time," has added a dance number as well as three French songs. For the show's engagements last week at Barnesville, Pa., and currently at York, Pa., the French film-legit star calls her hoofing bit "The Pennsylvania Can-Can," and thereafter she'll switch the tag according to the state she's playing. One of the songs, "Mon Cheri," is sung to the budding adolescent in the play.

Following the barn tour, Miss Darcel is under contract to appear in the new Esther Williams picture, "Dangerous When Wet," a story about a Channel swimmer.

## Packages Killing Barns—Kneeter

Unless touring package shows are eliminated from the strawhat circuit, Herbert L. Kneeter is determined to close his Norwich (Conn.) Summer Theatre next season. He claims the package shows have caused various barns to absorb large losses this year and he believes they will ultimately wreck the business. He will try to have them done away with before next season.

Replying to statements last week by Lewis Harmon, manager of the Clinton (Conn.) Summer Theatre, Kneeter says that he has always fought against inflated star terms. However, he claims, he signed Mae West at a \$3,500 guarantee and booked package shows this summer only after it was apparent that various other barn operators were doing likewise. He implies that he'd have favored sticking to the Stock Managers Assn. policy of boycotting such offerings if other spots had not violated it.

"I had to decide whether to stick by my principles and go out of business, or go along with the rest of the managers, book the packages and stay in business," he explains.

"I have a \$50,000 investment in the Norwich Theatre," he adds. "I am not going to let my competition force me to operate under a handicap. My grosses are large enough so that whatever they do, I can go them one better. Or do these sanctimonious managers expect me to sit back and refuse to play attractions so they can pick them up and stay in business?"

## PREZ AT 'PORGY' PREEM; CAST AT WHITE HOUSE

Washington, Aug. 5. Entire company of "Porgy and Bess," which opens tonight (Tues.) at the National here, went through the White House this morning. Troupe was accompanied by Blevins Davis, a personal friend of President Truman and co-producer of the show with Robert Breen.

The President and Mrs. Truman are expected to attend tonight's local opening of the Dorothy and Du Bose Hayward-George and Ira Gershwin folk opera. The President is flying in from Independence, Mo., in time for the preem.

## Unveil 'Dump' on Coast

Hollywood, Aug. 5. "International Dump," a story of Hollywood's hopefuls, will be the first of a series of new plays to be tried out by Don Brodie in the latest attempt to revive lagging legit interest in Hollywood. Script, a one-setter with 14 people, is by thesp Don Orlando.

Brodie has taken an option on the 650-seat Cinema Theatre, long-time Hollywood nabe film house which has never been used for legit. However, it has a complete stage and dressing rooms, and no alterations will be needed. Brodie plans to launch his operations in the fall.

As predicted several weeks ago, business on the strawhat circuit this summer is generally pretty meagre. One key spot in New Jersey is reportedly on the verge of folding after a succession of losing weeks, and several Massachusetts stands are also reportedly shaky. Grosses at virtually all barns have been below early expectations.

In general, there appear to be two principal difficulties. One is that relatively few top stars are playing the silo belt this summer, with bearish results at the box office. The other is that operating costs have continued to rise. There are various lesser factors, virtually all unfavorable.

The one notable difference from recent seasons is the dearth of Hollywood names making haymow appearances this year. Such draws as Olivia de Havilland, Joan Bennett and Eve Arden are available, while Judy Holliday at \$5,000 guarantee, and Mae West, at \$3,500, have pretty much priced themselves out of the rural market. Some of the lesser film stars have been doing in-and-out business.

Television names are again proving attendance magnets in the barns. For example, Robert Q. Lewis has mopped up in several appearances in "Charley's Aunt," while Peggy Wood and members of her supporting TV cast pulled capacity grosses at Ogunquit, Me., and Dennis, Mass., in "Here's Mama." However, both shows played only a few dates. Similarly, Eva Gabor, who proved a profitable booking in "Her Cardboard Lover" because of potent business and low cost, is available for a limited number of appearances.

The musical packages, an innovation last year, have been spotty draws, getting big patronage at some locations and going into the red at others. Somewhat the same has been true of the ballet troupe headed by Mia Slavenska, Frederick Franklin and Alexandra Danilova.

## 'DARK OF MOON' REVIVAL WITH ALL-NEGRO CAST

"Dark of the Moon," the William Berney-Howard Richardson drama about witchcraft in the southern mountains, will be revived on Broadway this fall with an all-Negro cast. The play, a critical success of the 1944-45 season, will be produced by Harold Gleibman, an attorney. The project is budgeted at \$36,000 and the financing is reportedly largely raised. Josh White is set for the leading role.

"Sodom, Tennessee," another play by the same authors, is also set for production this fall by William de Lys, as the second offering of his Lys Theatre, in Greenwich Village, N. Y., following the presentation of John Huston's "Frankie and Johnnie" as the opener. "Sodom," which had a strawhat tryout last summer and has been under option to various managements, is about a southern mountain feud, and has Biblical overtones.

Berney and Richardson have also written a new drama, "Birds of Prey," which de Lys likewise plans to produce.

## 'Pastures,' Drama Quartet Set for RPI in November

Troy, N. Y., Aug. 5. The RPI Field House, through Managing Director H. L. (Jack) Garren, has booked two dramatic attractions for November. On Nov. 3 "Green Pastures" will be presented, with its author, Marc Connelly, as narrator, Leonard de Paur in the lead, and a choir. Nov. 18 will see the First Drama Quartet doing "Don Juan in Hell." Unit, consisting of Charles Boyer, Cedric Hardwicke, Charles Laughton and Agnes Moorhead, was scheduled to play the Field House last fall, but cancelled.

The big arena will have Johnnie Ray in a Bob Snyder presentation Aug. 14, and "Ice Varieties of 1952," with Daphne Walker starred, Aug. 31-Sept. 2. The ice troupe, produced by George Hamel, will play the State Fair, Syracuse, following the Troy dates.



# Strawhats in Pittsburgh Area Holding Up Strongly; Other Barnyard News

Pittsburgh, Aug. 5.

Although general strawhat trend over the country seems to be off slightly, that isn't true in the Pittsburgh district, where business is up a bit despite punishing steel strike, which has just come to an end. Summer opera company at Pitt Stadium looks to wind up ahead of 1951, while White Barn Theatre, operated by Clay Flagg and Carl Low about 15 miles from downtown, is well in front of last year's figures.

Mountain Playhouse, Jenners-town, Pa., one of the most successful in the country, will have one of its best seasons, and a newcomer, William Penn Playhouse, which can't play Saturday nights because room is in a cafe and it's turned into a nightclub that one evening, will better than break even, okay in first year of operation. Pines Playhouse, which folded as the Wagon Wheel Playhouse after two weeks with an Equity company under Francis Mayville, producer-director, is more than holding its own as a semi-pro project, using chiefly college actors, and operated by Philip Reicher, owner of Pines eatery.

Generally upped biz may be due to the fact that two of leading strawhats here of 1951, Bill Green's Arena Theatre and Little Lake Arena Theatre, aren't in operation this season, Green's because nobody would take the tent under a one-year lease, which is all operator would go for, and Little Lake because of building hazards which prevented it from opening at all. Spot will be rebuilt in time for 1953.

## Veronica \$5,700, Hub

Boston, Aug. 5.

Strawhat biz not too staunch last week with "Petrified Forest" at John Hancock Hall pulling a slow \$5,000. Nick Russo, producer and managing director, has resigned, with his associates, Herbie Erlich and Richard Waters, taking over reins for balance of season. "Love From a Stranger," starring Signe Hasso, is current.

"Gramercy Ghost," with Veronica Lake in top role, found week at Boston Summer Theatre with near \$5,700. "On Your Toes" is current, following week at Falk-Capp's Framingham spot, the County Playhouse, where it did an okay \$10,000. "Gramercy Ghost" is current at County Playhouse.

"Sleep of Prisoners" in second stanza at Brattle topped first week, with slick \$3,000 reported.

A double header of Bernard Shaw's "Man of Destiny" and "Great Catherine" opened tonight (Tues).

## Wolfson Tryouts \$5,400

Stockbridge, Mass., Aug. 5.

Victor Wolfson's new play, "A Murder in the Family," chalked up a new \$5,400 for eight performances at the Berkshire Playhouse last week. Top price was \$3 for the 436-seater.

Director William Miles has Walter Abel and Margaret Phillips starring in Christopher Fry's "The Lady's Not For Burning" this week. Featured are Viola Roache and Reynolds Evans.

## Horton \$7,500, Niagara

Buffalo, Aug. 5.

Edward Everett Horton in "Nina" last week tallied the top gross of the season at the Niagara Falls (Ont.) Summer Theatre, pulling a nifty \$7,500 in seven performances.

The 1,000-seat strawhatter played to a \$250 top.

## Mae West Smash 116

In Matunuck 'Come Up'

Matunuck, R. I., Aug. 5.

Mae West, in her comedy concoction, "Come on Up—Ring Twice," grossed a whopping \$11,000 last week at the Theatre-by-the-Sea here. With an extra row of seats installed for the engagement, the star pulled the season's top attendance, enabling the management to net a reasonable profit, despite the \$3,500 guarantee and the large cast.

Ruth Chatterton is starring this week in John van Druten's "Old Acquaintance," with Carol Goodner featured. Except for Frances Maddux, of the resident company, the entire cast was jobbed. Philip Hastings, resident director, staged the show for producers Donald Wolin and Harold Schiff.

## Mayor in 'Time'

Saratoga, N. Y., Aug. 5.

Mayor Addison Mallory of Saratoga Springs is making his professional debut as the doctor in "The Happy Time" at the Spa Summer Theatre this week.

Mallory and his wife acted with the Town Players in "Another Language," the first play presented in the theatre on the State Reservation, about 15 years ago.

## Reade Pic Chain Will Use Legits

After experimenting with legit presentations last year, Walter Reade Theatres this season again will use live shows in a number of its New Jersey and New York film houses. Deal has been inked with the Theatre Guild, it was disclosed last week by circuit prez Walter Reade, Jr., whereby "Oklahoma" will be booked into the Broadway Theatre, Kingston, N. Y., on Sept. 1 (Labor Day) and 2.

Following the Kingston dates, "Oklahoma" moves to Reade's Paramount, Asbury Park, N. J., Sept. 3 through the sixth, and plays the Majestic Theatre, Perth Amboy, Sept. 10-11. In another arrangement handled by Reade, Jr., "Mister Roberts" has been grooved into the Broadway, Kingston, Sept. 29, and the Majestic, Perth Amboy, Sept. 30.

Reade loop brought the Ballet Russe de Monte Carlo to Kingston and Perth Amboy last season under the theory that such stage fare would find an audience in smaller communities. Ballet's success, resulted in the troupe being set for several Reade theatres this winter. Trapp Family Singers have already been booked for the circuit in December and negotiations are underway for "Don Juan in Hell."

## Jory-Alexis 'Lives' Hot \$10,900 in Norwich, Conn.

Norwich, Conn., Aug. 5.

Victor Jory and Alexis Smith, co-starring in Noel Coward's "Private Lives," drew a virtual capacity gross of \$10,900 last week at the Norwich Summer Theatre. It represented a healthy profit for the strawhatter, following a disastrous \$7,500 the previous stanza with the Mae West show, "Come On Up—Ring Twice."

Angela Lansbury is current in "Affairs of State," and next week's bill brings the Larry Parks-Betty Garrett starrer, "Anonymous Lover."

## Carol Bruce 'Venus' Tops Olney, Md., With \$10,400

Washington, Aug. 5.

Carol Bruce, heading a touring package of "One Touch of Venus" at the Olney (Md.) Summer Theatre last week, proved the top biz getter of the season thus far for the Evelyn Freyman-Kenneth Banghart strawhatter. The Kurt Weill-S. J. Perlman-Ogden Nash musical grossed \$10,400, including a record-setting 1,757 performance Saturday night (2).

Jackie Cooper and Fran Warren are current in "Remains to Be Seen."

## Blondell-Sheba' Hits 106

Chicago, Aug. 5.

Joan Blondell in "Come Back, Little Sheba," at the Salt Creek Summer Theatre, Hinsdale, Ill., broke all house records, racking up over \$10,200. Boxoffice was almost clean first part of the week and went SRO for the weekend. William Brooks, male lead in "Sheba," is staying on the rest of the summer for character leads.

Patsy Kelly and Kay Westphal opened Monday (4) in "My Sister Eileen." Kim Hunter and Art Smith follow with "They Knew What They Wanted." On Aug. 25 Marshall Migats, impresario here, does the last straight version of "Pygmalion" with Dennis King and Margaret Phillips.



MARIJANE MARICLE

Featured as "Elizabeth" Just Concluded 38 consecutive weeks in the Broadway Production "PAINT YOUR MOUTH"

## Terrell Maps D. C. Music Tent Plus Motorcade

Lambertville, N. J., Aug. 5.

St. John Terrell, who opened a 700-seat arena-style summer theatre under canvas here four years ago, and by concentrating on popular operettas and musicals parlayed it into a highly successful 1,500-seater with affiliates from Hyannis to Sacramento, this week announced plans for a similar Music Circus to open in Washington, D. C., next summer.

At the same time he divulged details of a new, 10-unit Motor Music Circus which will bow at the 16-day Texas State Fair, Dallas, Oct. 4, with four-day presentations of a one-hour version of "Show Boat."

Withholding details on the Washington tent pending inking of the site contract, Terrell said the motorcade will move on large trailers. Eight of these will carry the tent rig, 1,500 seats, and interlocking steel plates which will be used at the site to provide a sloping floor stretching toward the stage from the trailer-beds. One trailer will be business office, boxoffice and lighting unit, and the cast of 40—including musicians—will ride in a large bus. The whole affair will be decorated circus-style.

Reason for bow in Dallas is twofold: (1) To test the draw at the country's biggest state fair and, (2) to showcase it for managers of other state fairs who usually attend. After the fair the tent will tour the south, including Florida, for the winter, and then, if plans mature, will be set up at various state fairs next summer, ending with dates in California.

Future plans for the Washington tent include a southern tour and a winter run in Miami if a deal can be made with the musicians' union. (Hassle over number of pit men there kept Terrell out after program had been announced.)

Terrell points to the success of similar tents at Hyannis, Cohasset, Sacramento and Asbury Park—as well as various emulators—as proof that the under-canvas show is legit's only growing department today. He eventually hopes to have three traveling tent shows all over the country, with a fleet of tractors to move them from one date to another.

## Garner-McDowall \$8,100

Mountainhome, Pa., Aug. 5.

Philip Barry's "The Youngest," with Peggy Ann Garner and Roddy McDowall in lead roles, did sock \$8,100 last week at Pocono Playhouse here. SRO sign was put out at five of eight performances.

Tryout of "Jezabel's Husband," Robert Nathan drama starring Claude Rains, with Claudia Morgan, Carmen Matthews and Judy Parrish, is current.

## Take Over N.Y. Theatre

Henrietta Jacobson and Julius Adler have leased the Downtown National Theatre, N. Y., which they will operate as a Yiddish playhouse.

They will present original revues and plays by contemporary writers.

## The Gypsies Were High Hats

Falmouth, Mass., Aug. 5.

Richard Aldrich production of comedy-drama in three acts (five scenes) by Joseph Kramm, based on the unpublished novel, "The Neighbors Needn't Know," by Sylvia Sidney, Falmouth, Mass., Stephen Bekassy. Staged by Kramm, scenery, Karsen Gould, from sketches by Leo Kerr. Production presented by arrangement with Aldrich, in association with Julius Fleischmann. At Falmouth Playhouse, Coanmasset, Mass., Aug. 4; \$3.00 top (\$4.20 Saturday nights).

Fanny Benton ..... Sylvia Sidney  
Patsy ..... Judy Edwards  
Uncle Walter ..... Somer Alberg  
Francis ..... Robbie Welsh  
Nina ..... Helef Auerbach  
Freddy Benton ..... Stephen Bekassy  
Adolph Newberger ..... Ralph Smiley  
Aunt Margit ..... Eva Gerson  
Mrs. Flest ..... Ellen Mahan

Because playwright Joseph Kramm garnered the Pulitzer Prize last spring for his successful "The Shrike," considerable interest has been generated in his new play, "Gypsies Were High Hats," being tried out this week at Falmouth, Mass. Playhouse, with Sylvia Sidney and Stephen Bekassy co-starring. "Gypsies" is as different from "The Shrike" as salt from sugar; only thing two works have in common is the considerable emotional impact both convey.

Set in Hungarian section of New York in the early 1900's, new play tells a poignant tale of Freddy Benton, an idealist, impractical fellow and perpetual dreamer who loves, on returning from jaunts as a diamond salesman, to bring gifts to his wife, Fanny, and his three children. Unfortunately, the family needs food and clothing more than the useless baubles with which Freddy showers them. In fact, the family, because of lack of funds is forced to live like Gypsies—hence Kramm's title.

Freddy, lost in his dream world, becomes more and more of an outcast in the eyes of his family. Basic conflict of the play, however, the family's practicality, particularly the family's practicality, the elder daughter, Nina, and Freddy's own lack of it. Chief interest lies in the searching depiction of Freddy's character.

Freddy combines the childishness of Peter Pan with the optimism of Mr. Micawber and the show-off qualities of Aubrey Piper, George Kelly's classic hero. All of these make him a sympathetic figure, his love for his children, his intense pride, his penchant for dramatizing himself, his liking for orate display, are conveyed vividly by Bekassy. The actor, who has been in Hollywood for a decade or more, has the makings of another matinee idol—a la Ezio Pinza and Yul Brynner.

Miss Sidney's flair for weepy, emotional action also is given a field day. Serving throughout play as an arbiter between her husband and the exasperated Nina, her big scene occurs when she explains to her dubious daughter the essentially generous quality of her husband's character. She brings warmth and dignity to the role.

Newcomer Helen Auerbach scores heavily as Nina. She is obviously a young actress who is baring watching. Good minor bits are turned in by Robbie Welsh and Judy Edwards, daughter of songstress Judy Edwards, as the other two Benton children, and Somer Alberg as generous Uncle Walter and Ralph Smiley as a pompous vaudeville impresario.

As for play itself, it gathers momentum as it goes along. First act, which needs a good deal of work, never really comes to life, chiefly because it is played in too muted a manner. Second and third acts contain some top-notch writing, particularly in Nina's hysterical revolt against her father in the last act party scene, in which Freddy has one last fling as a show-off and then reveals that he has reformed—at least in resolve.

Best quality of the play is its poignancy. Its warm, human characters are vividly drawn, and emotion-packed scenes build to a devastating climax that has the distasteful side of the audience groping for hankies. However, Freddy's long (nearly 10-minute) speech, describing his wedding in Hungary, while movingly delivered, could stand cutting.

Although "Gypsies Were High Hats" is in a pretty rough state at present, it has obvious potentialities. With the polishing it will get during its Falmouth run and next week at Dennis, it ought to emerge as a likely candidate for at least moderate Broadway success. The firm of Aldrich & Myers, in association with Julius Fleischmann, intends to bring the play to Broadway in early fall if all goes well.

Dias.

## Right You Are

Westport, Conn., Aug. 4.

Westport Season of 1952, Inc. presentation of comedy in three acts by Luigi Pirandello, adapted by Eric Bentley. Features Paula Laurence, Mildred Dummock, Jack, Bert Freed, Florence Sundstrom, Catharine Doucet, Queenie Smith, Staged Larkin; costumes, Paul Bigelow; lighting, Peter Country Playhouse, Westport, Conn., 5.50 top.

Lamberto Laudis ..... Alfred Drake  
Amalia ..... Paula Laurence  
Dina ..... Ann Chait  
Bert ..... Mildred Dummock  
Signor Sirelli ..... Bert Freed  
Signora Sirelli ..... Florence Sundstrom  
Signora Cini ..... Queenie Smith  
Councillor Agazzi ..... Bert Freed  
Signora Frola ..... Mildred Dummock  
Signor Poma ..... Martin Kosleck  
Signor Menai ..... Catharine Doucet  
Centuri ..... Stephen Garand  
Gentleman About Town ..... Don E. Glenn  
Governor ..... Karl Redcott  
Signora Poma ..... Nona Medel

Whether Luigi Pirandello's 1917 opus, "Right You Are (If You Think So)," will reward exhuming is dubious, even at this time when redos have become the fashion.

Eric Bentley, as adapter and stageer, has given the revival a full-sized try with a cast of talent and rep. But Pirandello's dramaturgical gymnastics about the relativity of truth are hardly for 1952 theatre-goers, despite the resourceful performing. Nor is the intentional failure of the author to resolve the audience dilemma easy for the average customer to take.

"Right You Are," like other Pirandello works, is a drama class standard, a characteristically unconventional job in which the playwright withholds the answer to the mystery of a husband, wife and mother-in-law who have moved into a provincial Italian city in prying into the situation, the nosy neighbors get more and more baffled. The husband says the mother-in-law is insane, that her daughter died and that he now has a second wife. The mother-in-law says her daughter did not die and that the husband keeps her locked up. When, at the end, the daughter gets her opportunity to tell who she is, she says she is nobody.

Pirandello's philosophy is stated by the only sure character in the play, knowledgeably portrayed by Alfred Drake, a trouper who obviously finds the intellectual Italian drama as comfortable as musicals. The excellent Mildred Dummock is well suited to the black-velled mother-in-law, a haunting creature who makes it difficult to dope that she isn't the loony one.

Martin Kosleck is effectively intense and occasionally explosive as the husband, Catharine Doucet's Signora Menai, just an old gal disturbed by it all, is a top comedy feat that does a lot to lift a creaking latter half.

Paula Laurence's equipment is wasted on the role of the mistress of the house where the mystery entangles. Bert Freed as the councillor, Dwight Marfield and Florence Sundstrom as an inquisitive couple and Queenie Smith as another set signora are helpful. With so much wordage, Bentley's direction achieves an admirable amount of action.

Enter Larkin's set, using sliding double door to create a second room in the pre-World War I apartment, is efficient. The costumes, supervised by Paul Bigelow, are handsome and have an authentic look.

Elem.

## A Murder in the Family

Stockbridge, Mass., July 28.

Berkshire Playhouse production of comedy in two acts three scenes by Victor Wolfson; from the French of Gilbert Sauvignon. Features Helen Craig, Douglas Waters, Dore Ovens, Douglas, Staged by William Miles; set, William Roberts. At Berkshire Playhouse, Stockbridge, Mass., July 28, '52; top.

Armand Marecaud ..... Stuart Germain  
Frederick Marecaud ..... John W. Austin  
Maria Marecaud ..... Helen Craig  
Gertrude ..... Amy Douglas  
Sylvie Sauvignon ..... Mary Jackson  
Isabelle Sauvignon ..... Dore Ovens  
Caroline Pelletier ..... Gaye Jordan  
Estelle ..... Betty Bunce  
Inspector Legrand ..... Larry Gates  
Gilbert Sauvignon ..... Howard Whitfield

William Miles' unusually diversified production schedule for this spot this summer includes this Victor Wolfson comedy, adapted from the French original, "Topage Nocturne." Whether it will win playful critical accolades, as did this playwright's "Excursion," is questionable. But as it performs now, with the usual doctoring, it attraction prove a better boxoffice attraction than "Excursion." It is strictly for the sophisticated.

It is gay, witty and fast-moving, with overtones of cynicism and the Gallie viewpoint on sexual relationships, thus making it acceptable to Broadway standards. The adaptor's characterizations are well-rounded, his lines sufficient to prevent audience ennui. Wolfson has resorted only to the basic plot.

(Continued on page 53)



# Conventions Boost Chicago Legit Biz; 'Bell' \$12,300, 'Guys' Neat \$36,800

Chicago, Aug. 5. With the politicians gone and with several large conventions now flocking into Chicago, legit boxoffice is taking a much needed upswing. "Bell, Book and Candle" is in last two weeks, leaving Aug. 16 for Coast and Northwest. "Guys and Dolls" is noticing an upturn in mail orders. Matinee trade at both attractions was much better.

**Estimates for Last Week**  
 "Bell, Book and Candle," Harris (23rd wk) (\$4.50; 1,000). Jumped to moderate \$12,300.  
 "Guys and Dolls," Shubert (23rd wk) (\$6; 2,100). Took a swing up to bright \$36,800.

## 'PORGY' SOLID 33½G IN 2D PITT WEEK

Pittsburgh, Aug. 5. "Porgy and Bess" picked up sharply in second and final week at the Nixon, on strength of continued press support and word-of-mouth, finishing to solid \$33,500. That was around \$10,000 over the opening take and enabled the Blevin Davis-Robert Breen production to head for Washington with a Pittsburgh profit. Final two evening performances did about \$5,000 each, and history of attraction here was the same as it was in Chicago, slow getaway and a steady front climb as the engagement progressed.

Considering fact that Nixon had reopened in the middle of the summer after being closed for the regular warm-weather hiatus, "Porgy and Bess" had no complaints, and general feeling was that if show had arrived during the regular season, with those same rave notices, they'd have been crying for tickets.

At Pitt Stadium, opening-night washout was the only thing that kept "Annie Get Your Gun" from going to a new high for the outdoor summer series. As it was, Irving Berlin musical, which had first been done here two years ago, clocked an okay \$40,500, about the same as previous stanza's "One Touch of Venus," with one performance more. Sandra Deel repeated her 1950 role of Annie, with William Shriner, Jack Rutherford, Art Barnett, Ruth Gillette, Mary Ann Niles, Fred Haper and Gil Johnson in support. Stadium currently has its next-to-closer, "Student Prince," with Brian Sullivan, Mary Batha Briney and Clifford Harvout.

## Sudden Switch Saves Day As Cape Cod Lead Ails

Hyannis, Mass., Aug. 5. Although there was no understudy for leading role when soprano Mariguita Moll was taken ill 10 minutes before curtain time last Saturday (2), the matinee performance of "Countess Maritza" went on as scheduled at the Cape Cod Music Circus here. Quick switching of cast members by director William Ross gave the afternoon audience a demonstration of how show business copes with emergencies.

June Gardner, script in hand, shifted from a secondary part to the lead, while Yolanda Dennis, of the supporting cast, sang Miss Gardner's assignment in addition to her own.

## ANTA Memberships Up

The American National Theatre & Academy recruited 63 new individual members, one new contributing member and one new member group during the month of May 19-June 16, according to a report to the organization's board of directors.

Total memberships in the various classifications are now 71 individual life, two group life, six sustaining individuals, 47 contributing individuals, 1,363 individual, one participating, 13 library, 120 groups and two sustaining groups. Overall total is 1,625, an increase of 40 over the May 19 total.

### 'Skylark' For Dallas

Dallas, Aug. 5. The Shirtsleeve Theatre's next production, opening Thursday (7), is "Skylark," at the Civic Playhouse. Play runs until Aug. 17.

## 'Carousel' Moderate \$48,000 In Kaycee

Kansas City, Aug. 5. Starlight Theatre wound up its sixth week of al fresco musicals in Swope Park, Sunday (3) with a \$48,000 week on "Carousel." Figure represents only a moderate gross, but includes only six performances in the 7,600-seat theatre. Attendance was tabbed at 38,000 with \$3.60 top.

"Carousel," with Edward Roecker and Gloria Hamilton in leads, was expected to be a season highlight, and was well on its way to a rousing gross when rain washed out the Saturday (2) night performance, second time this season weather forced a cancellation.

Previous week's production, "The Firefly," wound up the first half of the season, thus far operation being without a loss, according to Bill Symon, Starlight business manager. Outdoor theatre actually is figured to be around \$65,000 ahead of the 1951 pace. Last year at the halfway mark theatre was \$65,000 in the red, partly accounted for by first-year expenses. After seven-day runs of "Great Waltz," "Good News," "Yagabond King," "Where's Charley" and "Firefly," theatre has managed to break even this season, Symon said.

## '4-POSTER' \$26,700, 'PACIFIC' 44½G, L.A.

Los Angeles, Aug. 5. Legit came alive last week as two newcomers racked up virtual capacity biz despite a wave of hot, muggy weather and continuous jolts from California's succession of earthquakes. And each show, "Fourposter" and "South Pacific," looks to better business for the current frame.

"Fourposter" racked up nearly \$26,700 at the 1,636-seat Biltmore in the first of two frames under Theatre Guild Auspices. It was the theatre's best session since the departure of the Henry Fonda "Mister Roberts" company a year ago and repped orchestra and balcony sellouts with the sole weakness in the gallery.

As expected, "South Pacific" grabbed a smashing \$44,500 in the first of its six frames at the 2,670-seat Philharmonic Aud as a presentation of the Civic Light Opera Assn. Save for the opening of the Judy Garland show, it beats everything at the Philharmonic since last year's "Guys and Dolls," but the tally was fractionally under the take registered 26 months ago when "South Pacific" made its Coast debut.

## Playhouse, Albany, Eyes Sixth Season

Albany, Aug. 5. The Playhouse is proceeding with plans for its sixth season of stock, opening in October, thus refuting reports of its sale by Malcolm Atterbury. Atterbury conceded that several men had looked at The Playhouse but insisted no sale had been effected and no negotiations presently were in progress.

Atterbury revealed that last spring's public appeal for donations of \$55,000 to keep the theatre operating out of the red had resulted in gifts of somewhat less than \$10,000. Due to unforeseen costs in remodeling the old Capitol and the withdrawal by an Albany bank of a promised \$50,000 mortgage, Atterbury and his wife, Ellen Hardies, found fixed overhead too high. Their total investment is reported to be about \$230,000.

## Barn Notes

Stanley Anton, as producer, heads the staff of the Canvass Top Theatre, Bolton Landing, Lake George, N. Y., for the current nine-week season. Associates are Vernon Beebe, director; D. Arthur Hubbard, scenic designer; Charles Thomas, technical director; Nan Modiano, stage manager.  
 Mary Ward, press rep for Berkshire Playhouse, Stockbridge, Mass., is leaving to go ahead of the "I Am a Camera" tour, opening in Detroit about Sept. 1. Louis Snyder Jr., of Metropolitan Opera, replacing Miss Ward at Berkshire.

## 'Norway' Disappoints In Seattle at \$38,000

Seattle, Aug. 5. "Song of Norway," at Civic Auditorium seating 4,000, proved boxoffice disappointment via heat wave and seashore attractions, though it got critic and showgoer raves galore. House, scaled from \$4.50, grossed \$32,000 in six days (eight performances), meaning a substantial loss for the Hugh Beckett Attractions debut.  
 "Call Me Madam" is next at the Auditorium, getting a nice advance sale, opening five-day engagement Aug. 26.

## 'Madam' \$60,100, 'Stalag' 13G, S.F.; 'Moon' Neat 21G

San Francisco, Aug. 5. "Call Me Madam," with Elaine Stritch and Kent Smith, which opened at the Opera House (3,250 seats) last week to generally favorable reviews, wound up its first frame with a husky \$60,100. This Civic Light Opera production is scaled to \$4.80.

"Stalag 17," with John Ericson and George Tobias, held to \$13,000 for its third frame at the 1,550-seat Geary at \$3.60 top.

Ballet Russe de Monte Carlo chalked up a pleasing \$17,000 for its second and final week at the 1,758-seat Curran with the house scaled to \$4.80.

"The Moon Is Blue," with David Niven, Diana Lynn and Scott Brady, held to a strong \$21,300 for its fourth week at the 1,147-seat United Nations. House top is \$4.20.

## 'GREAT WALTZ' FINE \$28,500 IN LOUISVILLE

Louisville, Aug. 5. "Great Waltz," fourth bill of the Iroquois Amphitheatre season, grossed a fine \$28,500 last week, half a grand better than previous week's "Up in Central Park."

Show had its opening performance under difficulties. Sudden wind storm blew up Monday (28) afternoon, and had the sets in a shambles. Quick work by the stage crew, who recruited some 25 park laborers to boost the sets in position, enabled the show to go on as scheduled.

Local critics lavished encomiums on the production, which had faves Robert Shafer, Nancy Kenyon and Marjorie Wellock in the leads. Essentially a singing show, ensembles and soloists were in good form for the Strauss music, and excellent support was contributed by A. J. Herbert as Johann Strauss, Sr., and stock players Melton Moore, Jean Casto, Edmund Dorsay, Louis S. Crume, Walter Burke, William Dreyer, Ray Jacquemot, Robert Fischer and Genia Mell.

"Carousel" fifth in the al fresco series, opened Monday (4), starring Jack Kilty, Dorothy MacNeill and Robert Shafer, with Margot Moser, Jean Casto, Ray Jacquemot and Marion Ross.

# B'way Perks, Maybe Ending Slump; 'Wish' Up to \$29,400, 'Faces' \$24,300, 'Animal' \$12,700, 'Fourposter' 9½G

## 'Carousel' Big \$82,300 In 2 Wks. at Dallas

Dallas, Aug. 5. State Fair musical, "Carousel," closed Sunday (3) with a great \$82,300 gross from 40,700 payees for the fortnight's 14 stagings in State Fair Auditorium, with the 4,300 seats scaled from 90c to \$3 top. Hit Rodgers & Hammerstein revival, produced here by Charles R. Meeker, Jr., featured Iva Withers, Stephen Douglass and Brenda Lewis, supported by Jet MacDonald, George Irving, Annabelle Lyon and Kazimir Kokke.

"Wizard of Oz," next to last '52 production, opened last night (Mon.) for two weeks. Musical stars Marilyn Day, Buddy Ebsen and Hiram Sherman, and features Maria Tallchief, Erik Rhodes, Joe E. Marks and Anita Boster. "Call Me Madam," season's closer, opens Aug. 18.

## RAIN HITS 'MODISTE,' \$32,000 IN ST. LOUIS

St. Louis, Aug. 5. Wind and heavy rainstorm washed away last performance of "Mlle. Modiste" Sunday (3), and piece wound up one-week frame with fair \$32,000. Hot and humid weather prevailed until last night. Piece was presented in Municipal Theatre Assn's Al Fresco Playhouse in Forest Park for the first time since 1934.

Maria D'Attili, Eric Brotherson, Edwin Flier and Eileen Schauler were in top roles.

"Naughty Marietta" teed off one-weeker last night (Mon) with balmy weather on tap and mob of 9,200, largest opening night of season on deck for an estimated gross of \$5,500. This is eighth time piece has been presented here. Lead roles are being played by Rosemarie Brancato, Jack Goode, David Poleri and Rowena Rollins.

## Current Road Shows

(August 4-16)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Harris, Chicago (4-16).  
 "Call Me Madam"—Opera House, San Francisco (4-16).  
 "Fourposter" (Classic). Tandy Hume Cronyn)—Biltmore, Los Angeles (4-9); Geary, San Francisco (11-16).  
 "Guys and Dolls"—Shubert, Chi (4-16).  
 "Moon Is Blue" (David Niven, Diana Lynn, Scott Brady)—Alcazar, San Francisco (4-9); Biltmore, Los Angeles (11-16).  
 "Nina" (Edward Everett Horton)—United Nations, San Francisco (11-16).  
 "Porgy and Bess"—National, Washington (4-16).  
 "South Pacific" (Janet Blair, Webb Tilton)—Philharmonic Aud., Los Angeles (4-16).  
 "Stalag 17"—Geary, San Francisco (4-9); Mayfair, Portland (12-16).

## Show Finances

"SOUTH PACIFIC"  
 (As of June 28, '52)

Original investment	\$ 225,000
Total gross last four weeks, N. Y.	173,319
Total gross last four weeks, road	235,226
Total profit last four weeks, N. Y.	30,826
Total profit last four weeks, road	67,500
Total profit to date, both companies	3,064,288
Payment to Roger Rico, per contract	32,500
South Pacific Enterprises revenue	231,257
1% payment to Edwin Lester, per contract	32,631
Net profit to date	3,230,414
Distributed profit	2,995,021
Funds and reserves	60,708
Balance available for distribution	174,685

"KING AND I"  
 (As of June 28, '52)

Original investment, including 20% overall	\$ 360,000
Total gross for last four weeks	206,757
Total profit for last four weeks	35,849
Total profit to date	296,902
5% to Gertrude Lawrence, per contract	14,845
Net profit to date	282,057
Profit distributed June 6, '52	100,000
Total distributed profit to date	200,000
Funds and reserves	25,155
Balance available for distribution	56,902

Having staggered through the inevitable summer slump, Broadway finally manifested some boxoffice life last week. The prevailing flurry apparently represented the start of the traditional pickup starting the long climb back from the seasonal nadir. In most cases the improvement was relatively minor, but a few shows reacted briskly. According to precedent, there should be a bigger spurt this week and still further speedup thereafter.

The total gross for all 18 shows last week was \$254,000, or 65% of capacity. Week before last the total for all 18 shows was \$238,800 or 61% of capacity an increase of 1% from the preceding week.

A year ago last week the total for all 18 shows was \$240,000, or 68%, a jump of 3% from the week before.

There was one temporary closing last week, "Top Banana" starting a four-week layoff. No additional shows are scheduled to fold, but "Point of No Return" resumed Monday night (4) after a five-week hiatus, and "Mrs. McThing" is due to return in September.

**Estimates for Last Week**  
 Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Fourposter" Barrymore (41st wk) (C-\$4.80; 1,012; \$24,998) (Betty Field, Burgess Meredith). Over \$9,500 (previous week, under \$8,000 for seven performances).

"Guys and Dolls" 46th St. (89th wk) (MC-\$6.60; 1,319; \$43,900). Hit \$39,600 (previous week, \$39,500).

"King and I" St. James (71st wk) (MC-\$7.20; 1,571; \$51,717) (Celeste Holm). Over \$50,900 (previous week, nearly \$51,000); Gertrude Lawrence returns next Monday night (11) as star.

"Male Animal" Music Box (14th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent; Martha Scott, Robert Preston). Nearly \$12,700 (previous week, \$10,600).

"Moon Is Blue" Miller (74th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Harry Nelson, Maggie McNamara). Over \$7,000 (previous week, \$6,000).

"New Faces" Royale (12th wk) (R-\$6; 1,035; \$30,600). Almost \$24,300 (previous week, \$22,000).

"Pal Joey" Broadhurst (31st wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Nearly \$33,300 (previous week, \$32,200).

"South Pacific" Majestic (172d wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$32,700 (previous week, \$31,000).

"Top Banana" Winter Garden (40th wk) (CD-\$6.60-\$7.20; 1,519; \$51,881) (Jack Carter). Under \$15,000 (previous week, under \$14,000); shuttered Saturday night (2), to reopen Sept. 1, with Phil Silver as star, for limited engagement before going on tour; lost about \$20,000 in last few weeks.

"Wish You Were Here" Imperial (6th wk) (MC-\$7.20; 1,400; \$51,847). Over \$29,400 (previous week, \$25,000).

**Reopening This Week**  
 "Point of No Return" Alvin (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Leland Hayward production of Paul Osborn's dramatization of the John P. Marquand novel resumed Monday night (4) for its 30th week.

## 'FINIAN' SMASH 24G IN TORONTO WEEK

Toronto, Aug. 5. Despite two nights' rain and a long civic holiday weekend, "Finian's Rainbow," with Kaye Connor and Andrew Gaiety, came through for a smash \$24,100 sellout at the Melody Fair 1,640-seat tent setup at \$3.40 top, just \$900 under the house record set previous week by "Carousel."

With Leighton K. Brill in as executive producer and Ben Kamler as general manager, Canada's introduction to theatre-in-the-round is progressively building to phenomenal biz, with some 170 standees nightly prepared to pay \$1.50. Current "Where's Charley?" with Gil Lamb, had early \$12,000 advance.

## B'way Legit's Big Lineup

Continued from page 1

composers as Irving Berlin, Arthur Schwartz and Frank Loesser are not listed as having shows in the works.

### Quality

In general, the real measure of a season is the quality of shows rather than the number of productions. Thus, the 1949-50 semester was outstanding, despite its mediocre quantitative basis, because it produced such critical and popular hits as "South Pacific," "Kiss Me, Kate," "Where's Charley?" "Death of a Salesman" and "Detective Story." Contrariwise, the 1951-52 stanza, despite a fairly acceptable number of productions, was generally a flop because it included no striking critical and boxoffice clicks. Thus, it was a disappointing season, not only qualitatively, but also (and as a result) in popular acceptance, and therefore economically. Figured on a similar basis, the 1952-53 season prospects seem reasonably bright. Moreover, there will undoubtedly be a number of late entries, some of which may turn out to be u. . . Other announced items are figured only remote prospects, so are excluded from the list.

The announced projects, many of which will probably never come through, follow:

### Straight Plays

"Amazing Adele," adapted by Anita Loos from the Paris farce by Pierre Barillet and Jean-Pierre Gredy; Alexander Ince and Joel Schenker, producers.

"Ami-Ami," adapted by Miss Loos from a farce hit by the same French authors; Saint Subber, producer.

"Be Your Age," by Reginald Denham and Mary Orr; Alexander H. Cohen, producer.

"Bearding of Johnny," by John Rodell, Ruth Simon and Frank Bradley, producers.

"Betrayal," by Robert O'Byrne and Edward Gilmore; Joseph Heldt, producer.

"Better Angels," by Robert E. Sherwood; Playwrights Co., producer.

"Birds of Prey," by William Berner and Howard Richardson; William de Lys, producer.

"Blue Danube," by Ferenc Molnar; Theron Bamberger, producer.

"Burglar in the House," adapted by Dorothy Bennett from St. Clair McKelway's New York article, "Burglar With the Notebooks"; Malcolm Pearson, producer.

"Burst of Summer," by A. B. Shiffrin; Paul Vroom and William Costin, Jr., producers.

"Ceremony of Innocence," Elma Hagan's dramatization of novel by Elizabeth Charlotte Walker; Emmett Rogers, producer.

"Children of Darkness," revival of Edwin Justus Mayer melodrama of 1929-30; Edward Gottfried, producer.

"Children's Hour," revival of Lillian Hellman's drama of 1934-35; Kermit Bloomgarden, producer.

"Comfort Me With Apples," by Robert Melancon; C. Kendall Ware, producer.

"Cuisine des Anges," Paris hit by Albert Hussen; Saint Subber and Rita Allen, producers.

"Dark of the Moon," Negro-cast revival of the William Berner-Howard Richardson folk fable of 1944-45; Howard Gliedman, producer.

"Deep Blue Sea," Terence Rattigan's London hit, to star Margaret Sullivan and Alan Webb; Alfred de Llagre, Jr., and John C. Wilson, producers.

"Dial 'M' for Murder," Frederick Knott's London melodrama hit, the Shuberts, producers.

"Dragon's Mouth," J. B. Priestley's dramatic discussion piece without scenery; Paul Gregory, producer.

"Emporium," by Thornton Wilder; Jed Harris, producer.

"Fourth Degree," Jane Hinton adaptation of Eleazar Lipsky novel, "Murder One"; Harold Bromley, producer.

"Fragile Fox," by Norman Brooks; Max Allentuck and Jay Lujan, producers.

"General," by Louis Cox and Robert Chapman; Chandler Cowles and Ben Segal, producers.

"Girl Can Tell," by F. Hugh Herbert; Richard Aldrich and Richard Myers, in association with Julius Fleischmann, producers.

"Gypsies Wore High Hats," Jo-

seph Kramm dramatization of Sylvia Golden's novel, "The Neighbors Needn't Know"; Aldrich & Myers, in association with Fleischmann, producers.

"Happy Ant Hill," by Franz Spencer; Courtney Burr and Elliott Nugent, producers.

"Happy Ending," by Nellie Child; Theatre Guild, producer.

"His Excellency," by Dorothy and Campbell Christie; Roger L. Stevens, producer.

"Hollow," Agatha Christie's London melodrama; Shuberts and Playwrights Co., producers.

"House of Flowers," by Truman Capote; Saint Subber and Rita Allen, producers.

"If I Wanted You," revival of Paul Gerald and Robert Spitzer play, "Si Je Vous Lais"; a Grace George vehicle of 1924, under the title, "She Had to Know"; Arthur Lesser, producer.

"In Any Language," by Edmund Beloin and Henry Garson, with Uta Hagen as star; Julie Styne and George Abbott, producers.

"I've Got Sixpence," by John van Druten; Gertrude Macy and Walter Starcke, producers.

"Jeezels' Husband," by Robert Nathan, starring Claude Rains; Roger Stevens, William Fields and Hum Cronyn, producers.

"John Brown's Body," Stephen Vincent Benet's poem, reading by Tyrone Power, Judith Anderson and Raymond Massey; Paul Gregory, producer.

"Josephine," Sally Benson dramatization of F. Scott Fitzgerald short stories; Leonard Key and Fred Finklehoffe, producers.

"Kind Sir," by Norman Krasna, to be directed by Joshua Logan; Logan, producer.

"Little Hut," Nancy Mitford's adaptation of Andre Roussin's Parisian farce, with Robert Morley as star; John C. Wilson, producer.

"Love of Four Colonels," London success by Peter Ustinov, starring the author; Theatre Guild.

"Man Upstairs," by Patrick Hamilton; Alexander H. Cohen and Rita Allen, producers.

"Millionairess," Shaw's comedy, currently a London hit with Katharine Hepburn Theatre Guild.

"Miss Hamlet," Shakespeare's tragedy with a femme-player in the title part; Chris Anderson, producer.

"Moulin Rouge," Pierre LaMure dramatization of his own novel of the same name; Arthur Lesser and Ben Segal, producers.

"Murder in the Family," by Victor Wolfson; T. Edward Hambleton, producer.

"Night in Mme. Tussauds," by Edwin Justus Mayer, to co-star Miriam Hopkins and Peter Lorre, with the latter directing; Ben Krasna.

"October Girl," by Charles Robinson; Jean Dairymple, producer.

"Othello," Orson Welles revival of the Shakespeare tragedy; James Russo and Michael Ellis, producers.

"Picnic," by William Inge; Theatre Guild, Leland Hayward and Joshua Logan, producers.

"Pin to See the Peepshow," by Frank Jesse; Nancy Davids, producer.

"Portrait of a Lady," William Archibald dramatization of Henry James novel; Thomas Hammond, producer.

"Purple Dust," by Sean O'Casey; Kermit Bloomgarden, producer.

"Quiet Room," by Jean Dairymple; Leonard Key and Fred Finklehoffe, producers.

"Requiem," William Faulkner's adaptation of his own novel, "Requiem for a Nun"; Lemuel Ayers, producer.

"Say It With Flowers," by Jean Guittin, to star Oscar Karlweis; Sammy Lambert, producer.

"Sea Gull," revival of the Chekhov drama, to star Montgomery Clift, Kevin McCarthy and Mira Rostova; Clift and McCarthy, producers.

"Seagulls Over Sorrento," Hugh Hastings' longrun London farce; Theatre Guild.

"See How They Run," by Peter King; Peter Glenn and John Yorke, producers.

"See the Jaguar," by N. Richard Nash; Lemuel Ayers and Whitfield Cook, producers.

"Sodom, Tennessee," by William Berner and Howard Richardson; William de Lys, producer.

"Story on Page Three," by Patricia Coleman; Burgess Meredith and Malcolm Pearson, producers.

"Tears for the Bride," by Martin Berkeley; H. Clay Blaney and Roy P. Steckler, producers.

"Templation of Maggie Hagerty," by James McGee; Herman Levin, producer.

"Third Person," Andrew Rosen-

thal's London drama; Michael Meyerberg, producer.

"Those Familiar Spirits," by Arthur Miller; Kermit Bloomgarden, producer.

"Thracian Horses," by Maurice Valency; David Folkes, producer.

"Time of the Cuckoo," by Arthur Laurents, to star Shirley Booth; Robert Whitehead and Walter Fried, producers.

"The Wedding," by Hagar Wilde and Judson O'Donnell; Charles Bowden and Philip Langner, producers.

"Trial of Mr. Pickwick," by Stanley Young; Roger L. Stevens, producer.

Untitled play by Moss Hart, adapted from "Shadows Move Among Them," novel by Edgar Mitchell; Joseph Hyman and Bernard Hart, producers.

### Musicals

"Ankles Aweigh," by Guy Bolton, Eddie Davis, Fred Finklehoffe and Harry Warren; Leonard Key and Finklehoffe, producers.

"Buttrick Square," Billy Gilbert-Arthur Jones-Fred Stamer musical; Gen Genovese and Edward Woods, producers.

"Cabin in the Sky," revival of the Lynn Root-John Latouche-Vernon Duke hit of 1940-41; Albert and Arthur Lewis, producers.

"Can-Can," with songs by Cole Porter, book by Abe Burrows; Cy Feuer and Ernest H. Martin, producers.

"Carnival in Flanders," adaptation of the French film, with book by George Oppenheimer, songs by Johnny Burke and James van Heusen, directed by Bretaigne Windust, choreography by Jerome Robbins; Paula Stone and Michael Sloane, producers, in association with Julian Claman.

"Casey Jones," Arthur Carter-Vernon Duke-Sammy Cahn treatment of the story of the legendary locomotive engineer; Richard Kraeuer, producer.

"Evening With Beatrice Lillie," informal revue co-starring the comedienne and Reginald Gardiner; producer not indicated.

"Frankie and Johnnie," by John Huston; William de Lys, producer.

"Golden Apple," John Latouche-Jerome Moross version of the Homeric legend; Kermit Bloomgarden and perhaps Theatre Guild, producers.

"Hazel Flagg," adaptation of the film "Nothing Sacred," with book by Ben Hecht, music by Julie Styne, lyrics by Robert Hilliard, with Helen Gallagher as star, David Alexander directing, Robert Alton choreography; Styne and Anthony B. Farrell, producers.

"Herald Square," Jack Scholl-Dean Elliott musical; Robert Alda and Ben Segal, producers.

"Love Is the Doctor," musical version of Moliere's "Physician in Spite of Himself"; Lee Sabinson, producer.

"Maggie," musical version of James M. Barrie's "What Every Woman Knows," with songs by William Roy, book by Hugh Thomas; Franklin Gilbert and John Fearnley, producers.

"My Darlin' Aida," Charles Friedman version of Verdi's "Aida," to be directed by the adaptor; Robert H. Joseph, producer.

"My Sister Eileen," musical version of the Joseph-Fields-Jerome Chodorov play based on Ruth Kenney's New Yorker sketches, with songs by Leroy Anderson, George Abbott directing; Robert Fryer, producer.

"Private Music Hall," Elsa Lanchester's intimate, informal show; Paul Gregory, producer.

"Pygmalion," Alan Jay Lerner-Frederick Loewe version of the Shaw comedy; Theatre Guild, producer.

"Saddle and Go," with music by Harry Revel, lyrics by Dan Shapiro and Milton Pascal, book by Leonard Gershe; Milton Bender, producer.

"So Big," adaptation of the Edna Ferber novel, with book by Horton Foote; Robert Fryer, producer.

"Two's Company," revue with sketches by Charles Sherman, music by Vernon Duke, lyrics by Ogden Nash, to star Bette Davis and feature Hiram Sherman; James Russo and Michael Ellis, in association with Clifford Hayman, producers.

Untitled musical by Richard Rodgers and Oscar Hammerstein, 2d, to be produced by them.

Untitled musical adaptation of three Marcel Pagnol plays, with book by Albert and Frances Hackett; David Merrick, producer.

Untitled operetta based on various Puccini compositions, with book by Louis Verneuil, lyrics by Kay Swift; musical arrangements by Deems Taylor, directed by Ezra Stone; Milton Shubert, producer.

Untitled revue by Leonard Sillman, possibly a new "Ziegfeld Follies" in association with the Shuberts.

## Inside Stuff—Legit

Walter Winchell has been doing a "Hellzapoppin'" deliberately or otherwise, on behalf of "Wish You Were Here" with continuous plugs that stem from a personal contact with Joshua Logan. Later is co-author (with Arthur Kober) of the libretto and co-producer with Leland Hayward. Originally Winchell reported strained relations between Logan and Hayward (during rehearsals) but since then he has been plugging the musical, which went up almost \$5,000 last week and which may emerge as one of those unique Broadway instances where a show may belie a set of bad notices. Only John Chapman (News) liked it.

Kober and Logan are constantly rewriting the dialog and continuously rehearsing and revamping. Word-of-mouth has been good and a managerial idea is to invite the critics for a second Broadway "premiere" in September, assuming that the continued b.o. reaction and the extent of the new material, because of the rewriting, warrant it.

Samuel Matlowsky, who was a music student in Paris not so long ago under the GI Bill of Rights, conducted the "Porgy and Bess" orchestra for practically the entire two-week engagement of the George Gershwin musical drama at the Nixon Theatre, Pittsburgh. Regular batonage, Alexander Smallens, had previously been contracted for guest appearances at N. Y.'s Lewisohn Stadium during that period and got to Pitt for only two performances over first weekend. Matlowsky had been signed to play piano for the show, and shortly after that became Smallens' assistant. He's also rearranging the score for the different instrumentation that will be used for European stands coming up in Berlin, Vienna and London, where "Porgy" opens in October for a run at the Stoll Theatre.

Since Harold Clurman's resignation as drama editor of the New Republic early this year when the weekly moved its editorial offices from New York to Washington, Eric Bentley has been appointed to the mag's editorial staff as contributing editor and drama critic. It was erratum that the New Republic had dropped legit coverage completely. Bentley will cover most openings on Broadway, in the manner which Stark Young handled it for the New Republic several years ago, rather than in the form of Clurman's bi-monthly column.

## Legit Shows Abroad

### LONDON

(Week ending August 9)  
(Figures indicate opening date)  
"After My Fashion," V.B., 6-30.  
"Alibi," N. Y. City, 6-30.  
"Star Year Life," Hippodrome (2-18).  
"Call Me Madam," Coliseum (3-15).  
"Deep Blue Sea," 6-30.  
"Dial 'M' for Murder," West, 6-19.  
"Excitement," Casino (3-8).  
"Gay Dog," Piccadilly (6-13).  
"The Gay Revue," Gaiety (6-13).  
"In Chancery," Art (7-30).  
"Innocents," Majestic (7-3).  
"Little Hut," Lyric (6-23-30).  
"London Laugh," Adelphi (4-12).  
"Love of Colonels," Wm. (5-23-51).  
"Meet Callahan," Garrick (5-27).  
"Millionairess," New (6-30).  
"Paris to Piccadilly," Pt. Wales (4-15).  
"Relative Value," Savoy (11-28-31).  
"Reluctant Heroes," White, (8-12-50).  
"Ringside," Kings (6-8).  
"Seagulls Over Sorrento," Apollo (6-14-50).  
"South Pacific," Drury Lane (11-1-51).  
"Step Forward," Strand (7-30).  
"Sweet Madonnas," Vanduliffe (5-21).  
"Under Sycamore," St. James (4-23).  
"Waiver of Moon," Haymarket (4-19-51).  
"Winter," Theatre 62 (4-3).  
"Woman of Twilight," Vic. Pal. (6-13).  
"Zip Goes a Million," Palace (10-20-51).  
"Young Eli," Criterion (4-2).

### MEXICO CITY

(Week ending July 20)  
"Jane Is Girl," Colon.  
"Girl in New York," Ideal.  
"Edwards' Sons," Caracol.  
"Theodora," Chopin.  
"The Idol," Caballito.

### MADRID

(Week ending July 26)  
"Honeycomb in Feur," Alcazar.  
"Chanteur de Mexico," Chatelet.  
"Stars Remances," Alvarez.  
"Cuba to Spain," Carlos III.  
"Day Night," Casino de Comedia.  
"Imperial Violettes," Lp. de Vega.  
"Matrimonios en la luna," Reina.  
"Plumas de seda," Zarzuela.

### PARIS

(Week ending August 9)  
"Amant," Rigoletto, Casino.  
"Chanteur de Mexico," Chatelet.  
"Dilectes des Carmelites," Reherbot.  
"Callardes Aventures," Poiniere.  
"Carmelites," Casino de Paris.  
"L'Esprit," Humour.  
"Marcel," Bernhardt.  
"Odeon," Minimus, Palais-Royal.  
"Odeon," Theatre de Pouché.  
"Paris Galant," Capucines.  
"Puceau," Ambigu.  
"Violettes Impudiques," Mogador.  
"Violettes Impudiques," Mogador.

### AUSTRALIA

(Week ending July 25)  
"To Dorothy," Royal, Sydney.  
"Folies Bergeres," Tivoli, Sydney.  
"Seagulls Over Sorrento," Comedy, Mel.  
"Tommy Tinker," Tivoli, Sydney.  
"Larger Than Life," Princess, Mel.  
"Casino," Empire, Sydney.  
"Annie Get On Up," Tivoli, Sydney.  
"Sleeping Princess," Royal, Adel.

### IRELAND

(Week ending July 26)  
"Brigadoon," Opera House, Belfast.  
"My Wife's Family," Opera House, Cork.  
"Seagulls Over Sorrento," Gaiety, Dublin.  
"King's Rhapsody," Gaiety, Dublin.  
"Three Sisters," Gaiety, Dublin.

### BUENOS AIRES

(Week ending July 26)  
"Mi Suegra," Apolo.  
"Vandava," San Martin.  
"De Espana Llego," Alenco.  
"Cuando los Duendos," Astral.  
"Maruxa," Avenida.  
"Sirenas del Mar," Casino.  
"Florence est Folle," Cervantes.  
"Brothers Karamazov," Colonial.  
"Gaiety of Melina," Tivoli.  
"La Lampara Encendida," Comico.  
"Israelite," Corrientes.  
"R. B. El Nacional.  
"Odeon," Minimus.  
"Marriage Fiasco," Odeon.  
"Sombra Querida," Politeama.  
"Chocolate Soldier," Pueblo.  
"Calce," Alcazar.  
"Ladroncito," Splendid.  
"Tetaboli," Lunelle.  
"Vandava," San Martin.  
"Hombres en el Vicio," Smart.  
"Capriccio," Antigua, Van Riel.

"Ojos Llanos de Amor," Vers.  
"La Verdad Res Tu," Pat.

### TOURING BRITAIN

(Week ending July 19)  
"Blue For Boy," Hipp, Golder's Green.  
"Brigadoon," Opera House, Belfast.  
"Carousell," Pavillon, Bournemouth.  
"Cash Boy," Hipp, Salford.  
"Fourposter," King's, Southsea.  
"Gay's the Word," New, Oxford.  
"Hedonism," Victoria, Newcastle.  
"Hollow," Prince of Wales, Cardiff.  
"King's Rhapsody," Empire, Sheffield.  
"Kiss Me, Kate," Court, Liverpool.  
"Ladies Night," Regent, Rotherham.  
"Lilac Time," Royal, Bath.  
"Merry Widow," Hipp, Coventry.  
"My Wife's Lodger," New, Northamp.  
"Navy At Sea," Palace Pier, Brighton.  
"No Nonsense," Alhambra, Bradford.  
"Oklahoma," New, Cardiff.  
"Quadriga," Opera House, Manchester.  
"Swish Marriage," Empire, Sunderland.  
"White Sheep," Opera House, Chel.  
"Worm's Eye View," Grand, Leeds.

### SCOTLAND

(Week ending August 9)  
"Quadriga," Lyceum, Edinburgh.  
"The Tinsel Palace," Paisley.  
"Halfpast Night," Royal, Glasgow, and King's, Edinburgh.  
"Priest in Family," King's, Glasgow.  
"Sacred Flame," Alhambra, Glasgow.

## Legit Bits

Dispute between the United Scenic Artists and the Scenery Suppliers Assn. was settled last week with the signing of a contract giving the union a 10% raise and a cost-of-living increase. . . Irving Berlin is being sought to provide the songs for a musical version of "Broadway," for which George Abbott and Philip Dunning have adapted the book from their hit play of 1926-27. . . Wolfe Kaufman and John Yorke, respective manager and "Paint Your Wagon," will take over the Cheryl Crawford production for a fall tour.

Leo Freedman, pressagent for "Wish You Were Here," will sail Sept. 9 for several months' vacation in Italy. . . Pressagents John Toohey and Arthur Cantor are now sharing an office and have an informal working agreement. . . Producer Richard (4) from Myers returned Monday (4) from a vacation in France. . . Robert Fleming, last seen on Broadway in "Cocktail Party," will play Katharine Cornelly, philandering husband in the tour of "Constant Wife" this fall. The actor, who appeared with the star in "No Time for Comedy" in 1938-39, is currently subbing for the vacationing Robert Morley in "Little Hut" in London. . . Director Mary Hunter participating in a "Contemporary Drama" conference this week at the Harvard Summer School. . . Charles Isenberg has resigned from the William Morris television-legit department to join agent Flora Roberts in a similar assignment.

Robin Camp was forced to bow out of this week's production of "The Happy Time" at La Jolla (Cal.) Playhouse with Warren Beringer, who played the moppet role in Chicago and San Francisco, taking over. . . Film director Dorothy Arzner joined the Pasadena Playhouse staff to head the cinema and television department of the Playhouse College of Theatre Arts.



# Strawhat Reviews

Continued from page 50

**A Murder in the Family**  
having rewritten it from an Angli-  
cized viewpoint while retaining the  
original French flavor. The weak  
spots appear toward the end when  
the Inspector, voiced mild Social-  
istic ideas and there is a fuzziness  
as to the ultimate career of young  
Frank Marescaud. These are easily  
remediable.

Audience expectancy, due to the  
title, may be for a mystery drama,  
and the rise of the curtain may  
confirm it with its femme shriek  
and the thud of a falling object.  
The author dispenses the notion  
with the entrance of the first char-  
acter, and the comedy mood is on  
the move from thereon. Story un-  
folds the inadvertent death of the  
patriarch of the Marescaud family  
and his family's efforts to cover up  
the resultant disgrace when it be-  
comes known that the old fellow  
passed out from a scuffle he had  
with his part-time secretary, who  
did not submit to his amorous ad-  
vances.

Casting in most parts was at a  
high level. Top honors go to Larry  
Gates, as the plain and understand-  
ing Inspector with little reverence  
for the Marescaud tradition, and  
Stuart Germain, the esthetic and  
sympathetic son who wanted to be  
a pianist much to his father's deri-  
sion. Amy Douglass plays his wife,  
who goes through life with little ap-  
preciation of the honor of being a  
Marescaud-in-law, in a homey  
fashion. Mary Jackson makes a  
vinegary and cynical Sylvia Savin.  
The precocious moppet is well  
handled by Deldre Owens, who  
makes the part bearable and hu-  
morous. Helen Craig, as the only  
daughter, is inclined to too much  
austerity. Betty Bounce adds a  
savior faire to her role of the maid,  
over whose sex delights the patri-  
arch and his grandson had battled.

Douglas Watson lends a bit too  
much juvenility to his role, which  
may be a fault of the script in  
drawing the similarity of character  
between the industrialist and his  
grandson. This same fault may be  
the reason for the unevenness of  
the part of Caroline Pelletier,  
played by Gaye Jordan.

William Miles directed with an  
obvious understanding of the script,  
and the setting of William Roberts  
has a fine Gallic flavor. Russ.

## Sweet Fire

Abingdon, Va., July 29.  
Barter Theatre-Robert Porterfield pro-  
duction of romantic comedy in three  
acts (8 scenes) by Lee Maxton. Staged  
by Margaret Perry. Cast: Maxton, Lee  
tham; Lighting, Lauren Farr. Opened at  
Barter Theatre, Abingdon, Va., July  
29.  
A Boy.....David Patton  
Tom Sly.....Michael Lewis  
Second Queen's Player.....Frank Lowe  
First Queen's Player.....Charles Phillips  
Hugh.....Lauren Farr  
Joe.....Joel Parsons  
Oliver.....David Cross  
Goody Tabitha.....Mel Eiland  
Goody Tabitha.....Dorothy LaVern  
Phyllis Conell.....Mark Spencer  
Peder.....Robert Gallico  
Slithering Woman.....Kay Kasperberg  
Third Queen's Player.....Fritz Weaver  
Fourth Queen's Player.....Andy Maxey  
Dick Burdette.....Keith Michael  
First Flunky.....John Hallow  
Second Flunky.....Bill Pember  
Earl of Bedford.....John Holland  
A Watchman.....Robert Gallico  
Betty Vernon.....Caddell Burroughs  
First Soldier.....Cleo Holladay  
Second Soldier.....Andy Maxey  
Third Soldier.....Frank Lowe

A bedroom farce dressed up in  
Elizabethan finery, with Will  
Shakespeare himself as chief  
would-be seducer, is about all  
"Sweet Fire" turns out to be. It's  
doubtful commercial theatre in its  
present form.

Story is based on an account of  
how the first woman actor came to  
the Elizabethan stage. Phyllis Con-  
nell masquerades as her brother  
Philip to join Shakespeare's com-  
pany and play Juliet before the  
Queen. Shakespeare discovers the  
sex of the theatre-loving lady after  
the two are ensconced in rooms of  
Lord Henry, Earl of Southampton,  
and some sprightly scamperings  
ensue. Lord Henry's wife walks in  
on the situation and comes near  
undoing Phyllis' stage aspirations.  
Phyllis makes a hit as Juliet and  
plans to stay with the company as  
Helen. In "Midsummer Night's  
Dream." Another night in Lord  
Henry's apartment discloses that  
Phyllis has become the love of his  
son for Will Shakespeare, and he  
for her. She cherishes her virtue  
upon learning of Will's wife and is  
comforted by Lord Henry in an  
amusing supper scene. Complica-  
tions develop but there is never  
any real doubt that disaster to the  
company, threatened by the pres-  
ence of a woman, will be averted,  
that will Phyllis remain as Shake-  
speare's inspiration and leading  
lady.

The prose is used to good effect.

Fritz Weaver, Barter's accom-  
plished leading man, plays Shake-  
speare and achieves his best effects  
in the rehearsal scenes. Handi-  
capped by the play's too-great re-  
verence for the Bard, Weaver man-  
ages to make Will as convincing a  
lover as the part allows him.

Mark Spencer is unable to do  
much with the lines of Revelation  
Reaves, preacher determined to  
save Phyllis from sin; John Hol-  
land, as Lord Henry, makes the  
most of a well-written characteri-  
zation. Gaby Rodgers, brought  
from New York to play Phyllis,  
puts whimsy and gaiety into the  
part, making innocence as believ-  
able as it could be in the cooked-up  
situation.

Staging by Margaret Perry is  
imaginative, and three sets by  
Mack Statham do well in giving  
Elizabethan flavor.

Business of street scenes was ef-  
fectively arranged, but even Miss  
Perry's imagination couldn't keep  
a forced quality out of the rowdies.  
It would seem impossible to  
equal Shakespeare's skill in the hu-  
mor of earthy banter, but the at-  
tempt, nevertheless, is unfortunate.  
Elin.

## The Fig Leaf

Saratoga, N. Y., July 30.  
John Hunter production of comedy  
in three acts by Norman Brooks and  
John Gerstad. Stars Ernest Truex  
and Sylvia Field. Staged by Brooks; setting,  
Peggy O'Hara. Cast: Ernest Truex,  
Sara Summer Theatre, Saratoga Springs,  
N. Y., July 28, '52.  
Ernest Truex.....Sylvia Field  
Carrie McCull.....Jean Duffy  
Carmen Cassidy.....Michael Dreyfuss  
Donald Duffy.....Alfreda Wallace  
Harold Hillower.....Clifford Cyphers  
Heldi McCull.....George "Bink" Binkley

The participants in the world  
preem of this tenuous little comedy  
are all theatre-wisely, so it is doubt-  
ful that they will tempt a Broadway  
scrutiny of this script. Elliot  
Nugent, father-in-law of co-author  
John Gerstad, is rumored in line  
for the directorial assignment, if  
and when a Broadway showing is  
made. However, the subject matter  
bars it from piz and video. With  
Ernest Truex starred, as he is here,  
it could be used successfully over  
the barn circuit.

The authors stretch a great deal  
for laughs in their injection of  
spice in the tale of a modern lass  
returning to her home in a preg-  
nant and unwedded state. Her  
condition and ideas on the same  
are bombshells in her parents'  
household, where golf tournaments,  
country club social activities and  
every-day suburban life are the  
heights of excitement and adven-  
ture. She lites along with the al-  
lured who is the pappy of the alleged  
future citizen. She loves him but  
is not convinced that he reciproc-  
ates, as he has not uttered the  
words in true romeo fashion.

The balance of the action and  
lines are based on this situation,  
with father McCall abetting boy-  
friend, who is discovered to be a  
fellow fraternity brother; and  
mother McCall on the side lines for  
the daughter and a former beau.  
The situation is finally worked to  
a happy ending and the audience  
has a bombshell cast at them. A  
telephone call just before the final  
curtain reveals that the modern  
miss is not pregnant at all. A doc-  
tor friend who was anxious for the  
youngsters to marry had given out  
this hoax to hurry matters along.  
Ernest Truex, a master of timing  
and underplaying, is his usual tops  
as the father of the expectant  
mother, Sylvia Field (Mrs. Truex).  
ably plays the mother. Michael  
Dreyfuss is excellent as the callow  
youth engaged in selling ice cream  
delicacies and carrying on with  
the McCalls' part-time maid. The  
latter part is overplayed by Jean  
Duffy. Balance of the cast is ade-  
quate. Russ.

## No Casting Today

Spring Lake, N. J., Aug. 5.  
Rea John Powers production of revue  
in two acts (32 scenes), with sketches.  
Cast: Rea John Powers, Alex Bennett,  
Kahn, music by Kahn, William Provost,  
Gene Bone, Howard Fenton. Features  
Kay Medford. Staged by Earl Dawson;  
musical numbers by Kahn. Direction  
supervised by Kahn. At Ivy Tower  
Playhouse, Spring Lake, N. J., Aug.  
4, '52.  
Kay Medford, Rea John Powers,  
Frank Bata, Alan Grammer, Peggy  
O'Hara, Mark Elliot, Richard Crowley,  
Mary Saunders, Dixie Lynde, Paul Ro-  
mus, Arnold Spaulding, Ann Sullivan,  
Marilyn Rowe, Diana Lauri, Tom DeGa-  
tani, Dixie Lynde, Patricia L., Diana  
Jones, Ann Hardigberg, Ritzie Car-  
son, Dean Drummer, Ann Gorman, Joan  
Aragona, Charles G. Hastings.

Alex Bennett Kahn has tagged  
his "No Casting Today," a "revu-  
cal" and as seen at Rea John  
Powers' Ivy Tower Playhouse,  
Spring Lake, N. J., a "revusical"  
means a revue with a book. It also  
demonstrates that a revue and a

book show don't combine worth a  
ticket stub.

The format devised by Kahn  
suggests, however, that such a  
show as "No Casting Today"  
could fit into a summer schedule  
under proper rehearsal conditions  
and the right casting. The results  
proved at Spring Lake are that no  
musical should be produced in a  
week's time, no matter if all hands  
involved work 'round the clock.

Opening night went along with-  
out any noticeable hitch, but  
speed, timing and polish were miss-  
ing and it was obvious that none of  
the material had been re-worked  
and that there had not been time  
to decide which of it should go and  
which should stay.

"No Casting Today" is a show  
biz story with Walgreen's trim-  
mings, emphasizing young talent  
trying to get its chance. A talent  
scout picks from the audience the  
kids for the show. It is never clear  
if the scout is a producer and what  
we see later is his show, or if it is  
a series of auditions, or if it is  
filling up the time while the book  
writer is resting. Kahn seems to be  
playing for another "New Faces,"  
but he is moving without a clear  
idea in what direction the intima-  
te show should go. Few of the  
sketches seem to have a bearing  
on the book part of the "revu-  
sical."

Kay Medford, last seen in  
"Paint Your Wagon," carries the  
major load and she does "The Un-  
derstudy's Prayer," which she per-  
formed so effectively in "Talent  
'52" last spring. It is still effec-  
tive. Much of her material rests  
on her ability to give impressions  
and impersonations. Besides be-  
coming monotonous, it seems more  
suitable to night clubs.

Peggy O'Hara, as pert and Irish  
as her name, has definite musical  
comedy possibilities. She can sing  
and dance and has looks. Richard  
Crowley, male dancer, has a like-  
able personality and the working  
freshness for this kind of show.  
Mary Saunders, femme dancer,  
has looks, but works too hard on  
comedy routines. Rea John Powers,  
producer at Ivy Tower, plays the  
producer, or talent scout, or what-  
ever he is supposed to be. Director  
Earl Dawson got the production  
on without incident.

Most of the tunes are service-  
able. If undistinguished.  
As a summer try, "No Casting  
Today" passes. It's a lot farther  
from Spring Lake to Broadway,  
however, than a speedometer indi-  
cates. Vern.

## The Barnum Diary

Westport, Conn., Aug. 2.  
White Barn Theatre Foundation, Inc.  
(Lancelotti, director) production of  
musical in two acts (12 scenes). Book,  
Albert Dickason; music, Billy Robbins;  
lyrics, Tish and Billy Robbins. Staged by  
Steffen Zacharias; choreography, Elea-  
nore Chapin. At White Barn Theatre,  
Westport, Conn., Aug. 3, '52.  
Linda Soma.....Linda Soma  
Phineas T. Barnum.....Gordon B. Clarke  
Nancy.....Isabel Robbins  
Nancy.....Isabel Robbins  
Cathy.....Sandra Godowsky  
Dave Ruscavage.....Gertrude Segars  
Rev. McParsons.....Ken Clifford  
Bum.....Michael Orla Ninkoff  
Freddie.....Linda Soma  
Freddie.....Betty Lee Baum  
Linda Marcus, Linda Soma, Bill  
Carrothers  
Tom Thumb.....Cherry Fran  
Robert.....Don Falasco  
Mrs. Hutchins.....Dawn Steinkamp  
Lancelotti.....Linda Soma  
Thunderhead.....Betty Lee Baum  
Band Leader.....Martin Krevor  
Judge Victoria.....Dawn Steinkamp  
Judge.....Linda Moulton

Presented by Lucille Lortel at  
her White Barn Theatre (Westport,  
Conn.), "The Barnum Diary," a  
new musical based on the life of  
the showman, is no three-ring at-  
traction. Possible salvage for legit  
are the initial idea and the music  
by Billy Robbins, who has provided  
some good ballads and novelty  
tunes.

Despite its potentially colorful  
subject matter, Albert Dickason's  
book manages to consistently lack  
punch. The random goings-on deal  
with P.T.'s visit to England's Queen  
Victoria with his star, Tom Thumb;  
his purchase of Jumbo the ele-  
phant, and his merging with the  
English Bailey to produce The  
Greatest Show on Earth. Defect is  
the colorless character of the phe-  
nomenal Barnum. Maybe a top-  
notch comedian could bring his own  
style to the leading role and give  
it the personality it now lacks.

Under the direction of Steffen  
Zacharias, who keeps things mov-  
ing at a good pace, Gordon B.  
Clarke brings what life he can to  
Barnum. Isabel Robbins adds zest  
as an Ado Annie type of character,  
Barnum's secretary who captures  
a Duke, while Dawn Steinkamp and  
Betty Lee Baum contribute some  
sprightly comic bits. Unfortunately,  
a moppet is cast as Tom Thumb.  
Among the musical numbers that  
impress are the ballads, "If I  
Hard to Keep Your Mind on Your  
Work" and "I Think of You," both  
delivered well by Ken Clifford,  
and the novelties, "Circus Days"  
and "This is For Me." Vene.

# Literati

**'Saucers' In Many Tongues**  
Frank Scully's "Behind The Fly-  
ing Saucers" has just gone into its  
10th translated version. Lindquist  
of Stockholm has brought out a  
translation entitled "De Flygande  
Telfaten," the Swedes adding some  
of their own sightings to the appen-  
dix.

O Cruzeiro, the Rio de Janeiro  
publication that is asking Life  
\$25,000 for its pix of flying saucers,  
has asked if they might translate  
the Scully saga in Portuguese and  
Spanish for the South American  
market and K. N. Samarth, founder  
of the Asia Film Academy and a  
w.k. playwright and picture direc-  
tor in Bombay, has made an offer  
for the Indian rights.

Scully is working now on "The  
Journal of A Flying Saucerian" for  
Holt at Desert Springs, Calif.

## R&H Blog

Ezio Pinza paraphrased a Rod-  
gers & Hammerstein song title into  
"Across A Crowded World," for his  
autobiography, which Doubleday is  
publishing this fall, and Deems  
Taylor likewise has borrowed from  
the same "South Pacific" ballad for  
his biography of the songsmiths-  
showmen which Simon & Schuster  
will publish under the title of  
"Some Enchanted Evenings" in the  
fall of '53.

James Thurber's "Thurber Coun-  
try" and S. J. Perelman's "Spring-  
time for Sydney" are two humor  
books due at the same time, via the  
same house, which is also publish-  
ing "The Private Papers of  
Groucho Marx" next spring. Ben-  
nett Cerf, author-prez of Random  
House, goes to S&S for publication  
of his new collection of recollec-  
tions and anecdotes about authors  
and publishing.

## Military's Comic Book Ban

Honolulu, Aug. 5.  
Navy has banned certain comic  
books from base stores, with action  
said to be aimed at war-slanted  
comics of one publisher. Firm,  
however, was not identified.

Action was taken on basis of  
"classified" (i.e., secret) order from  
Adm. Arthur Radford, Pacific com-  
mander in chief.

While Navy was reluctant to give  
any information on the ban, Hono-  
lulu magazine distributor admitted  
Navy ordered him to "cut out war  
comics" in his delivery to base  
stores.

An unofficial Navy source indi-  
cated feeling was that some of the  
banned magazines may have tinge  
of un-Americanism and might even  
be aimed deliberately toward low-  
ering morale. No pressure has been  
applied toward suppressing civilian  
sales of the same magazines in  
Honolulu. Comic books are top  
reading for enlisted personnel, a  
factor which has put Honolulu  
sales among nation's highest on per  
capita basis.

## Junket Leads To Alitar

Universal's recent Alaskan ex-  
ploitation junket for "World In His  
Arms" produced a romance among  
two of the newswriters covering  
it that will culminate in marriage  
later this month. Pair are Eleanor  
Skaag, gal Friday for columnist  
Harold Heffernan, and Frank  
Quinn of the New York Mirror.

Miss Skaag, who headquartered  
in San Francisco, has quit her job  
and is coming east permanently.  
Lohengrinning is set for about  
Aug. 22.

## Another 'Confidential' Suit

Anthony B. Cassius, owner of a  
Minneapolis Negro night club and  
bar, has filed a \$300,000 damage  
suit in district court against two  
of the biggest Minneapolis depart-  
ment stores for distributing the  
book, "U. S. A. Confidential." The  
suit was not filed against the book's  
authors, Jack Lait and Lee Mor-  
timer, and its publisher, Crown.  
Cassius' attorney explained, be-  
cause they have no agent in Min-  
neapolis and could not be served  
for a district court action.

Cassius in his suit charges that  
the book libeled him in "a false,  
scandalous and defamatory state-  
ment that there are two colored  
policy wheels operating in Olson-  
Lindale neighborhood and the boss  
of Little Harlem is a liquor dealer  
named Cassius."

The complaint also quotes the  
book as stating that Negro com-  
munities here are "places in which  
criminal, illegal and immoral ac-  
tivities are openly and wantonly  
practiced and flourish without in-  
tervention by laws enforcement  
authorities."

Suit cites Cassius' record as a  
director of the Minneapolis Urban  
League, an officer of the Minneapo-  
lis United Union and former busi-  
ness agent of the Cooks and Wait-  
ers union, AFL, as well as his  
membership in the Pilgrim Baptist  
church.  
Defendant department stores,

Dayton's and Donaldson's, are not  
now selling the book and almost  
all other establishments have simi-  
larly ceased doing so.

## CHAPTER

Robert J. Casey subtitles "Chi-  
cago Medium Rare," his book of  
Chi reminiscences, "when we were  
both younger," which Bobbs-Mer-  
rill is publishing next month.  
Lionel Barrymore completed a  
novel, "Mr. Cantonwine," for pub-  
lication by Little, Brown & Co.

Sale of Lash LaRue's comic book  
went into the second million since  
he started his TV show, "Tales of  
Famous Outlaws."

Fourth volume of "History of the  
(London) Times" due from Mac-  
millan presses Sept. 30. It covers  
1912-48.

John Steinbeck's "East of Eden,"  
longest book ever written by the  
author, due via Viking in Septem-  
ber.

Ruth Fountain, formerly as-  
sistant editor of Screenland and  
Silver Screen, upped as managing  
editor of the two publications.  
Reba and Bonnie Churchill have  
also joined the mags' staff as  
Hollywood editors.

George E. Sullivan, previously  
publicity director for Falconer &  
Sullivan Co., joined promotion  
staff of Real mag, a new publica-  
tion for men which Ned L. Pines  
plans to unveil in September.

# Telemeter

Continued from page 7

Telemeter itself to know more  
about the potential of pay-as-you-  
see. TV has continued to make in-  
roads since the Phonevision experi-  
ment, large-screen tele appears  
less likely to provide a panacea  
and there's a feeling that subscrip-  
tion TV may provide answers to  
some of the Hollywood problems.

There's another interesting in-  
dustry angle in the Par-Telemeter  
plans. That's the scheme whereby  
exhibits in each town will be given  
the first crack at the TM franchise.  
This will be inaugurated in Palm  
Springs, so that the local theatre-  
man will be a part of the test and  
obviously be as anxious as anyone  
else to get the best possible film  
product for it.

Leserman said that it is felt the  
test can best be run with feature  
pix, but that TM may try some  
other attractions just as an experi-  
ment. One of these, he stated,  
might be spring practice of one or  
more of the four major league  
baseball teams that camp in Cali-  
fornia. Price he's thinking of, he  
said, is 10c or 15c "just to see  
what will happen."

The TM exec, who's been com-  
muting about every two weeks be-  
tween New York and California, is  
planning to return to the Coast  
at the end of this week.



MICHAEL  
MANN

AS PUD IN

"On Borrowed Time"

Sharon Playhouse, Sharon, Conn.  
Week of Aug. 12

ARTISTS SERVICE SU 7-5400

YOUNG MAN (27) who KNOWS  
AND LOVES show-biz (Broadway-  
Hollywood-Radio Row) seeks job.  
Intelligent, hard-working. Salary  
unimportant. Box Y-7495, Variety,  
184 W. 46th St., New York 17, N. Y.



## Broadway

Billy Wilder arrives over the weekend on the *Liberte* after a 10-week tour of Europe.

Bob Hope off Friday (8) for London and a Continental tour. His first date is at the Palladium.

Pat Duggan, Paramount producer, has returned west after 10 days of huddles at the homeoffice.

Jack (Film Daily) Allicoate's second daughter, Virginia Colleen, engaged to Marine Lt. John Turley Henningsen.

Maurice Silverstein, Loew's exec in charge of Latin America, in for a round of homeoffice confabs, then off Monday (4) for a studio visit.

Joseph D. Karp, of Warners' legal department, has been named to the committee on trade regulation and trademarks of N.Y. Bar Assn.

David H. Isaacson, formerly with film industry law firm of Sargoy & Steil, nailing up his own shingle in partnership with Arnold Malkan.

Betta St. John, formerly in a featured spot in "South Pacific," heads for Culver City this week for an assignment in Metro's "Dream Wife."

Alfred Hitchcock in from the Coast for final casting on Transatlantic Pictures' "I Confess" prior to leaving for Quebec, where the Warner release rolls Aug. 14.

Samuel Schneider, Warner veepee, accompanied by his wife, sails today (Wed.) on the Queen Elizabeth on a one-month tour of WB offices in London, Paris and Rome.

Herman Hoffman, production assistant to Metro studio chief Dore Schary, returned to Culver City after three weeks in the east on research for the upcoming "The Hoaxters."

Anna D. Wiman, writer-producer and daughter of the late Dwight Deere Wiman, legit producer, was injured slightly Monday night (4) when she lost control of her car in Manhattan.

Sherry-Netherland Hotel will observe its 25th anniversary with a Silver Jubilee ball in November. Coincidentally, the hotel will mark the 60th anniversary of the founding of the first S-N hotel in 1892.

Sol A. Schwartz, prez of RKO Theatres, flipped a cocktail party at "21" Monday (4) for William Howard, Eddie Grainger and Harry Mandel on occasion of their recent new appointments with the chain.

Linda Babits, 11-year-old concert pianist and daughter of publicist Seth Babits, inked by Columbia Pictures to appear in a series of "Broadway Cavalcade" shorts which Harry Foster will produce.

Maurice Evans, who just completed starring in the Frank Launder-Sidney Gilliat film, "Mr. Gilbert and Mr. Sullivan," planned in from London last week. Lopert Films will distribute the picture in the U. S.

Arthur Lubin, director of four films in Universals' "Francis" series, in from a European vacation today (Wed.) and stays in town for several days to help bally "Francis Goes to West Point," which premeas at the Globe Theatre Friday (8).

Don Prince, RKO eastern publicity director, accompanying Joan Crawford on a swing through Cleveland, Toronto, Detroit and Boston to plug respective premeas of her starrer, "Sudden Fear," in those keys. Tour winds up in Boston Aug. 17.

Thornton (Fox-West Coast Theatre) Sargent east for the wedding this weekend of his son, Thornton Sargent, 3d, to Victoria Moran in Bernardsville, N. J. Prospective groom is a physicist with U. S. Naval Ordnance on the Coast; his brother, Richard, will be best man.

Terrific European heat wave chased Beth and Barry Gray home ahead of schedule by two weeks but he doesn't reopen at Chandler's until Aug. 22, per schedule. Will continue his vacation in N. Y. Gray writes from Venice, "So many Americans here they're holding Kiwanis meetings in gondolas."

Arthur Kober, Boswell of the summer resorts (viz., "Wish You Were Here," ne "Having Wonderful Time") took Hollywood director-producer David Miller and Columbia Picts talent scout Erwin Ciseley to Camp Milford, Kent, Conn., over the weekend. Latter had never seen one in operation.

## Paris

Peter Lind Hayes and Mary Healy in town after windup at the Palladium.

Dennis Day hopping down to Chateauroux to entertain the Air Force stationed there.

Ted Smith here to take up

chores as new Paris rep for Motion Picture Assn. of America.

Ginger Rogers, over on a ten-day jaunt, visiting Paris, Switzerland and London before returning to Paramount for "Rosaland."

Marcel Pagnol, co-scripting "Manon of the Spring" film, finds he has enough footage for two pix and may release it the way.

Marcel Carne and Charles Spaak back in town after a hideaway to finish the script for the new pic, "Theresa Raquin." It will be directed by Carne.

"Fanfan La Tulipe," one of top grossing pix here, being dubbed into German by the Kobel Co. It will be released under the title of "Fanfan Der Hussard."

Martha Labarr, American actress, landed a leading role in a new French pic, "Evil Is My Destiny." It will be directed by its author Raymond Quignou.

Evelyn Keyes, settled here and learning French, approached to play the lead in a Franco-American remake of "The Baker's Wife," to be done in English and French.

Maria Vincent, Gallic chanteuse, who will be singing at the Versailles in N. Y. this winter, has a stipulation in her contract that she must lose 10 pounds before filling her U. S. date.

Miles White, after conferring with John Ringling North, returning to N. Y. to costume Bette Davis for "The Sign of the Cross." Designer will return to Paris to complete costumes for circus later in the year.

Ralph Bellamy, Equity prez, searching Paris and London for a vehicle, will attend confabs in London with Raymond Massey and Maurice Evans in effort to iron out employment difficulties of American actors in Great Britain and visa versa.

## Rome

By Helen McGill Tubbs

S. Jay Kaufman came by cargo ship for a Rome vacation.

American dance team, Phyllis Gehrig & Don Weissmuller, at the Casino della Rose.

Orson Welles will direct the English dubbing version of Italo film, "Don Camillo."

Jerry Carter, U. S. singer, signed for date at Villa del Cesar, outdoor restaurant.

Henry Henigsen, production manager of "Roman Holiday," underwent minor surgery at a local hospital.

Sam Spiegel jetplanned in from London to set deal for shooting exteriors of his pic, "Melba" here. Interiors all being done in London.

TV producer Roland Reed, returns to the U. S. soon after setting up tele production here. The Billy Wilders motored in from Cortina D'Ampezzo for a visit. He may do some exteriors in Venice next fall for his next picture.

## Australia

By Eric Gorrick

"Brigadoon" continues smash biz run in New Zealand for Williamson.

Grappling season has been lush in Sydney and Melbourne with U. S. matmen featured.

Herc McIntyre, former topper for Universal here, planes back here August from world tour.

"Streetcar" (WB) is setting new house records in Sydney and Melbourne for Hoyts in third stanzas.

Evie Hayes planes back to U. S. early in August after four weeks' revival run "Anne of the Thousand Days."

Sidney Schwartz, exec of Loews International, due for looksee here, after which he planes back to New York via London.

Williamson legit management reported dickering for "Winter Journey," "Call Me Madam" and "Murder in Motley."

Burl Ives clicked in New Zealand for the Williamson management after Aussie tour for the Australian Broadcasting Commission.

Charles Chauvel has got his production "Jedda" under way in the Aussie hinterland. Pic will be filmed in color with local cast. It's the only major production in work here currently.

## Dallas

By Bill Barker

Civic Playhouse offering "Ten Little Indians" for 10 nights.

Harold Francis named manager of Beverly Hills, art film house.

Femme hypnotist Joan Brandon a holdover at Pappy's Showland.

Walter Titus, Republic pic veepee, here on the start of a tour of branch offices.

Bishop Fulton J. Sheen set for Christian Culture Series speech in Fair Park Auditorium Oct. 31.

Exhibits toled the b.o. and claimed biz better than ever during both the GOP and Demmy convention weeks.

WFSA's Reuben Bradford bowed an NBC series Saturday (26) with his caustic "Opera Once Over Lightly" show.

## London

Ciro's Club shuttered for summer vacation and reopening with a celebrity gala Sept. 11.

Robert Clark reelected to board of Associated British Picture Corp. at annual stockholders meeting.

Felix Kink, band leader at Colony Restaurant, planning out Aug. 12 on month's vacation to N.Y. and Hollywood.

Gilbert Miller off to the Riviera on month's vacation. His principal aide, Morton Gottlieb, also vacationing in France.

Walt Disney broadcasting on Friday (8) with film critic Campbell Dixon in a program called "Mr. Disney Comes to Town."

John Davis tossing a luncheon tomorrow (Thurs.) to honor winners in the J. Arthur Rank circuits spring showmanship contest.

Mike Frankovich and Montagu Marks have acquired the western hemisphere and European right to "Aan," India's first Technicolor feature, which is currently at the Rialto.

Archie Robbins, currently playing Glasgow following his recent Palladium stint, inked for Richard Atton's TV show on Aug. 16, Virginia Somers, now at the Colony, will be on same program.

Right after Guy Mitchell closes at the London Palladium, he trains for Blackpool for special Sunday concert at the Opera House for Harold E. Fiddling; then planes for New York the next day where he starts a two-week record session for Columbia Records.

Soon after they arrived in London, the Deep River Boys made an appearance in TV on Vic Oliver's Saturday feature, "This is Show Business." Aug. 2, as start guests; then planned to Douglas, Isle of Man for Sunday concert, returning to open at the London Palladium Aug. 4.

Hector Michon, 39, reception manager of the Savoy Hotel here, died in Bourg-en-Bresse, France, after an auto accident. He had one of the most famous autograph collections in England, its entries including Jimmy Durante, Arturo Toscanini, Fred Astaire, Duke and Duchess of Windsor and other celebs and royalty who visited the Savoy.

## Philadelphia

By Jerry Gaghan

Broadcaster Ramon Bruce has opened a public relations office as a sideline.

Jack Curtis, nitery vocalist recently released from hospital, has joined cast at Yacht Club, Atlantic City.

The Jerry Williams Quintet, of WKDN, Camden, took over bandstand at Lou's Moravian after 22 weeks at Charley Ventura's Open House.

Louis Prima's orch, which opened Monday (4) at Chubby's, is first band ever to play spot, which features strictly musical and record names.

Kenny Shaffer, former front for Western combo, is working as single at Orsatti's, Somers Point, N. J., Shaffer's big Harrisburg cante was wiped out by fire.

Dick Jones, secretary of local AGVA branch, is staging drive in town's 135 labor unions to have organizations put on benefits with shows packaged by AGVA.

Sunnybrook Ballroom, near Pottstown, Pa., long-time name band showcase, has folded because of extra school tax imposed on amusements in township, according to manager Ray Hartenstein.

Jack Steck, manager of programs and production for WFIL-TV, is staging "Night of Stars," at Municipal Stadium (8) for state convention of American Legion. Headliners include Victor Borge, the Mariners, Borrah Minevitch Harmonica Rascals and Junie Keegan.

## Pittsburgh

By Hal Cohen

Mrs. Pearl Rogal has taken over publicity at Pines Playhouse.

Bill Elder, Penn boss, taking the family to Maine for vacation.

Hiram College, O., Show Boat has docked here for a limited run.

Hypnotist Dr. Arthur Ellen held over again at Alan Clark's Monte Carlo.

Beatrice Sharp, 12-year-old actress, in Municipal Hospital with polio.

Nitery owner Bill Green's father, 70, coming along fine after a major operation.

Kap Monahan, Press drama critic, off on a three-week Lake Erie vacation.

Bob Carter into St. Joseph's Hospital for observation of a kidney ailment.

Songwriter Fred Ahlert in from N. Y. for funeral of his brother, Emil H. Ahlert.

Miriam Sage Dance's returning

to the Copa middle of next month for another run.

Morty Henderson, manager of Perry Theatre, and his wife off for Miami Beach vacation.

Jackie Heller has set Sept. 5 for reopening of his Carousel after two-month summer shutdown.

Sandy Evans home for a visit after leaving Jimmy Dorsey's band to do TV and club work in the east.

Irene Cowan and Jay Looney co-authored "Little Woman," trying out this week at Rochester, N. Y., Arena Theatre.

Big delegation from film row went to Clarksburg, W. Va., for funeral of Jack Marks, 80-year-old tri-state exhibitor.

Local singer Mary Martha Briney playing Kathie opposite Brian Sullivan in "Student Prince" this week at Pitt Stadium.

## Chicago

Kay Ashton Stevens now doing a nightly stint on WBBM.

Duke Ellington being hosted here on his 30th anni as a bandleader.

Jane Russell stuck around to help reopen the Oriental last week with "Son of Paleface."

Joan Crawford stopped off to discuss plans for midwest preem of "Sudden Fear" here next month.

Mae West doing theatre-in-the-round at Chevy Chase this week with "Come On Up, Ring-Twice."

Salt Creek has Patsy Kelly and Kay Westphall in "My Sister Elleen" while Jeffrey Lynn holds forth in "Hasty Heart" at Drury Lane, silo.

## Scotland

By Gordon Irving

Frankie Laine set for Empire, Glasgow, Sept. 8.

A \$300,000 cinema planned for East Kilbride, Lanarkshire.

Ivor Novello's "King's Rhapsody" set for return to Alhambra Theatre, Glasgow, this fall.

Dennis Price and Betty Paul inked for leads in "Husband Don't Count," due at King's, Glasgow, Aug. 25.

Scot radio airing 60-minute program telling story of Galety Theatre, Ayr, Clyde coast theatre built 50 years ago.

Peter Potter, Glasgow Citizens' Theatre producer, due back in August from director chores in summer rep near Toronto, Canada.

Robert Wilson, Scot-singer, director of new company, Kerr Music Corp. set to make disks and recordings besides music publishing.

## San Francisco

By Ted Friend

Mal Henke at the Blackhawk; Paula Drake at the Chi Chi.

George A. Hickey, Metro sales manager, in for biz confabs.

Marilyn Monroe to L. A. following weekend visit with DiMaggio family.

Arthur Fiedler doing the seven hills prior to start of Civic Auditorium "Pop" concerts.

Yma Sumac with Benny Strong orch reopen Peacock Court at Mark Hopkins after room had been shuttered for eight months.

Victor Samrock, general manager of Playwrights Co., in; ditto Warren Caro, Theatre Guild exec, who's conferring with William Zwissig, Curran and Geary general manager.

## Ireland

By Maxwell Sweeney

James Pattinson, 20th-Fox sales manager, due here to check on local setup.

Joe Rackow, prexy of Cinema and General Films, Dublin, planned in after attending Cinema Exhibitors Assn. gabfest in Wales.

Plans for new Abbey Theatre to replace the burned-out building will provide for 800-seater in place of the old 525-seat house on same site.

"Greatest Show on Earth" (Par) gets its Irish preem with midnight show under Variety Club Tent 41 sponsorship at Adelphi, Dublin, Aug. 14.

## Portland, Ore.

By Ray Feves

Herb Royster getting set to stage "Stalag 17" at Mayfair for one week starting Aug. 12.

Arthur Lee Simpkins and the Talbots held over at Amato's Supper Club after SRQ first inning.

Nino Milo do a second stanza at Clover Club. The Nino is in for the first on two-week run.

Paul Gilbert inked to open Sept. 1.

Patricia Duggan up from San Francisco to assist brother William in presenting "Song of Norway," "Call Me Madam" and "South Pacific" at Civic Auditorium.

## Hollywood

Lee J. Cobbs divorced.

Rosemary Clooney planned to Chi.

Smiley Burnette in town after a tour.

George Raft planned in from England.

Fred Quimby to Honolulu on vacation.

Carl Esmond bedded with a knee injury.

Fred Sweeney hospitalized for a checkup.

Jean Phillips divorced. Francis S. Swann.

Norman Taurog vacationing at Del Monte.

Jerry Hoffman on vacation at Lake Tahoe.

David Taps in from N.Y. visiting his son, Jonie.

Andre De Toth's mother became a U. S. citizen.

Rosetta Duncan recovering from throat surgery.

Kay Williams divorced Adolph B. Spreckels II.

Charles Winninger on vacation at Palm Springs.

Jimmy Hyland in from N. Y. for TV appearances.

Dick Haymes in town after two weeks in Canada.

Frank DeVol on siesta at Alisal Ranch, Santa Ynez.

Tommy Cook (Little Beaver) joined the Marines.

Anna Maria Albergheiti laid up with an injured ankle.

Gene Reynolds in from N. Y. after a season on TV.

Maureen O'Hara filed suit to divorce William H. Price.

F. Hugh Herbert at home after a month in the hospital.

Bernard Gorcey to Mexico on a two-week fishing cruise.

Don Frank and Mike Gold formed the Frank-Gold Agency.

Frank Rosenberg resting at Laguna under doctor's orders.

Peggy Ryan finalized her decree of divorce from James Cross.

Fred Zinnemann vacationing for 10 days in the High Sierras.

Jane Russell home from a tour plugging "Son of Paleface."

Danny Kaye returned from a USO tour of Europe and Africa.

Herb Steinberg in from N. Y. for publicity huddles at Paramount.

Tom Hull convalescing from virus pneumonia at Lake Tahoe.

Dennis Morgan in town after personals in Denver and Cheyenne.

Joseph Bernhard in from N.Y. for final editing of "Ruby Gentry."

Walter Wanger applied for a parole from the County Honor Farm.

Walter Mirish returned to his Monogram desk after a month in Europe.

Dorothy Lamour signed for three years with the William Morris Agency.

Jan Sterling to Fort Lee, Va., to visit her husband, Paul Douglas, on location.

Norman Panama to San Francisco to round up material for a screenplay.

Rhonda Fleming checked in at Columbia after a brief honeymoon at Lake Tahoe.

Rodolfo Acosta wounded during a knife-fight scene for "Sixty Sadles for Robi."

Claude Binyon to Dallas as guest speaker before Lions Club at the Shamrock Hotel.

Eriars tossed a roastmaster dinner for George Jessel before his departure for the east.

Don Hartman left for a two-week vacation, accompanied by an armful of Paramount scripts.

Bertha Klausner in from N. Y. for literary huddles with motion picture and TV producers.

Janet Leigh, Barbara Ruick, Marilyn Erskine and Tony Curtis entertained soldiers at Camp Cook.

Donald O'Connor taking a week's vacation before checking into 20th-Fox for "Call Me Madam."

Bob Lee will conduct a two-week writing course at the U. of Alberta during vacation from his TV job.

Ed Simmons and Norman Lear cited by the National Gag Writers Institute as "Best Comedy Writers of 1951-52."

Eddie Cantor appointed honorary chairman of Yeshiva U.'s \$25,000 campaign to establish a medical centre.

Patricia Dean's line of girls now at Show Box, where Norm Hoagy's band is current.

Yvette Dare into Palomar for eight-day stand, with Arthur Lake "Dagwood" Co. to follow.

Jan Rubini at Olympic Hotel's Georgian Room, playing dinner music. Dinner dancing dropped for summer months.

"Lost Horizon" at Showboat Theatre; new play by Glenn Hughes, "On the Side of Angels," opened at Penthouse Theatre Saturday (2).

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# OBITUARIES

**CHARLES JEHLINGER**, 86, dean of the American Academy of Dramatic Arts, died in New York July 29 after a two-year illness. In his 29-year association with the Academy, he had taught scores of students who became screen and stage stars.

One of the foremost teachers of dramatic arts in the U. S., Jehlinger was a student in the first class of the Academy back in 1884 when it was founded. Joining the faculty 12 years later, he became head of the school in 1923. Jehlinger, who had been in poor health, was fatally stricken at his Hotel Plaza suite in the presence of Lawrence Langner, co-director of the Theatre Guild and president of the Academy's board of trustees, and Langner's wife, Armina Marshall, who were visiting him at the time.

Among his pupils were Walter Abel, Clare Eames, Lauren Bacall, Diana Barrymore, Lee Bowman, Jane Cowl, Hume Cronyn, Kirk Douglas, Betty Field, Grace George, Grace Kelly, Sam Levene, Armina Marshall, Cathy O'Donnell, Robert Porterfield, Edward G. Robinson, Ezra Stone, Edith Van Cleve and Lucile Watson.

A sister and nephew survive.

## IRVING L. JACOBS

Irving L. Jacobs, 44, legit producer and owner-operator of Mammoth Gardens, Denver, died of a heart attack Aug. 4 in his New York apartment. He produced two shows on Broadway, "Sound of Hunting" (1945) and "Clutterbuck" (1949), and at the time of his death he had been preparing three productions for the upcoming season. They were "Bernardine," which was to go into rehearsal Aug. 25; "Monsieur L'autrec" and "Preacher Boy."

Jacobs was a pioneer distributor of foreign films. He was named Coast distrib for Gaumont-British Corp. in 1934 and later held the same post with Grand National Pictures. He acquired Mammoth Gardens, sports arena, in 1938, developing it into one of the most successful operations of its kind in the west.

Surviving are his wife, father and two sisters.

## HENRY W. PEMBERTON

Henry W. Pemberton, 77, formerly in legit and films, died in Orlando, Fla., July 26. He had retired several years ago.

Pemberton at one time was active in both legit and in stock. He had his own stock company in St. Louis for a number of years, and played in vaudeville with Peggy Wood. Working in companies playing out of Chicago, he was best known for his appearance in "Gentleman From Mississippi," "Golden Girl" and "Damaged Goods." He appeared in pictures made by the old Gaumont company on Long Island. His activity with the Playgroup Players, a kind of forerunner of the WPA Federal Theatre, was highly successful, producing funds for relief under state supervision.

He is survived by his wife and a sister.

## J. FARRELL MACDONALD

J. Farrell MacDonald, 77, veteran film actor, died Aug. 2 in Hollywood. A Yale grad, he sang in London grand opera before entering theatricals. He was a Baltimore and Denver newspaperman after World War I service.

MacDonald started with Biograph after considerable legit experience, and worked as director and actor for Imp, Triangle, Senell, American, Pathe and other film studios. One of his best remembered roles was the Irish peasant in William Fox's "Iron Horse." In recent years he had appeared in many 20th-Fox films. His last role was in 20th's "Elopie" a year ago. He was featured more than 150 pix and appeared in many more in smaller roles. Daughter and granddaughter survive.

## ARMAND GIRARD

Armand Girard, 55, veteran radio and TV singer, died July 27 in his summer home in Sonoma County, Cal. For years a master of ceremonies in and around San Francisco, he was best known for eight years as singing star on KNBC. For the past year he had a talent program on KGO-TV two days prior to his death. He signed a year's contract with sponsors, Bell-Brook. Girard first sang on radio in 1924. He went to New York in 1927 to appear on such NBC network shows as the Coca-Cola and

the "Magic Key" programs, but after two years returned to Frisco where he had resided since.

Surviving are his wife and two daughters.

## VERA MILTON

Vera Milton, 43, a chorine in Broadway musicals about 20 years ago, died in St. Clare's Hospital, N. Y., Aug. 3 following an operation. English-born, Miss Milton made her mark in the U. S. as "the dumbest showgirl on Broadway." It was her own billing which she devised after having difficulty coping with American slang. She danced in Earl Carroll's "Vanities" and "Sketch Book" in 1929 and 1930 and in "Ziegfeld Follies" of 1931. Around 1936, she was a taxi-dancer in Broadway dancehalls.

Survived by her husband and two sisters.

## REBECCA WEINTRAUB

Rebecca Weintraub, 79, veteran actress of the Yiddish stage, died in New York July 30. Born in Odessa, Russia, she came to the U. S. as a girl and began a thespian career which led to top roles with such stars as Molly Picon, Jacob P. Adler and Bertha Kalish, among others.

Widow of Sigmund Weintraub, Yiddish theatre actor-manager, she is survived by a son, Milton, secretary-treasurer of the Assn. of Theatrical Press Agents and Managers, and two daughters.

## LUDWIG MARUM

Ludwig Marum, 88, violinist, concertmaster and conductor, died in New York July 29. Born in Mannheim, Germany, he came to the U. S. in 1887 and for a time was a concertmaster in Chicago.

In New York, he was with the Metropolitan Opera as first violinist and also as a music supervisor for the New York City schools.

A daughter, Mrs. C. Berenda Weinberg, who under her maiden name of Eleanor Marum is a composer and singer, survives.

## JACKIE GREEN

Jack S. Greene, known professionally as Jackie Green, vaudeville comic and emcee, died of cancer Aug. 1 in Hollywood. He had worked for many years and for a time had his own spot. He had appeared in "Borscht Capades."

Green had been inactive several months, because of illness and plans were being made for benefit for him to be held at Billy Gray's Bandbox.

Wife, two infant children, parents, two brothers and two sisters survive.

## EDGAR C. PAUL

Edgar C. Paul, 72, theatre manager and former Sun-time manager and circus pressagent, died July 27 in Logan, O. He celebrated his 50th year in show business in 1947. Before going to Logan, where he managed the Chakkers Theatre for 18 years, he was general manager of the Gus Sun Amusement Co., in Springfield, O., for 18 years. For many years before that he was advance agent for Barnum & Bailey.

Survived by wife and brother.

## WILLIAM H. BRIGGS

William H. Briggs, 76, playwright, author and editor, died in New York, July 31, after a long illness. He was book editor of Harper & Bros. for some 44 years. As a playwright, Briggs saw his "Behold Thy Wife" produced on Broadway in 1915 under Henry W. Savage's aegis. Among his other produced plays were "The Crossland Comedy," "By the Dawn's Early Light" and "Window Dressing."

His wife survives.

## BENJAMIN D. COCKRILL

Benjamin D. (Dave) Cockrill, 54, managing director of the Denham Theatre, Denver, and prexy of the Greater Indianapolis Amus. Co., with four houses in Indianapolis, died in Denver Aug. 1.

A film salesman and publicity man for Universal, and interested in theatres in the east, Cockrill came to Denver in 1934 to operate the Denham.

Survived by his wife, a daughter, a sister and two brothers.

## KAREN N. STEVENSON

Mrs. Karen N. Stevenson, 66, retired actress who had appeared in several Broadway plays, died in New York July 30 after a long illness. Born in Copenhagen, she came to the U. S. about 40 years ago.

Mrs. Stevenson, who was divorced from the late Dr. Alexander

Stevenson in 1937, had roles in such plays as "The Man From Home" and Chekhov's "The Sea Gull."

## HENRY OTTO

Henry Otto, 74, veteran silent picture director, died in Hollywood Aug. 3. He was active in the early '20s at the William Fox studio, directing "Dante's Inferno," "Temple of Venus," "Folly of Vanity," "Ancient Mariner" and others.

Otto had retired about 25 years ago because of illness, but had played occasional bits in the last eight years.

## JAMES B. CASSIDY

James B. Cassidy, 39, indie film exec, died in Memorial Hospital, N. Y., Aug. 2. Cassidy owned the world film rights to the plays of Henrik Ibsen. He produced Ibsen's "A Doll's House" in 1944. Prior to entering the film business, he was associated with Bobbs-Merrill, book publishers.

Surviving are his wife, Dale Malbourne, concert pianist; father and two sisters.

## CHARLES K. FRENCH

Charles K. French, 92, one of the oldest living minstrelmen and a pioneer film director, died Aug. 2 in Hollywood after a heart attack. While touring with minstrel shows, French made a series of minstrel banjo recordings on cylinders for the old Edison Phonograph. He was an early-day film director in New York, earning \$100 weekly. He came to Hollywood in 1909.

Granddaughter is sole survivor.

## GEORGE E. HUSSEY

George E. Hussey, 54, Coast representative for Zenith Radio and Phonovision, died July 30 in Hollywood after a brain hemorrhage. Before moving to Hollywood he was public relations counsel for utility firms in Florida. At one time he was on the publicity staff of 20th-Fox.

Hussey was a veteran of two wars and one of the organizers of the Hollywood Executives Club.

## CHARLES E. HARPE

Charles E. Harpe, 43, poet and playwright, died in St. Alexandre de Kamouraska, Que., July 30, during performance of a historical pageant he had written in commemoration of the Canadian village's centenary.

Harpe also authored a Passion play which was given annually at the nearby town of St. Jean Port Joli.

## JESSIE H. WHITE

Mrs. Jessie H. White, religious song composer, died in Cleveland Aug. 1. She was the widow of Harry H. White, Chrysler Corp. exec, and her first husband was Ernest Ball, composer of "Mother Machree" and "When Irish Eyes Are Smiling."

Two sons and two daughters survive.

## ALICE KEOGH

Alice Keogh, 36, legit and radio actress, died of a heart attack July 22 in La Jolla, Cal. A native of Omaha, she was a graduate of the American Academy of Dramatic Arts and later appeared in a number of stock companies.

Surviving are two brothers.

## CLAUDE E. LINDSEY

Claude E. Lindsey, 52, booker for Warner Bros., Dallas exchange, died in that city July 26 of a heart attack. He had been in film biz since he was 13, in Atlanta, Oklahoma City, New Orleans and Dallas.

His wife survives.

## HENRY CREMER

Henry Cremer, 86, designer of the interiors for many large theatres throughout the country, died July 28 in Hollywood.

Among the California theatres on which he worked were the Egyptian, the Million Dollar and the United Artists.

## NOVINA FOX

Novina Fox, 47, talent scout and dramatic coach, died July 26 in Los Angeles after a heart attack. She was a sister of the late William Fox and had been in the film industry for 25 years, with Howard Hughes, Hal Wallis, Warners and 20th-Fox. A son and daughter survive.

## PHILIP ARONSON

Philip Aronson, 63, retired singer who had appeared with the Metropolitan Opera and Chicago Civic Opera, died of a heart attack July 29 in Santa Barbara, Cal.

Widow, two daughters and two grandsons survive.

## WILLIAM C. COLE

William C. Cole, manager of the Capehart-Farnsworth Corp.'s Detroit sales territory, died in Detroit July 29 after a short illness.

Prior to joining Capehart, early this year, he had been a district manager with Admiral Corp.

## CARL LAMAC

Carl Lamac, 54, German film director, died in Hamburg Aug. 2. Lamac emigrated to the U. S. in 1936 but returned to Germany a few months ago to direct a picture.

**Hector Michon**, 39, reception manager of the Savoy Hotel, London, was killed recently in a car accident in France while on vacation. He had gladdened all the prominent visitors to the hotel, including the big show biz contingent from Broadway and Hollywood.

**Robert C. Melroy**, 70, former theatre owner, died of a heart attack Aug. 1 in Tiffin, O. He built the Arcade Theatre there in 1914, operating it until 1931, when he retired. Wife survives.

**Norma Nilsson**, secretary at 20th-Fox for 11 years, died July 29 in Hollywood after a heart attack. She had previously worked for Cecil B. DeMille and at Universal-International.

**Albert Bailey**, 61, actor in westerns and trainer of film horses, was found dead July 31 in his Hollywood home. Police called it suicide by gunshot.

**Max Baader**, 69, building superintendent and assistant doorman of the Capitol Theatre in Edmontan, Alta., for 32 years, died in that city recently.

**Walter J. Thompson**, 64, veteran studio policeman, died of a cerebral hemorrhage July 29 while on duty on the Paramount lot.

**Mother**, 90, of songwriter Cole Porter, died at her home in Westleigh Farm, Peru, Ind., Aug. 2. Son is sole survivor.

**Samuel R. Hawkins**, 55, with Paramount's set construction department for 25 years, died July 27 in Hollywood.

**Son**, 23, of Charles F. West, film editing chief at Paramount was killed in action in Korea recently.

**Dana Clark**, guest relations chief at the American Broadcasting Co., died of a stroke July 26 in Hollywood.

**Father**, 65, of Sidney J. Harris, Chicago Daily News drama critic, died in Chicago July 28.

**Sidney Samuel Stein** (Sidney Hall), 59, former vaude comic, died in Chicago Aug. 1.

## Saraloga

Continued from page 1

resulted in the lights-out schedule for niteries.

Trial of Dr. Arthur J. Leonard, Democratic leader of the county and former Saratoga Springs public safety commissioner, and of six others indicted by the grand jury began this week. Dr. Leonard was indicted April 30 on charges of conspiracy, accepting bribes and taking unlawful fees. Two of the men being tried with him reputedly had an interest in one of the big after-dark spots shuttered. This is the first case to be heard before Supreme Court Justice Leo J. Haggerty, of Buffalo, since the gambling probe began. James A. Leary, a leading local attorney and Republican boss of the county is also under indictment by the special grand jury, for perjury.

Despite the limited night life, prospects for another successful season are considered good.

## Par's Billings

Continued from page 3

the Dean Martin-Jerry Lewis-starrer, "Jumping Jacks," and Cecil B. DeMille's "Greatest Show On Earth," which was going into regular release following upped admission runs last year. Current week is expected to be even higher than last, since "GSOE" is playing in New York circuit engagement.

Another Martin & Lewis-starrer, "That's My Boy," accounted for a goodly portion of the 1951 "Paramount Week" income. Other pix drawing big coin that session were Bing Crosby's "Here Comes the Groom" and DeMille's "Samson & Delilah."

## Biz Upbeat

Continued from page 1

ficial cooling in theatres, hot weather further lost much of its curse.

In the past several years, biz has picked up strongly in late July, only to drop off again in October and November, when the big video shows began to make their dent. That is a conditioning factor in convincing some distributors that the hiatus period should be taken advantage of with best possible product.

No one's so convinced, however, that he's ready to take outlandish chances with heavy-budgeted product that can't afford to be released at anytime but during top market conditions. Move is on, though, at least to experiment, and quite a few big pix have gone into release this year during the latter weeks of July. Results have been extremely encouraging, so a still further moveup next year is an obvious try.

## Partial Relief

That will relieve the situation only partially for houses with late availabilities or subsequent runs. Since they have to wait until the product filters down to them, it is often weeks before they can profit by top releases of late July and early August. By that time the summer's gone.

The only real cure for summer miseries will come when distributors are fully convinced of the payoff of big pix sent out in May and June and release skeds take on an all-year balance. The convincing may be speeded up by the fact that some houses have been forced by lack of good product to shut down because of poor biz during the hot weather—and won't reopen. Just to maintain their outlets, distributors may be pushed into better releases during the high-mercury period.

A contributing convincer—although only psychological—is the squawks of exhibs, which have never been louder than this year on the dearth of super pix to attract hot weather trade. Even such high-powered theatremen as Leonard Goldenson, prez of United Paramount, have taken repeated shots at the distributors for their practice of releasing only lesser product during the summer, and some of the beefing is beginning to tell.

## N.Y. Conventions

Continued from page 1

\$6,750,000 for miscellaneous activities and \$6,600,000 for local transportation, in addition to the amusement and restaurant-casino outlays.

Although no breakdown is included with the agency report, it's figured that pix and legit get major portions of the amusement spending.

The statement shows a consistent rise in the number of conventions over the last seven years. And although the overall attendance record has been up and down, the volume of visiting delegates from out of town has grown steadily. Thus, while the number of conventions has increased from 366 to 707, the number of registered out-of-town delegates has risen from 209,400 to 618,380. Yearly total attendance, meanwhile, registered a low of 1,212,940 in 1946, hit a 2,500,000 high in 1948 and has varied between those extremes in other years.

The CVB reveals that it spent \$156,000 for promotion in 1951 and plans to increase the outlay to \$300,000 this year.

## 'Ozark Preacher'

Continued from page 1

being named in a similar suit in New York.

Last year, Howard copped a \$3,125 award from a U. S. Federal jury here in a suit for \$320,000 damages against the Capitol Records over the recording of the ditty, "The Missouri Walking Preacher" (With the Little Book in His Hand). In that suit he alleged the ditty was "jazzy" and caused people to say he was "using his religious calling for personal gain."

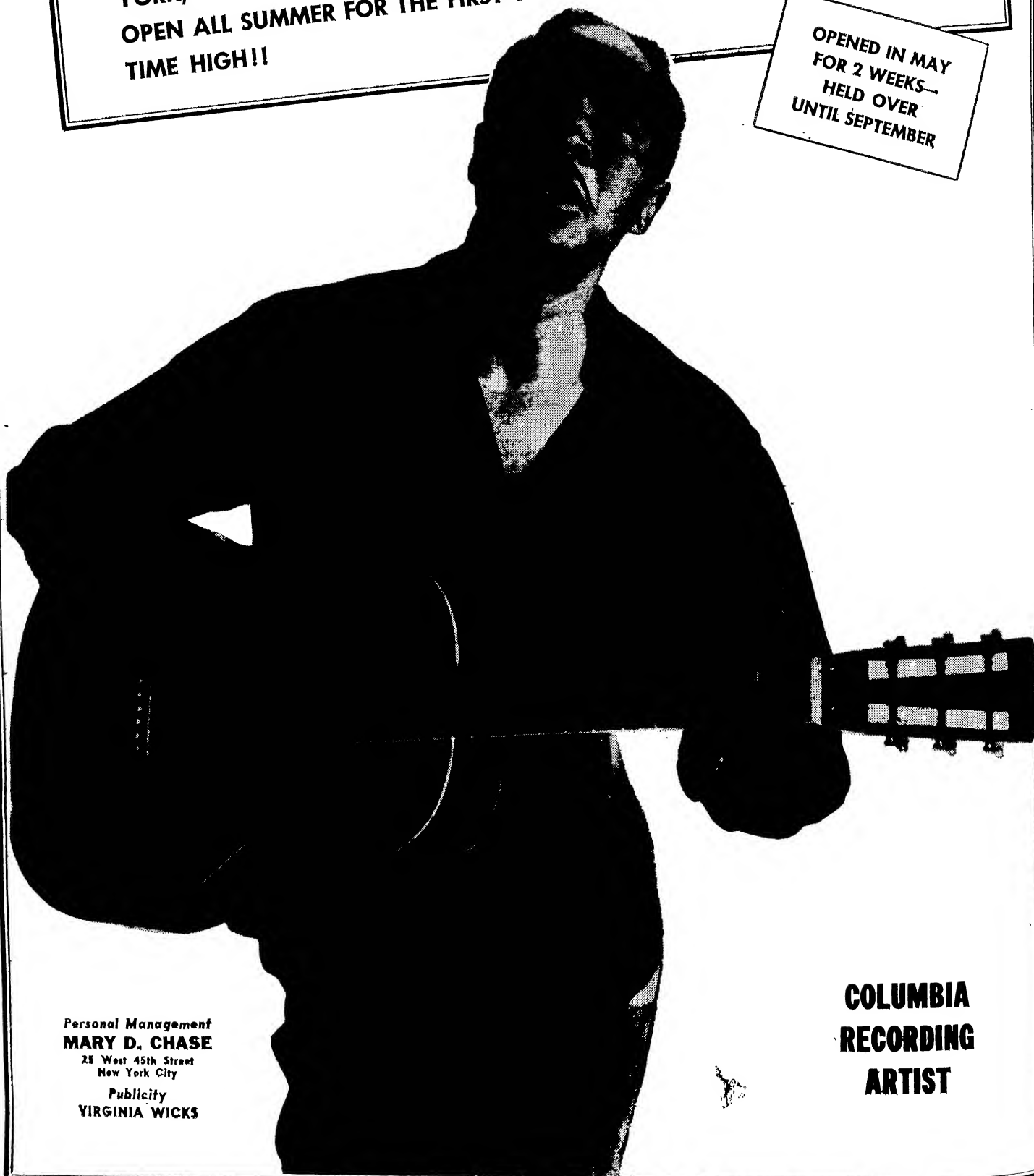
In the settlement last week, it was charged that Newsome, a witness for the record company, played the ditty over the air while the jury was deliberating the case. No announcement was made of the breakdown of the settlement as to its division among the defendants

NEITHER SNOW NOR RAIN NOR HEAT NOR GLOOM OF NIGHT  
**STOPS JOSH WHITE**

*America's Foremost Singer of Folk Songs, Blues and Ballads*

**AGAIN MAKING NEW BOX OFFICE HISTORY!**  
**NOW** IN HIS 12TH SENSATIONAL WEEK AT THE BLUE ANGEL, IN NEW YORK, TO OVER CAPACITY BUSINESS—WHICH IS KEEPING THE BLUE ANGEL OPEN ALL SUMMER FOR THE FIRST TIME IN ITS HISTORY! — A NEW ALL-TIME HIGH!!

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New York City  
Publicity  
**VIRGINIA WICKS**

**COLUMBIA  
RECORDING  
ARTIST**



# VARIETY

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VOL. 187 No. 10

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# SWG Permits Striking Scripters To Wind Current Chores for Vidfilms

Hollywood, Aug. 12.

Undetermined number of scripters finishing deadline assignments as the Screen Writers Guild launched a strike against the Alliance of TV Film Producers yesterday (Mon.) will be permitted to complete their chores, the Guild announced.

By next week, however, no SWG members will be working for the ATP under any circumstances, to make the Guild's first walkout 100% effective. Members were also warned to investigate any scripting offer from other indie producers or ad agencies to avoid backdoor violations of the strike.

Writers were told at the Monday night strike rally that \$2,330 weekly is being thrown into war fund, with the writers contributing \$1,330 and the Guild the remainder from a \$25,000 fund already set up for the situation. About 300-350 scribes attended the session presided over by prexy Mary McCall, Jr., who announced the schedule of payments. Highest is \$75 weekly for staff writers employed 100% by ATP in the last six months. Also a revolving fund will make non-interest emergency loans.

Arthur Schwartz, member of the Authors League Council, said the ALA is solidly behind the strike which is "necessary and will be won." Wires from ALA prexy Rex Stout and veepee John Hersey affirmed ALA support, with Moss Hart reporting Dramatists Guild support. Schwartz deplored appar-

(Continued on page 54)

## Battle of Thorny Roses Finds Billy No Lily In Eyes of Newsmen

Show people are quoting a favorite line credited to New York's late Mayor Jimmy Walker—"Never argue with a newspaperman; he goes to press too often"—as the whyfore for Billy Rose's current "bad press" in the latter's marital troubles. It is obvious that the dailies, particularly the metropolitan New York tabloids, have not been giving the "bantam Barnum" the best of it in the Eleanor Holm (Mrs. Rose) fracas.

The Walker analogy stems from Rose's oft-repeated cracks that (1), he hit the largest circulation when he essayed a "different" type of Broadway column; and (2), boasted that he could be a big league columnist with ease and at the same time collect a fancy annuity from ASCAP, operate the Ziegfeld Theatre (N. Y.), which he owns; produce legit shows and operate a nitery (the Diamond Horseshoe, now under a new tag and new management). The journalistic "competition" never rested well with a

(Continued on page 47)

## Ask Share in Rights To De Sylva Tunes

Los Angeles, Aug. 12. Marie Ballentine, mother of Stephen William Ballentine, legally designated as Buddy De Sylva's son, filed suit in Federal Court to establish the boy's rights to copyrights on his father's tunes.

Plaintiff declares the songwriter's widow, Mrs. Marie De Sylva, has renewed numerous copyrights under her own name and refuses the boy's demands for equal rights in the renewals.

## Robeson Passport Suit Nixed by U.S. Court

Washington, Aug. 12.

U. S. Circuit Court last week threw out Paul Robeson's passport suit on technical grounds. Robeson sued to compel the State Department to permit him to travel abroad after the Department had nixed the trip.

Court pointed out that Robeson's passport expired in January, 1951, just a few weeks after he filed suit. But he failed to apply for a renewal of the passport. Hence, said the Circuit Court, Robeson had no "live" passport, did not try to get one, and so the matter was "moot."

## Paris' Merry-Go-Round Of Fashion Openings; Big Influx From Abroad

Paris, Aug. 5.

The merry-go-round of the Paris fashion openings has started in an atmosphere of feverish curiosity. Many more press correspondents, buyers and manufacturers have made the trip this season—a number of them coming from Italy and en route to Spain—and curiously have never been faced with a more cosmopolitan and undisciplined crowd.

In the front-row seats, General Ridgway's wife and Ginger Rogers are always the center of attraction, and photographers all snap "Penny's" hats. But as soon as the first mannequin walks in, all conversation stops.

The couture is divided: an open war has been declared between those who are for "Le Flou" (fluid lines) and those who are against.

Every couturier in Paris stresses the fluid line; Christian Dior, the dictator, condemns it. Fortunately they agree on many other points: skirts are three inches longer; they are generally straight for daytime and wide after 5. Sleeves are slim, waists are normal and more or less well indicated, bosoms are emphasized, necklines are draped and very becoming, getting deeper as the hour advances. Many fabrics have a modern bronze or steel look. Dozens of new details distinguish the 1953 silhouette.

Jacques Fath was the first to lead the parade. "The lady will be free, thanks to new techniques and new materials," he names his line the "Freed Line." The bodice is long and ends at the hips, with a straight skirt. All the dresses—day, cocktail and evening—are built on these lines, with a slight drape at the waist, like a glorified "middy" silhouette of the Chanel and Vionnet days. Two-piece dresses are important for all hours of the day and night. The

(Continued on page 48)

## Harry Foster Seriously Ill

London, Aug. 12.

Harry Foster, head of Fosters' Agency, was taken seriously ill at the Sophie Tucker farewell party thrown by Bill Little at his club, the Albany, Aug. 6.

Foster was rushed to his home where examined by his medico, who has confined him to his house for the next few weeks.

## Heston as Moses?

In what may be considered the casting surprise of the year, Charlton Heston is being eyed for the role of Moses in Cecil B. DeMille's upcoming "The Ten Commandments." Heston played the circus boss in DeMille's "Greatest Show on Earth."

DeMille, it's reported, is impressed by the resemblance between the Hebrew prophet, as sculptured by Michelangelo, and the actor.

## French Row Over Venice Fete Pix

Paris, Aug. 5.

French picking of their entries in the forthcoming Venice Film Festival has been slowed up by various complications. Selection committee finally got its choices down to the Marcello Pagliero adaptation of the Jean-Paul Sartre legier "The Respectful Prostitute," Rene Clement's fine moppet pic "Forbidden Games," the full-length animated film of Paul Grimault "Shepherd And The Chimneysweep," based on a Hans Christian Andersen story; and the Claude Vormorel pic shot entirely in Africa, "The Solitary Conquerors." The difficulty started after the choices had finally been made.

Committee feared that the Foreign Office would never permit "Prostitute" to play at an international fete because of its touchy social problem. Pic got censorship approval here and now has to wait for the Venice okay.

"Forbidden Games" and "Conquerors" both played the Cannes Fest but were shown as pix out of competition. If Venice applies the letter of its bylaws these two could be disqualified. Both films got good reception in Cannes.

The fourth film, "The Shepherd," was the cause of litigation last year when Paul Grimault claimed that the producer Andre Surrat had pulled out support and taken over the film to finish it himself. Film is still not entirely finished. However, the pic apparently is still in the running. Franco-Italian coproduction "The Beauties of the Night," a Rene Clair film, has been invited to the fest and counts outside of the four film quota and is also in the competition. Film, with a predominantly French cast and director, will be classified as French.

American films which are up for the fest are William Wyler's "Carrie" (Par), "Ivanhoe" (Metro), "Phone Call From A Stranger" (20th-Fox), and tentatively "Miracle of Our Lady of Fatima" (Warner). These four are up for quota and the fest itself has invited "Death of A Salesman" (Col), John Ford's "The Quiet Man" (Rep) making this Republic's first big entry in a fest, and the Charlie Chaplin film "Limelight" (UA).

## Totter's USO Trek

Audrey Totter left Hollywood Sunday (10) for a four weeks' tour of U. S. military hospitals in Korea and Japan. It's the film player's third trek in the Far East within 12 months for USO-Camp Shows. She's to do a one-woman show.

Also off on a GI junket playing posts in Europe is Camp Shows' "Laffs-a-Poppin'." Latest revue layout of CS left this country on Monday (11). In the troupe are the Kemmys, Palmer & Lady Hawkins, Eddie Dawson, Niblicks Trio and the Alexanders.

Patricia Neal, first Hollywood name to visit the Korean front since last Christmas, is making a bid for other screen personalities to make the trip.

"The boys want somebody they rememb. on the screen," Miss Neal explained. "There are numerous USO units in Korea, assembled in New York, but the GIs seem to prefer familiar faces from Hollywood."

## Hildegard Sailing Home

Hildegard and her manager, Anna Sosenko, who recently wound up a tour of U. S. Army bases in Europe, head back to the U. S. tomorrow (Thurs.) on the S. S. United States.

They'll remain in New York about three weeks before beginning their fall concert and nitery tour.

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

For years I have heard rumors that if you want to find Scully in a crowd look for a cluster of beautiful girls and you will find him trying to match his wit against their obvious allurements. I suppose this was what started producers into casting luscious femmes fatales, particularly blondes, as spies to lure diplomats off their chartered courses.

Such blondes never fetch me, and if I were Secretary of State I wouldn't even bother to flick ashes on them. But I do admit I can be fetched by feminine charm, especially young charm. Recently I was lured into a 300-mile trip on receipt of a letter from a six-year-old fan whose pitch was so direct and whose script was so legible that it took precedence over hundreds of unanswered letters which are making the Upper Story of Redside Manor a likely objective for the next paper drive.

"Good Morning, Mr. Scully," the letter began. "We are your friends but you do not know us. We like your book, 'Blessed Mother Goose.' We go to St. John of the Cross school in Lemon Grove. On June 15 we will have a big rodeo. We would like you to come and have a good time. You can eat lunch here. You can see the cowboys rope the calves. Maybe you will win a prize. We want to see you at the rodeo. We want you to see us."

"From Blessed Mother Goose's little Geese boys and girls of Grade One. (Rosemary Takanashi.)"

Ten years ago I would have been telephoning the FBI that a Tokyo Rose, i.e., was trying to lure me to a compound on the outskirts of San Diego and asking whether I should go, and if so wouldn't it be prudent for them to, tail me. But time has healed all those wounds and what I did instead was to accept this invitation from the little geese and goslings of Lemon Grove.

## Out Where the West Begins

I'm an old hand at enjoying the vicarious thrill of rodeos. I saw practically the first of them at Prescott, Arizona, the scene of Harold Bell Wright's "When a Man's a Man." I was there when Sol Lesser brought his troupe in from Hollywood to make the picture. Eddie Cline was the director and Marguerite de la Motte was the femme fatale. I have forgotten the name of the actor who simulated the guy who climbed over the fence, entered the rodeo and walked off with all the prizes, including Miss La Motte, and perhaps it's just as well, because years later he walked into the wide Pacific when neglect came upon him and was listed in the police records as a probable suicide.

Years later I rounded up about a hundred Hollywood celebrities as sponsors of the first Victorville Rodeo. This one had a different angle than all the others. All the guys handling the show were pros, but the contestants were amateurs. So the show ran fast and the results were unpredictable, laughable and sometimes terrific. The first show was dedicated to Will Rogers, the second to William S. Hart and the third to the old Scullywag.

A few weeks before that third show got rolling Will Rogers took his last flight, and Jimmy, one of his boys, was entered in a roping contest. I thought surely his mother would ask him not to compete, not wanting a lethal lightning bolt to strike twice in the same place. But she didn't do anything of the sort. In fact, she decided to encourage him by attending the show. He got a bad fall, and I saw her leap to her feet with fright. But he came through a winner, proving that in any league courage counts too. I don't suppose small things like this are in the "Will Rogers Story" (WB), but it was the sort of thing that warmed my admiration for Betty Rogers.

At that rodeo Andy Juaregi, a Basque, who lived near Harry Carey's ranch at Saugus, supplied all the stock for the rodeo. He had two of the cutest looking, little girls around the age of this fetching little Rosemary Takanashi, and I kept my eyes more on them than I did on the bucking bronchos.

A lot of flash floods drowned out areas of California before I saw Andy Juaregi again and that was, of all places, at the Mission Rancho Rodeo at Lemon Grove, 15 years later. This time he was not only supplying the stock, but the old crook was actually competing in a calf-tieing contest. The first time he beat the gun by a fraction of a second and was penalized 10 seconds, for his impatience. But on his next try he gave the calf plenty of time to get away and even so roped him and tied him to the satisfaction of the judges in 14 seconds, fast roping in any league. It brought him first money.

The arena had eight brand new chutes, and everything was run with speed and precision. The stands held 4,500 people, but at least 10,000 were fringed on the hills beyond the stands. If you want to know where the people who used to go to pictures are, when not glued to their TV screens, you might find some of them here.

This show was run by the Rev. John McDonagh, a soft-spoken, pious man of God, who was born in Ireland and could hardly have had any course in showmanship in the seminary. Indeed, if there were one cross I suspect he would have asked not to bear, it was one like this. We met him first in Victorville, where he had been sent for his health. His first sermon that we heard brought Alice Scully's first fan-letter she had ever written in her life.

Deadpan, he was giving a financial statement to a handful of parishioners and a few visitors who had managed to get up that early between the preliminaries and the final rounds of the rodeo. It seems he had collected \$542 all year and had spent \$125 for a refrigerator. This, he explained, was a saving because it made it possible for him to eliminate a housekeeper.

## The Padre Ropes a Gag

As he got to the end of his financial report, he told the story of a rancher who had driven his cattle up into the mountains for better grazing in the summer months, and while there got caught in a terrific thunderstorm. His only shelter was a big hole in a pine tree. He climbed in there, but the rain kept coming down. He fell asleep and when he awakened the rain had cut off his escape. By that time the hole had become so small he couldn't get out. Believing he was sure to die, he began recapitulating his life. He thought he had done pretty well with the Ten Commandments. But when he began recapitulating how he had supported his church and his pastor he began to feel pretty small. "And the smaller he felt the smaller he got, and then the miracle happened. He walked out of the hole."

While the congregation laughed as if he were Jerry Lewis, he turned, without a smile, back to the altar and continued with the Mass.

So here he was, years later, having inherited an annual rodeo to reduce a \$170,000 debt on his church and school. This particular rodeo grossed \$14,000 and was preceded by a two-mile-long parade, with the ringmaster of the Scully Circus in third position billed as "The Hollywood Celebrity."

On the way home we remembered that Jack Norworth lived in Laguna, and so we stopped at the outskirts of the town, looked in the phone book, and found we were only a block away from his hideaway. He has a duplex apartment above a Chinese restaurant and there we found the old tobacco-chewing champ, rosy-cheeked, full of life and crackerjacks, and surrounded by the most amazing collection of miniatures ever owned by one man in such a small space.

He told us Fred Allen tried to find him, but apparently didn't look in the phone book. And Joe Laurie, Jr., his pal for years, came in for a little comment, too. Joe, it seems, on his trip west last winter, pitching for "Show Biz," asked Jack to meet him at the Pasadena station of the Santa Fe. That happens to be a 75-mile ride, but this particular Paul Revere made it in a little Hillman Minx. Then the rains came and what those two characters went through might better be reserved for their autobiographies.

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# DISTRIB STREAMLINING CLOSER

## Give 'Em the Right Attraction!

Just before they sailed for Europe Jim Mulvey took Frances and Sam Goldwyn to the Polo Grounds for one of those games that only Dem Bums and the Jints can whip up. When the Brooklyn Dodgers and the New York Giants cross bats it defies Frank Merriwell and the earliest Hollywood cinematic techniques, because the real-life climaxes would be almost unbelievable in film or fiction. Mulvey's family owns a fancy slice of the Brooklyn ball club, so he has more than casual interest in the Dodgers.

The Goldwyns don't see any big league baseball on the Coast, and the traffic jam approaching the Polo Grounds caused the producer to soliloquize, "It's not enough that we have television, this also must hurt the picture business." At the seventh inning stretch he asked what was the gross, and Mulvey explained that between the daytime and night games that day (two separate admissions; not a doubleheader) they had between 70,000 and 80,000 people and, at the \$1-\$1.25 average gate, the day's take was over \$80,000. Mused Goldwyn: "And this is also on TV."

Proving, of course, that despite the original cast being seen on TV, for free, they jammed the ballpark. And where the picture business still maintains the edge by keeping the fresh new "original casts" off the airwaves, plus the fact that the public still goes for the road company pix—the oldies—the big new product still gets them out in throngs.

Spyros Skouras attests to this via 20th's current Marilyn Monroe sleeper, "Don't Bother to Knock"; Barney Balaban has been watching the advanced-admission returns on "Greatest Show on Earth"; Nick Schenck ditto on "Ivanhoe." And there are others. All of which adds up that the want-to-see, be it a hot new b.o. babe or a b.o. pic, will get 'em out of the house in droves.

It still goes—there's no "season" on a hit. Department stores do biggest, true, with the Xmas rush, but they're a 365-day operation. Ditto the picture business. Just give 'em the right attraction and they'll come out, TV or otherwise. *Abel.*

## Nick Schenck Calls Multiple-Runs Top Hazard; Cool on Pay-as-You-See TV

Metro prexy Nicholas M. Schenck sees dilution of the audience potential via multiple runs in a single area a greater menace to the industry than TV or the Government's new pitch for release of 16m features to video. He also says that he "just doesn't understand" the values of subscription tele.

"There is just so much money to be gotten from one zone," Schenck told VARIETY last week "When you have a series of simultaneous runs you achieve nothing but a dilution of the boxoffice potential. No theatre makes any big money and it costs the distributor twice as much, and more, for his participation in a selling campaign to try to bolster business of the theatres."

The Metro topper's reaction to the vast number of day-and-dates that have grown out of trade practice changes initiated by antitrust decrees echoes views already expressed by Paramount prez Barney Balaban and United Paramount Theatres chief Leonard Goldenson.

Exhib leaders likewise have expressed the opinion that the large number of simultaneous runs de-

## Amvets Organizer Blasts Outfit For Smear-H'wood Push

Reply to the letter of D'Estell Iszard, one of the organizers of the Amvets in California, blasting the vet outfit for climbing on the smear-Hollywood bandwagon, is expected to clear the situation. Industries are anxiously waiting to see what answer Iszard receives from Hampton Hutton, Amvets chief. Recent announcement by the vet group that it would ask Hollywood for assurances regarding the non-employment of Communist sympathizers prompted the Iszard letter.

Iszard, a freelance unit production manager and on the board of the Unit Production Managers Guild, called the announcement a "publicity-seeking move" and noted that the organization itself has been accused of having been infiltrated by Communists. Iszard, who explained that he had been in the film industry all his life, defied any industry to submit a record as good as Hollywood's in getting rid of "the Communist element in the film

## UA Whistles At 'Noon'

United Artists has "rechristened" "High Noon" for release in France. New title: "When the Whistle Blows Three Times."

## Loge Tops Living Room as Pix Site In Coast Survey

Hollywood, Aug. 13. The pessimistic prophets who have been predicting that television would kill the motion picture theatres may have panicked some of the faint-hearted—but Joe Public is in definite disagreement. Despite the walls of the crying towel set, an overwhelming majority of people prefers the loge to the living room for a ringside seat at a celluloid romance, according to a survey conducted by Applied Psychology Associates.

Both teleset owners and non-set owners were quizzed in a careful study of the entertainment preferences of Los Angeles residents, and the results underline the belief that the film industry can continue to lead a profitable existence

## Pauley Reported In Huddles on RKO Stock

Hollywood, Aug. 12. Meetings of the top calibre which suggest possible wide-scale changes in operation or ownership have been taking place at RKO the past week, all very much on the qt. In absence of official comment the report persists that a sale of stock by Howard Hughes may be involved.

Repping Hughes at the conferences is Thomas Slack, his attorney, who in past has handled all legalities which had cropped up about the controlling shares. Eyeing the stock, it's hinted in some quarters, is Ed Pauley, heavily bankrolled oilman, who also has TV interests.

## SCHWALBERG SPURS ACTION

After some 20 years of palaver, "distribution streamlining" finally appears to be approaching possible realization. That's largely due to determination by Alfred W. Schwalberg, chairman of the general salesmen's committee of the Motion Picture Assn. of America, that if the industry is really ever to achieve a coin-saving form of distribution it must move out of the exploratory and into the action stage.

Salesman's group has had the streamlining project under active consideration for the past six months or so, but set it aside to give precedence to getting arbitration procedures set up. Schwalberg now feels that arbitration is far enough along to permit return to consideration of problems of revising distribution mechanics.

The Paramount sales chief, who has the highly-enthusiastic support of MPAA prez Eric A. Johnston in

## MPAA Would Line Up U.S. Stars Now Abroad For Venice Pic Festival

Efforts are being made by Motion Picture Assn. of America reps abroad to line up for attendance at the Venice Film Festival Hollywood stars who are already overseas. Yank industry will not expect any players from the U. S.

With numerous stars, including such top names as Clark Gable and Ginger Rogers, vacationing in Europe, MPAA hopes to make an impression at the Venice fete for minimum cost. It will provide transportation and accommodations within Europe for the players and guarantee them plenty of publicity.

Neither Eric A. Johnston, prez of the MPAA, nor John G. McCarthy, director of its international division, is likely to get to Venice for the festival, which runs from next Wednesday (20) to Sept. 10. Aside from other problems, the MPAA toppers must prepare and be on hand to meet with British government reps Sept. 8.

Arriving on that date are Sir Frank Lee, Undersecretary of the

## National Boxoffice Survey

Biz Continues Big; 'Noon' New Leader, 'Jacks' 2d, 'Affair,' 'King Kong,' 'In Arms' Next

The boxoffice upbeat continues—in spades. Mild weather, with considerable rain in many of the bigger key cities, is helping the strong product, now playing key cities covered by VARIETY to maximum results. The fine batch of pix just being launched augurs well for early fall biz, too.

"High Noon" (UA), which was second the two previous weeks, is pushing up to top position, with some 12 playdates. Gary Cooper starrer shows up good to sock in a vast majority of keys. "Jumping Jacks" (Par), in first place for three weeks in a row, is finishing second, pic being on holdover or extended-run in a number of places.

"Affair in Trinidad" (Col), preemed in three spots last week, is taking third money, hands down. Fourth position goes to "King Kong" (RKO), as this reissue continues to amass great totals.

"World in His Arms" (U) is pushing up to fifth spot, first session it has been around to any extent in larger cities. "Robin Hood" (RKO-Disney) is winding up sixth while "Lovely To Look At" (M-G) will be seventh.

"Island of Desire" (UA), a fresh entry, will capture eighth position, with "Greatest Show" (Par) in ninth. "Francis to West Point" (U), again, among the top 12, is landing 10th place. "We're Not Married" (20th) and "Anybody

## Skouras' Blast Against 16m Suit Also Should K.O. Exhib Suspensions

### Bogie Lost in Bali

Humphrey Bogart pops up in Paramount's "Road to Bali." Bing Crosby-Bob Hope-Dorothy Lamour costarrer, which is now finishing. Hope and Crosby, wandering through the South Seas island, stop short at the incongruous sight of Bogart towing a riverboat. "Boy, is he lost," cracks Hope. Actual footage from "African Queen" is used for bit.

## Exhibs Will Pay \$400,000 a Year For ASCAP Music

U. S. exhibs will pay close to \$400,000 annually to the American Society of Composers, Authors & Publishers for public performance rights to the licensing outfit's music. And this time theatre men see little possibility of any legal squabbling, in contrast to a few years ago, when ASCAP and exhibs in New York fought out their differences in Federal Court. This led to the injunction enjoining ASCAP from collecting public performance rights fees from exhibs for the music in films.

New twist is that ASCAP is now sending a bill to exhibs only for recorded music played in theatres during intermission and at opening and closing. Rates are \$15 per year for each theatre with up to 600 seats, \$24, 601 to 1,200 seats; \$36, 1,201 to 1,600 seats, and \$48 for houses seating over 1,600. Drive-ins are to pay at the rate of \$36 for up to 300-car capacity, \$48 for 351 to 650 cars and \$60 for over 650.

ASCAP expects declined to offer any prediction on the extent of the new source of revenue which the organization is now pressing for. However, film traders believe that a great majority of theatres will pay up without too much

As if to offset exhib suspicions that the distibs are not properly concerned about the anti-trust suit whose aim is a forced sale of films to TV, 20th-Fox president Spyros P. Skouras yesterday (Tues.) bitterly condemned the Dept. of Justice for the action which, he said, "is a threat to the very existence of the motion picture industry of America."

Skouras made it clear that 20th is not assuming any non-belligerent attitude such as had been feared by some theatremen. "We must understand the crisis that we and the public face and meet it with deadly earnestness," he said.

In a statement issued to 20th executive personnel and the press, Skouras declared that the D. of J., all members of Congress and even the President must be "persuaded" that the suit "is not in the interest of the American public."

Skouras was the first exec of a film outfit named in the complaint to issue such a counterattack publicly. He stated: "Indeed, it is not in the public interest to endanger the economy of the U. S. by destroying the theatres which are the heartbeat of every American community." (Continued on page 16)

## C. P. Skouras Replies To Wolfberg's Blast; Stresses TV Dangers

National Theatres prez Charles P. Skouras wants an absence of hassling among exhibs. Instead he wants them to cooperate with each other, to awaken to the dangers inherent in TV competition and come up with sound business measures to combat these dangers.

That's the way Skouras answers the blast leveled at him last week by John M. Wolfberg, president of Rocky Mountain Independent Theatres. In an attack published in a RMIT membership bulletin, Wolfberg charged Skouras with assuming the role of prophet of doom. He complained that the NT chief

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# Attys. Worried by Execs' Refusal To Prepare Selves for FCC Quiz

The film industry is in fine shape for the first, or technical, phase of the theatre television hearings which commence Oct. 20, according to producer and exhibitor spokesmen here.

However, it's a different story about the second (non-technical) phase, at which some of the industry's top business and creative figures will take the stand. Preparations are reported far behind schedule. Talk is that some of the key witnesses won't spare the time for the necessary briefing. These men claim they are too busy and, what's more, they'll know how to handle themselves when the time comes. They say they can find out all they need to know the day before they are due to appear before the Federal Communications Commission.

This is a source of considerable concern to industry attorneys. They point out the detailed preparation and care with which broadcast stations and networks ready their cases for the FCC; and remind that a careless slip of the tongue by one or two witnesses—not properly coached on the probable lines of cross-examination—could ruin an otherwise perfect presentation.

Some execs in New York and Hollywood have refused for as long as three or four months to get together with the lawyers and engineers. Situation is said to be irking reps of the exhibitor associations, who have made far more progress.

Best guessing among the experts is that the first portion of the hearings will probably last four to six weeks.

The industry's witnesses, mostly engineers and cost accountants, are expected to present their direct testimony in five to 10 days, depending upon how many hours a day the FCC decides to sit. This will be followed with cross-examination by the FCC commissioners and their counsel. Then A.T.&T., principal opponent of theatre TV channels, will take over for cross-examination and present some direct testimony of its own, followed by cross-examination by film industry lawyers.

Film people expect A.T.&T. to make the pitch that it will be able to provide adequate transmission service at a fair price by the time the studios and theatres are ready to launch into extensive theatre television. A. T. & T. has been providing the service for theatre video prize fights. The picture industry takes the position it can offer service cheaper, with higher clarity of pictures, and that it must have its own channels for emergency use.

Following this portion of the case, the non-technical part is scheduled to be heard next January. Upwards of 40 producer and exhibitor spokesmen may testify on such things as the nature of the programs to be offered, the mechanics of getting the programs ready, background information on the companies involved, how the public interest would be served by special channels for theatre TV—in general, all about how the service would be utilized.

Only a very few of those to appear have ever testified before the FCC, a quasi-judicial body; not many are familiar with the wide variety of questions which could be asked on cross-examination. This is the situation which concerns those who are readying the case for the film industry.

It is pointed out that this case has nothing to do with the award of channels to any particular applications. It is merely to persuade FCC to set aside channels for the motion picture industry.

## Coyne Forced to Bow Out Of COMPO Coast Talks

Robert W. Coyne, Council of Motion Picture Organizations' special counsel, bowed out of this week's meetings of top COMPO-ites with studio brass and unions on the Coast. Four-day series of conferences began yesterday (Tues.) in Hollywood with Sam Pinanski and Trueman Rembusch, members of the exec board, and Robert J. O'Donnell, chairman of the "MovieTime" campaign, representing the industry org.

Coyne had planned to attend but found he couldn't take time out from work in the east.

## 'Milestone' Award

### Goes to L. B. Mayer

Hollywood, Aug. 12. "Milestone" award of the Screen Producers Guild this year will go to Louis B. Mayer, it was disclosed this week by Guild proxy Sol C. Siegel at the organization's quarterly membership meeting. Presentation is to be made at the Guild's "Milestone" dinner to be held at the new Statler Hotel, Los Angeles, Oct. 22.

Established last year, the award is accorded to individuals whose efforts and achievements constitute a "milestone" in the film industry. In making the announcement of Mayer's selection, Siegel pointed out that the former Metro veepee has been primarily responsible for formation of the creative producer system as it exists today.

Initial "Milestone" award last year went to Jesse L. Lasky.

## FCC to Bar Add'l Testimony in Par, Scophony Cases

Washington, Aug. 12.

Federal Communication Commission members are expected to meet here tomorrow (Wed.) to rule out any further testimony on the Scophony case and current anti-trust actions against Paramount. These involve the package proceedings on Par and the proposed merger of the American Broadcasting Co. and United Paramount Theatres.

Commission's order of last week, which directed that the hearings be brought to a conclusion as soon as possible, limited a-t testimony to activities since 1948. It's believed this new action will mean a virtual closing of the proceedings, approval of the ABC-UPC merger and renewal of the license for KTLA, Par's TV station in Los Angeles. Status of this outlet had been in doubt because of Par's a-t history. Unknown is the determination of the Par-DuMont control which Examiner Leo Resnick will cover in his initial opinion, due in about two months.

Meanwhile, in anticipation of the Commission's ruling, Resnick held hearings today with counsel for parties to the proceedings to clean up procedural odds and ends of the five-month record of the case. The examiner gave the lawyers 30 days to file proposed findings on the various issues involved and ruled that DuMont need not submit recommendations on the ABC-UPC merger question.

Paul Spearman, counsel for radio station WSMB, New Orleans, protested against further delays in the decision. Spearman, whose client is involved in the proceedings by virtue of UPT's 50% interest in the station, said that WSMB cannot get action on TV applications for New Orleans until the Par case is decided.

## Evergreen Buys Parker Out in Portland House

Portland, Ore., Aug. 12. J. J. Parker Theatres, headed by Mrs. J. J. Parker, sold its half interest in the Mayfair Theatre here to Evergreen State Amus. Co., Inc., for a reported \$500,000. Parker loop and Evergreen had operated the Mayfair for the past 11 years through a partnership known as the Willamette Amus. Co. and Taylor St. Corp. Mayfair was originally built in 1909 by the Heilig family as a legit house. Parker and Evergreen leased the theatre from the Heilig estate in 1934. Sale of her 50% interest leaves Mrs. Parker with ownership of the Broadway, United Artists and Guild Theatres in Portland; the Liberty, Riviera and Viking Theatres in Astoria and the United Artists in Pendleton.

## C. P. Skouras

Continued from page 3

told a Denver press conference that TV would put 50% of the theatres out of business, and this, said Wolfberg, was public relations at its worst. Denverite further rapped Skouras for backing a move for daylight savings time on the Coast which, Wolfberg declared, would cost Skouras' company "thousands and thousands of dollars in daily revenue." VARIETY asked Skouras for his side of the story, and latter wired the following reply:

"First, I think it is a mistake to continue any bickering between exhibitors. Our greatest need is co-operation and friendly exchange of ideas between all exhibitors. I cannot be angry because another exhibitor holds an opinion differing from mine, and I certainly will not challenge or condemn any exhibitor for differing with me.

"The interview with me that you refer to related entirely to the effect of television on theatre business and took place in Denver, where they have no television and have not felt its effect. In almost every area served by television, motion picture theatres have been severely affected. We cannot ignore that fact.

"I sincerely hope that television will not affect theatre business in Denver. I also hope that all exhibitors can be aroused to the danger to our business to a degree that will produce a sound business answer to the problem in better theatre operation and the furnishing of large-screen television and whatever other forms of amusement and entertainment our patrons require. Any claim that daylight savings cost my company thousands in daily revenue is absurd. The real competition to the motion picture theatre is television."

## Exhibs-ASCAP

Continued from page 3

hesitation when solicited by ASCAP reps. On the basis of the rate structure, it's figured, the annual take for ASCAP eventually will reach \$400,000, or close.

First to sign a pact for the platter public performance rights—as distinguished from both performance and synchronization rights for pix, which are paid for by the producer—was Harry Brandt, N. Y. circuit op. Joint statement on the deal was made by Brandt and J. M. Collins, ASCAP general manager, in Gotham last Thursday (7).

It was Brandt who had a key role a few years ago in knocking ASCAP out of the theatre-collecting field. Plaintiffs in the court action vs. ASCAP were members of the Independent Theatre Owners Assn., of which Brandt was, and still is, proxy. They contended that their deals with producer-distributors covered all licensing rights to pix they were exhibiting, consequently ASCAP was without legal ground in demanding public performance coin from the exhibs. Court agreed, handing down a decree directing ASCAP to collect from producers for the public performance, plus the synchronization, rights.

## N. Y. to Europe

George Barnes  
Milton Baron  
Suzanne Cloutier  
Rudolf Friml  
Martin Gang  
David Golding  
Frances Goldwyn  
Samuel Goldwyn  
Henry Hathaway  
Bob Hope  
George Jessel  
Harry Kopf  
Frankie Laine  
Fredric March  
Edwin M. Reiskind  
Robert Stolz  
William L. Taub  
Clifton Utley  
Jack Warren

## Europe to N. Y.

Ralph Bellamy  
Rita Gam  
Hildegard  
Arthur Laurents  
Beverly Linet  
Sidney Lumet  
Lent Lynn  
Norton V. Riltchey  
Ted Shapiro  
Ethel Smith  
Anna Sosenko  
Sophie Tucker  
Billy Wilder

## New Monroe Doctrine Pays Off

Marilyn Monroe is apparently proving a lucky touchstone in swinging the Hollywood press corps' emphasis back to a greater concentration on sex as the No. 1 b.o. commodity. Not only is Miss Monroe showing herself to be a surefire money attraction in 20th-Fox's current "Don't Bother to Knock" but, more important from an industry standpoint, she's got the Hollywood correspondents suddenly realizing that there are also quite a few other sexy femmes around in pix.

Papers and magazines have been full in the past month or so of articles and photo-stories hypenating Hollywood and sex, most of them built around Miss Monroe. Oldtime showmen in the biz are delighted. There's long been a growing feeling among them that part of the lackadaisical public response to films in recent years has grown out of Hollywood's developing dignity and emphasis on the folksiness of stars.

Showmen think there's a lot of truth in the quote attributed by Erskine Johnson to actress Joanne Dru (a mother herself). Sez she of the "happy homelife" publicity: "People like to think of stars as from some other planet. The minute they know there are a lot of kiddies around the house and that you are wiping their noses, the glamor is gone."

Incidentally, a series of four Johnson pieces syndicated by NEA has gotten tremendous space—of the ticket-selling type—in subscribing newspapers during the past week. Decorated with appropriate art, they proclaimed the return of sex to films. Johnson summed up his thesis in article No. 1: "Television competition and the high price of living sent the studios as well as exhibitors into a panic. Something had to be done. Somber, arty movies and movies with a message were junked. Hollywood remembered that sex was big boxoffice when the movies were young and gay. So now it's back to sex and glamor and gaiety to win back a lost movie audience."

Actually, the Monroe buildup has resulted in more emphasis on "Hollywood's return to sex" in newspaper and mag yarns than is evident in pix themselves. The Breen office continues to keep a careful eye peeled, as do the Legion of Decency and other watchdog agencies. There's been no reflex from any of them at all—which is highly unlikely were pix getting quite as frisky as the writers are saying.

## Key Latin American Nations Cough Up \$20,000,000 Annually to U.S. Filmites

### Hitchcock to Quebec

#### To Begin 'Confess'

Alfred Hitchcock leaves New York for Quebec this week to begin the filming of "I Confess," Transatlantic picture which Warner Bros. will release. Director expects to spend about four weeks in the Canadian city filming exteriors and then will return to Hollywood to complete the film.

While in N. Y., Hitchcock completed the casting for the pic, which will see Montgomery Clift, Anne Baxter, and Karl Malden in leading roles.

Film concerns a priest who hears a murder confession, and although he is later accused of the crime himself cannot betray the confessional trust.

## Cinerama, Oboler In Tri-Dimensional Race for N.Y. Bow

What appears to be a race for the first official New York unveiling of a tri-dimensional film apparently is brewing between Cinerama and indie producer Arch Oboler. Since both are novelty attractions, the feeling probably is that the "fustest" will win the widest acceptance.

Both processes differ greatly. Cinerama gives a tri-dimensional effect and requires the use of special cameras and screen. Oboler's venture is based on the use of polaroid specs which will be distributed to patrons on their entrance to theatres.

Cinerama is set to unveil its initial project late in September at the Broadway Theatre. Its first pic, "This Is Cinerama," is more or less a demonstration film in the form of a travelog. Oboler's effort, known as "Bwana Devil," is a film with a story. Although no theatre

### N. Y. to L. A.

Barney Balaban  
Ed Downies  
Lloyd Dunn  
Charles K. Feldman  
Y. Frank Freeman  
Shirley Graf  
Walter Hampden  
George Joy  
Nat Lorman  
Joseph Siström  
Spyros P. Skouras  
Paula Stone  
Jack L. Warner  
Billy Wilder

Despite the new curb on U. S. pix suddenly imposed by Brazil last week and the Yank industry's longstanding difficulties in Argentina, the Latin American market remains one of the most lucrative in the world. About \$20,000,000 annually, according to best estimates, continues to come from such substantial sources as Mexico, Venezuela, Uruguay, Colombia, Peru and Chile.

While there's a protectionist angle for local producers involved in both the Brazilian and Argentine difficulties, American distribs feel that normal balance-of-trade factors that have made the two countries dollar-shy are the basic problem. Yanks' regret is that two nations that are among the richest in the world in natural resources should be running into such severe shortages as the result of political and economic ineptness.

Latest Brazilian move has been to drop films from the list of essential imports. That means no further licenses will be granted to bring them into the country.

Motion Picture Assn. of America has already enlisted the aid of the State Dept., the Embassy in Rio and the local film board there in an effort to have pix restored to the essential list. Also being shot back to the Brazilian capital in a few days is Joaquin Rickard, Latin American rep of the MPA, who returned to New York from Rio only over the weekend. The dele-

(Continued on page 22)

### L. A. to N. Y.

Dawn Addams  
Al Allerdale  
Joseph Auerbach  
Betty Black  
Dan Bloomberg  
Howard Dietz  
Joe DiMaggio  
Josephine Earl  
Nina Foch  
Frank Freeman, Jr.  
Betty Furness  
Leo Genn  
Nan Gray  
M. L. Guzmberg  
Grace Hartman  
Edith Head  
Wanda Hendrix  
Kenjiro Matushita  
Jack Lloyd  
David Loew  
Victor McLaglen  
Edward L. Peskay  
William Pine  
Sid Pink  
Joel Preston  
Ron Randall  
Mikhail Rasumny  
Will Rogers, Jr.  
Paul Small  
Sid Solow  
Dave Tebet  
Mike Todd  
Edgar G. Ulmer

# COMPO GETS MUSCLES, AT LAST

## High Cost of Getting That Last Buck

Some distributors estimate that 75% of the cost of selling pix goes into getting the last 25% of a film's income. As a result, this paradox naturally comes to the fore in any thinking on streamlining of distribution. Solving it is much tougher, however, than consolidation of shipping and other "backroom" operations, which is now under consideration. There's a strong antitrust angle involved, as well as inter-company rivalry in selling.

One plan that has been suggested is that smalltown theatres in non-competitive situations agree for a year in advance to buy a certain percentage of the pix of each of the distributors the exhib has normally been dealing with. The number would be based on an averaging of the past several years. The distributors would then agree among themselves that no salesman would be sent into such a town, with all the selling of the pix the exhib has contracted for the rest of the year to be done by mail. This would greatly reduce sales costs to the distributors and they would pass a substantial share of the saving along to the exhib. In that way, both sides would profit and the handling of the small accounts would be put on a more economic basis.

## Pink Slips for Entire N.Y. Roxy Staff In C. P. Skouras Move for Flexibility

Entire staff of the Roxy, N. Y., will receive letters with their pay tomorrow (Thurs.) formally notifying them that their employment is terminated as of Sept. 27. That's the date when divorcement becomes effective for 20th-Fox, which owns the house, and the Roxy will pass into the hands of the then-independent National Theatres.

Actually, the news has already been given to all employees in person by Roxy manager David Katz—who has included himself, incidentally, in the notices to the staff. Move is not quite so drastic as it seems, however, Katz has informed the employees. It merely means that National Theatres chief Charles P. Skouras wants to be in a completely flexible position to move as he sees fit when he takes over.

Katz, in his talk to staff members, said that it was obvious that Skouras would need help to operate the giant Broadway showcase and it was logical that employees trained and experienced there would be retained.

Sammy Rauch, who is in charge of the Roxy's stagelights, is included in those who will get termination letters tomorrow signed by Katz on instructions from Skouras. Affected will be 115 non-union employees, including the administrative, accounting and house staff, and 150 union workers.

Unions are being notified under terms of their master contracts (Continued on page 16)

## 6-Day Runs, at Least, Pushed by Par For 'Show' in Small Towns

Paramount is insisting on minimum runs of six or seven days in licensing deals for "Greatest Show on Earth" with small-town exhibs. It was indicated in distrib circles this week. Exhib proposals to play the Cecil B. DeMille film for any period short of the six days are being nixed by Par in many cases. Result is that hinterland theatre ops whose situations are of lesser calibre are entering unprecedented "long-run" pacts for the film. Spots which never before held a pic beyond two or three days are giving in to Par's demand in order to nab the film.

A. W. Schwalberg, Par sales topper, said last week that "Greatest Show" in a single day has been equal to or exceeding "Samson and Delilah" business for three or four days "in practically every small-town engagement." For example, he said, the DeMille pic rolled up a week's gross of \$3,067 in a theatre seating less than 400 in an Iowa community of a population of 6,000. "S & D" at the same spot drew \$949, he added. Schwalberg claimed that "Greatest Show" in big and small towns alike is outgrossing "S & D" by an average of 230%.

Referring to only the small-town runs, Schwalberg added: "Theatres where three days is an average run, with a one-day holdover a rarity, have given the DeMille circus epic as much as two weeks' extended playing time."

## BUILDUP VIA UNITY ON TAX

After three years of strife and struggle, Council of Motion Picture Organizations appears at the moment to be on the verge of getting its first solid foothold as an industry force. Campaign for funds, which began Monday (11), is going excellently and the three-man executive triumvirate, established purely as an expedient, is working out surprisingly well.

Nub of COMPO's new-found success is its focal position in the current fight on the 20% amusement tax. It is the industry's only overall organization and thus is a convenient rallying point for all the forces in the tax battle.

If the tax fight is successful, or even only partially successful, it is hoped that COMPO by that time will have gained the confidence of all the industry groups that are participating. Also that the executive and financial pattern will be so well established that the organization can go right on functioning and get into the broader public relations aspects for which it was originally designed.

Coming of the tax campaign at this time is particularly fortunate in focusing industry attention in (Continued on page 6)

## '4-Poster' Will Day-Date On B'way and Art House In Adopting 'Outcast' Plan

Columbia is set to repeat with "The Four-Poster" the dual Broadway and art house New York first-run pioneered by Lopert Films with "Outcast of the Islands." The Stanley Kramer film will open day-and-date at the Victoria on Broadway and the Fine Arts on the upper east side.

"Outcast," a Carol Reed import from England, was premeared simultaneously at the Astor on Broadway and the Fine Arts. Astor and Vic are next to each other on the Stem and both owned by City Investing Co.

Twin opening worked so well that Col is anxious to try it with a pic it feels especially suited for. "Four-Poster" has only two characters, played by Rex Harrison and Lilli Palmer, with the play on which it was based still current on Broadway. Burgess Meredith and Betty Field are playing it on Broadway, in the parts created by Jessica Tandy and Hume Cronyn. Latter are now touring in the show.

"Outcast" got a four-week run at the Astor and is still at the Fine Arts, where it is in its 13th week. Lopert execs—and, evidently, Columbia—feel the dual-run idea is good because it gives them a chance to reap a much bigger (Continued on page 6)

## Rackmil Gets \$80,000, Blumberg 78G In Universal's New Management Setup

As a result of the change in Universal's managerial setup, the company has come to terms on an employment contract for Milton R. Rackmil, its new prexy, and on an amended agreement for Naté J. Blumberg, outgoing president and now chairman of the board.

Pacts, filed with the Securities & Exchange Commission, call for Rackmil to receive an annual salary of \$80,000 and Blumberg \$78,000. Latter's salary is similar to that which he received as company prexy, but the new agreement amends his duties. U also announced the signing of a new one-year pact with David Lipton, national advertising and publicity director. Pact, covering period from January, 1952, to January, 1953, calls for Lipton to receive \$900 weekly.

Under Blumberg's new deal, which has to be approved at the annual meeting of stockholders in

## UA Allowing Public Inspection Of Winning Bids by Application

### UA Adds 4 Indies

Hollywood, Aug. 12.—United Artists added four pictures to its distribution program between now and the end of 1953, making a total of 47 features slated for release in the next 17 months.

Additions to the schedule are Charles Chaplin's "Limelight," Danziger Brothers' "Babes in Bagdad," Jewell Productions' "Untamed Women" and a feature still untitled.

## Something New At UA: In Black For Six Months

Scratch figures for the first six months of 1952, worked up by United Artists' accountants last week, show the company to have wound up in the black in both domestic and foreign operation. This is the first time since the war that the releasing outfit has shown a profit for any such sustained period.

While the margin of black was small and certain writeoffs were not included which the Arthur B. Krim management group feels eventually must be taken, they are naturally gratified at the result. They are particularly pleased that aside from heavy income from a few big pix, there was sufficient take from other product to provide a fairly good weekly base.

Domestic department has shown a consistent profit since the beginning of the year, but the foreign was in the carmine during much of the six-month period. For that reason, UA execs had feared until almost the end of the half-year that the overseas division would pull the overall total below the break-even mark.

Foreign department is only now being brought into anything near full productivity by Arnold Picker, who was brought in last fall to resuscitate it. The Krim contingent, including Robert S. Benjamin, Matty Fox, May E. Youngstein and William J. Heineman, took over the company early in 1951.

Heaviest contribution to the good domestic showing so far this year was made by "African Queen." The Sam Spiegel-John Huston production last week crossed the \$3,000,000 gross marker. It went into release last February and has had about 5,000 dates. It is figured to do close to \$1,000,000 more.

While reps of exhib organizations and major distributors were battling in the recent arbitration meetings over whether bids should be made public, United Artists took the bull by the horns. Company, it was disclosed this week, has been opening winning bids for exhib inspection for the past three weeks.

William J. Heineman, UA's v.p. in charge of sales, has ruled that losing bidders, by making application in person or in writing to the local branch within seven days of the deadline for bids, may see the winning offer.

In cases where UA has accepted none of the bids and subsequently sold a pic through negotiation, the low men are permitted to gander the final terms achieved via the face-to-face palaver. On the other hand, in no case is the top bidder permitted to o.o. the proffers of the exhibs who failed to get a pic.

"We thought that opening winning bids to the losers," explained Heineman, "was the only way to head off possible law suits and to stop talk by exhibitors that they were being fagged out of pictures. We have quickly proved to them that that isn't so."

UA sales chief said that the new plan actually hasn't been in use long enough to get any widespread exhib reaction. He opined, however, from rumblings so far that some theatremen like it and some don't. That pretty well agrees with what other distributors forecast during long hassles with exhib leaders during the recent sessions to work out an industry arbitration system.

Many theatremen, ever since bidding was instituted, have de-

## N.Y. Won't Tolerate Bingo, Etc., in Plan For Revival by Indies

New York City will continue its policy of opposing the playing of Bingo, Screeno and other giveaway games in theatres, according to License Commissioner Edward T. McCaffrey. City official was surprised at the news that a group of unaffiliated, independent ops of nabe houses were putting on a drive to revive the games since, he pointed out, "the various motion picture associations have been in full cooperation with the department's policy."

Exhibs, operators of small-seaters, many in fringe areas, feel that the coin lures would aid as a b.o. hypo as they did during the depression era. Ops are planning to petition Mayor Impellitteri for a ruling on what position the city would take if the games were revived. Leaders of the movement have pointed out that the games were not illegal and that they were within the state's law pertaining to lotteries. The city, they noted, has been able to bring a halt to the games by harassment via its licensing powers.

## 894G Claims Vs. FC Would Settle for 179G

Some \$893,976 in claims that the Chemical Bank & Trust Co. and Cinecolor Corp. have filed against the defunct Film Classics, Inc., would be settled for \$178,849, it was disclosed in New York last week by FC assignee Irving Kaufman. That adjustment of the claims may be made was revealed when Kaufman sought court approval for the move.

Acting upon Kaufman's petition, N. Y. Supreme Court Justice Irving H. Saypol directed all FC creditors to show cause by Aug. 21 why an order should not be made authorizing the settlement. In event the step receives a greenlight from creditors, it would also result in discontinuance of a suit now pending between the Chemical Bank, as plaintiff, and Kaufman and others, as defendants.



Bankrolling the new company is Jack Collins, who has rented studio space in Phoenix. Most shooting, however, will be done on location sites, with actors, directors, et al. imported from the east and west coasts.

# '52 FILM DIVIDENDS LOOK GOOD

## SIMPP Nix of U.S. French Subsidy May Find Majors Paying Indie Share

Adamant refusal of the Society of Independent Motion Picture Producers to go along on an American industry subsidy of French film-makers may find the majors carrying this freight for the indies. Motion Picture Assn. of America member-companies may undertake to put up the independents' share of the ante in order to achieve an agreement with the French.

Plan hasn't been discussed officially by the MPAA board yet, but it is known to be a definite possibility. The majors, of course, don't like the subsidy idea any more than does SIMPP, but a number of companies are willing to compromise on it in order to start getting out of France coin tied up there since the end of last year.

Dickering with the French, which practically broke down a couple weeks ago, has been resumed in Paris. Reports reaching the majors are that the Gallic negotiators are determined on a "discount"—a euphemism for a subsidy—that would support an organization in New York to promote French production.

While the terms of the "discount" are modest, calling for payment of only \$200,000 to \$300,000 a year, SIMPP refuses to entertain the idea as a matter of principle. It feels that the French plan is an outgrowth of a subsidy for promotion started in Italy and that any further extension will mean spread of the subsidization throughout the world.

The State Dept., which would be the actual signatory of any deal with the French, is also strong

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### Plan Feature Film

#### On Oldie Newsreels

Hollywood, Aug. 12.

Howard Wall and agent Herman Bernie have secured approximately 3,000,000 feet of early-day newsreel footage for compilation into a feature-length pic for which they are talking a U. S. release deal.

Present plans are to incorporate the footage, dating from 1896 to 1910. Included are such events as opening of the N. Y. subway, sinking of the Titanic, first Vanderbilt Cup Race in 1904, the General Slocum disaster and Frisco earthquake.

## Dozen Imports In New U.S. Deals

On the prowl for fresh overseas product for the fall and winter season, foreign film distributors so far this month have come up with more than a dozen imports.

Joseph Burstyn disclosed in New York Monday (11) that he's acquired U. S. distribution rights to "Le Garçon Sauvage," French film, in a deal with Joseph Bercholz, the picture's producer. Directed by Jean Delannoy, it stars Madeleine Robinson and will be released as "Savage Boy."

Discina International picked up "Casque d'Or," French film which Jacques Becker directed from a screenplay by himself and Jacques Companeez. Simone Signoret plays the title role. A. F. E. Corp., headed by Paul Graetz, will distribute "Rome, 11 O'Clock," which Graetz produced in Rome. His French film, "Devil in the Flesh," is to be reissued in the U. S. in a recently completed English-dubbed version.

Times-Film Corp., headed by Jean Goldwurm, is prepping the Swedish-made "One Summer of Happiness," and Manor Films is readying "The French Way." Herman Weinberg authored the English titles on both as well as A. F. E.'s "Rome, 11 O'Clock." Mayer & Kingsley's British import, "Brandy for the Parson," is scheduled to preem at the Park Ave. Theatre, N. Y., Saturday (16).

Recently returned from Europe, foreign film distrib Arthur Davis landed U. S. rights to three Italian

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## INDIE DISTRIBS SUE WB FOR 350G ON 'FACE'

Charging that Warners' current release, "About Face," unfairly competes with their reissue of the old Hal Roach picture of the same title, three indie distributing companies filed a \$350,000 damage suit in N. Y. Federal Court Friday (8) against Warner Bros. Pictures, Inc.

Favorite Films Corp. wants \$100,000 for Warners' "unlawful use" of the tag in the Western Hemisphere. Favorite Films International Corp. seeks \$100,000 for the Eastern Hemisphere, while Regal Television Corp. asks \$150,000 in connection with the TV field.

The two Favorite firms, according to the complaint, acquired sole reissue rights to the Roach feature in 1947. The following year Regal assertedly picked up the TV rights. In leveling piracy charges at WB, the plaintiffs claim the Roach pic was copyrighted in 1941.

Records show that Hal Roach and Fred Guiol turned out "About Face" for United Artists release in 1942 with William Tracy and Joe Sawyer in top roles. Warners' "Face," which moved into distribution last May, was adapted from the John Monks, Jr.-Fred F. Finckhoff play, "Brother Rat."

In addition to damages, an accounting of the profits of the Warner film as well as an injunction are sought.

## MOST COMPANIES BIG AT MID-YEAR

Film industry's dividend prospects for stockholders look good, for the most part, based on earnings racked up as of mid-year. Majority of outfits which have reached the halfway mark in their fiscal years have profits sufficient or exceeding the rate of divvies regularly shelled out to investors. Only rub, of course, is that Loew's and United Paramount Theatres recently voted substantial cuts in their regular rates.

Paramount this past week reported estimated earnings of \$2,785,000 for the six months ended June 28, equal to \$1.19 per common share. Par's divvy rate is \$2 annually, consequently there's no indication of any slicing here. Par profit, incidentally, compared with \$2,832,000 for the first half of 1951, equal to \$1.23 per share.

Loew's chalked up a net profit of \$4,478,133 for the 40-week period ended June 5, equal to 87c per common share. Corporation's divvy is now at the rate of 80c per year, down from the previous \$1.50. Thus, if the outfit breaks even in the final 12 weeks of the current fiscal year, the profit would still be 7c over meeting divvy requirements.

### Standout

Universal is standout, having reported earnings of \$1,220,440 for the six months ended May 3, representing \$1.14 per common share. U. recently indicated a new divvy policy of \$1 annually and, on the basis of the upbeat report for the half-year span, this looks like a safe thing.

Although 20th-Fox earnings for the first quarter of this calendar year nosedived to 1c per share, the

(Continued on page 50)

## Gals in the Saddle In U's Glam Ride

Westerns with sex appeal will reportedly play an important part in Universal's forthcoming product array. Product picture is currently being set at top-echelon confabs on the Coast, with Milton R. Rackmil, company's new prexy, presiding. Participating in the talks are Nate Blumberg, new chairman of the board; Alfred E. Daff, executive vicepres; William Goetz, production chief; Edward Muhl, v.p. and studio manager, and David Lipton, ad-pub head.

Success with varied types of action yarns is believed to have prompted U. to try the oaters-with-s-a. These pix, it's indicated, would be in "The Outlaw" and "Duel in the Sun" category, both sagebrush sagas with a femme glamor angle. Feeling of the company is that these pix would have a great mass appeal and could achieve greater popularity than the kissless oaters. Plan reportedly is to turn out between six or eight s.a. westerns annually, with the total releases remaining at 36 pix yearly.

## Nominating Committees Set for SAG Election

Hollywood, Aug. 12.

Screen Actors Guild appointed nominating committees in preparation for the annual election and membership meeting to be held Nov. 9. Class A members of the committee are Edward Arnold, chairman; Frank Faylen, William Lundigan, Anne Baxter, Don DeFore, Don Dillaway, Thurston Hall, Cameron Mitchell and Randolph Scott. Class A-J committee consists of Philo McCullough, chairman, Gertrude Astor, Warren Mace, Ben Corbett, Leo Eddy, Ella Ethridge, Ramona Magrill, Jack Mower and Robert Shaw.

Positions to be filled are those of president, first, second and third vicepres, recording secretary, treasurer and 13 members of the board of directors.

## IA Convention Mustering Its Forces To Help Film Industry Fight Inroads

Minneapolis, Aug. 12.

As a result of action taken at last week's International Alliance of Theatrical Stage Employees and Motion Picture Operators biennial convention here, with 1,200 delegates in attendance, the big union is lining up its forces to extend a more helping hand to the film industry in the latter's hour of great need.

Locals started this week to encourage theatre attendance and to use pressure on members of Congress to help bring about repeal of the Federal admission tax.

Upon his return to his New York headquarters, International President Richard F. Walsh, reelected unanimously without opposition for a sixth two-year term, acting upon the convention's instructions prepared to seek to have the Justice Department reconsider its action with respect to the motion picture antitrust case.

The union is on record to the effect that "various government actions leading to divorce, bidding, etc., have reacted against the very exhibitors who were supposed to be helped."

Walsh will call the Government's attention to the fact that "the less interest producers have in theatres or theatre exhibition the greater will be their interest in producing for television," and a continued decline in movie theatres' position "will have a disastrous effect on thousands of IA members," causing them loss of employment.

At the same time, the IA general office this week will take up a resolution, adopted at the convention, calling for the union to resist the Justice Department's suit to compel producers to release their pictures to television.

The resolution declares that "the institution of this lawsuit is a perversion of the objectives of the Federal statutes under which it is

(Continued on page 20)

## New Stockholders' Suit Challenges M-G Settlement With Mayer

A derivative stockholders' action brought in N. Y. Federal Court Monday (11) challenges settlement of Louis B. Mayer's Metro contract for an asserted \$2,750,000 as a "waste of corporate assets." Plaintiffs are Frank B. and Margaret B. McMullin as well as Daisy Deitsch. The McMullins hold 150 shares of Loew's, Inc. (Metro's parent company) common, while Miss Deitsch has 25.

In firing the legal blast through attorney A. K. Weber, the minority stockholders also charge that Loew's violated a provision of the Securities & Exchange Commission law of 1934, which prohibits concealment of facts from shareholders. This centers around the claim that the management falsified the true value of residual rights of certain Metro pictures.

Mayer, according to the complaint, entered into a five-year employment pact with Loew's in 1949. Agreement, which made Mayer vicepres in charge of all studio activities, could be cancelled by either party in 1951 or earlier. A 1950 deal between the production exec and the company called off the contract by assertedly giving him 10% ownership of all films turned out while he was studio chief. He left the lot as of Aug. 31, 1951.

Named as defendants in the suit besides Mayer are Loew's, Inc., company prexy Nicholas M. Schenck and the entire board. Monies to be recovered, of course, would revert to the Loew's treasury for the benefit of all shareholders. Action, incidentally, is the second such suit to be filed in N. Y. Federal Court against the firm in protest of the Mayer settlement. One was brought last January by Gustave B. Garfield, as president of Geramy Holding Corp. Outfit holds 100 shares of Loew's common.

Following his departure from the Stabilization agency, the former Georgia governor plans to spend most of his time in his law practice in Atlanta. Possibility is also seen that he'll re-enter politics there.

## 'Miracle' in Smash 4G Buffalo Opening

Buffalo, Aug. 12.

Engagement of "The Miracle" for its first showing outside of New York metropolitan area at the Mercury here proved the second biggest opening in the history of the house.

Although the local Legion of Decency had announced in the newspapers that it would oppose exhibition of the film, no action appears to have been taken and there was no organized opposition to the showing. Theatre reports that a number of crank letters were received by the management.

Gross for the opening week was just over \$4,000, with the picture set for three weeks.

## Theatre Parties, Souvenir Programs to Mark Bow In N.Y. of WB's 'Fatima'

Legit-type operation, complete with theatre parties and souvenir programs, will mark the showing of Warner Bros.' "Our Lady of Fatima" at the Bijou Theatre, N. Y. Pic opens at the house Aug. 20 and will run on a seven-night three-matinee-a-week basis. At same time, "Fatima" will be exhibited at the Astor Theatre on a continuous run policy.

Religious film has attracted considerable attention in Catholic and other religious circles, and WB has received many requests for blocks of seats. Rather than turn over the operation to an established theatre party organization, Warners is handling the theatre party arrangements on its own. On the basis of the initial voluntary requests, it set up a department to handle these requests as well as to solicit additional theatre party biz. As of the present, company has lined up about 40 parties. Groups being solicited are mainly Catholic groups, but Warners reports that interest has been expressed by other denominations and civic outfits.

If policy works in the New York engagement, company will outline details to its fieldmen in the hope that the pattern will be adopted in outlying districts.

## BOGEAUS CO. PETITION ASKS TIME ON DEBTS

Hollywood, Aug. 12.

Petition seeking more time for payment of debts has been filed in Federal Court by Benedict Bogaues Productions, Inc., which owes a total of \$221,117.93.

Petition says "there is no bankruptcy now pending, but firm could be forced into involuntary bankruptcy by premature creditor pressure." It asks time for profits on "My Outlaw Brother" to accumulate so it can pay off.

Biggest single obligation is \$60,000 to Mickey Rooney, for services, and Robert Preston, \$20,000. Bogaues as an individual is owed \$25,000 by the corporation.



# B'way Booms; Crawford-Fear Smash \$61,000, 'Kong' Reissue Terrific \$35,000, 'Ivanhoe' 174G, 2d, 'Dreamboat' 88G, 2d

Favorable weather and the addition of some new, strong product are keeping business booming at Broadway first-run this session. Trade last Saturday and Sunday reached such proportions that some managers described it as the closest thing to New Year's eve since the first of the year. Big influx of out-of-towners and rain four days of the last seven helped swell business. The fact that there are six or seven strong pictures currently playing undoubtedly proved a magnet in drawing crowds to Broadway.

"Sudden Fear," at the State, and "King Kong," on reissue at the Palace, with vaude, are both terrific. "Fear" is heading for a mighty \$61,000, biggest at the State in many months, with extra shows needed to handle crowds. "Kong" looks to hit smash \$35,000. In the first three days, it gave the Palace its greatest biz under present policy since the house started it in 1949.

"Ivanhoe" with stagework is holding very close to opening week's figure at the Music Hall, with a colossal \$174,000 likely for second session as against \$176,000, new non-holiday high, for first week. "Jumping Jacks," with stage-show topped by Don Cornell and Elliot Lawrence band, continues smash with \$94,000 in third stanza at the Paramount. It is holding into a fifth week, making first pic this year to stay more than three weeks there.

"Affair in Trinidad" also is still great at \$33,000 in initial holdover round at the Victoria. Film came close to the house record at a \$1.80 top to reach \$40,500 opening week. "Dreamboat," with Tony Bennett, Phil Foster and iceshow on stage, is holding close to second session's total with socko \$88,000 likely for third frame at the Roxy.

"High Noon" likewise continues sockeroo in its third week at the Mayfair with \$32,000 as compared to \$36,000 for second round. "Carrie" still is in the chips with \$15,500 for fourth stanza at the Capitol.

## Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50) — "Story of Will Rogers" (WB) (5th wk). Fourth round ended last night (Tues.) held at \$8,000, still very slow after \$9,500 for third week. Continues until next week, with "Miracle of Our Lady of Fatima" (WB) opening Aug. 21, day-date with Bijou. Latter reopening is on upped-scale basis.

Capitol (Loew's) (4,820; 70-\$1.50) — "Carrie" (Par) (5th wk). Fourth stanza wound up with \$16,000, still very strong but down sharply from great \$24,000 for third week. "Quiet Man" (Rep) set to open Aug. 21.

Criterion (Moss) (1,700; 50-\$1.80) — "Robin Hood" (RKO-Disney). Current frame is holding near \$15,000 after big \$16,500 for sixth week. "Big Sky" (RKO) due in Aug. 19.

Fine Arts (Davis) (468; 90-\$1.80) — "Outcast of Islands" (UA) (13th wk). Holding around \$4,500 after the same for 12th round.

Globe (Brandt) (1,500; 50-\$1.50) — "Don't Bother to Knock" (20th) (4th-final wk). Held over a fourth week unexpectedly when third held up so well. Current frame looks to hold at \$11,500. Third week was fine \$13,500, over hopes. "Francis Goes to West Point" (U) opens tomorrow (Thurs.).

Mayfair (Brandt) (1,736; 50-\$1.50) — "High Noon" (UA) (3d wk). Continues in sock fashion at \$32,000 after \$36,000 for second session. Stays indef.

Normandie (Normandie Theatres) (692; 95-\$1.80) — "Encore" (Par) (20th wk). The 19th session ended last night (Tues.) continued in chips with sturdy \$6,200 after \$6,000 for 18th week.

Palace (RKO) (1,700; 75-\$1.40) — "King Kong" (RKO) (reissue) with eight acts of vaudeville. Soaring to socko \$35,000, with "Kong" the obvious draw. Combo did better in first three days than house has been doing on some recent weeks.

Last week "Duel at Silver Creek" (U), with eight vaude acts, big \$23,000, way over expectancy, cooler weather helping boost total.

Paramount (Par) (3,664; 80-\$1.80) — "Jumping Jacks" (Par) with Don Cornell, Elliot Lawrence orch topping stagework (4th-final wk). Third session ended last night (Tues.) continued smash at \$94,000 after \$101,000 for second week. Holding a fifth session.

Park Ave. (Reade) (583; 90-\$1.50) — "Island Rescue" (U) (7th wk). Still okay at \$4,200 after \$4,600

for sixth week. "Brandy For Parson" (Mayer) opens Saturday (16). — "Paris (Indie) (568; \$1.25-\$1.80) — "Strange Ones" (Mayer) (3d-final wk). Second round ended Sunday (10) slipped to \$6,500 after fairly good \$8,000 opening week. "Casque D'or" (Discina) opens Aug. 18.

Radio City Music Hall (Rockefeller) (5,945; 80-\$2.40) — "Ivanhoe" (M-G) with stagework (2d wk). This combo is continuing very close to initial week's record figure with terrific \$174,000 of near. First week was huge \$176,000, new non-holiday mark at Hall, being third biggest session in house's history. Only "Singing in Rain" (M-G) and "See You In My Dreams" (WB), have topped it, both on holiday weeks. "Dreams" holds all-time high of \$180,500, made last New Year's-Xmas week. Stays indef.

Roxy (20th) (5,886; 80-\$2.20) — "Dreamboat" (20th), plus Tony Bennett, Phil Foster, iceshow on stage (3d wk). Third stanza winding up tomorrow (Thurs.) is holding very close to second week's figure with rousing \$88,000. Business has been so good bill is set to hold full fourth week. Second week was socko \$90,500, very close to initial round. "What Price Glory" (20th), originally due in Aug. 8, now won't open until Aug. 22.

State (Loew's) (3,450; 55-\$1.50) — "Sudden Fear" (RKO). Hypoed by personals of Joan Crawford, Jack Palance opening day, this is soaring to a terrific \$61,000, biggest opening week here in many months. Forced to stay open until 3 o'clock in the morning to handle Sunday crowds and gave extra shows on Saturday and Sunday. Holds. In ahead, "Glory Alley" (M-G), slow \$10,000 in 9 days.

Sutton (R&B) (561; 90-\$1.50) — "Man in White Suit" (U) (19th wk). Held at big \$7,200 in 18th round ended Monday (11) after \$7,000 for 17th week.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50) — "Lady Vanishes" (Indie) (2d wk). Holding at fancy \$6,700 after \$7,500 in initial round. Stays on.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "High Treason" (Indie) (13th wk). Still doing okay with \$3,000 or near after \$3,200 for 12th week.

Victoria (City Inv.) (1,060; 70-\$1.80) — "Affair in Trinidad" (Col) (3d wk). Initial holdover session ended last night (Tues.) held at giant \$33,000, not far from the huge \$40,500 registered opening week. This, however, was slightly below hopes, and just missed breaking the old house record for a pic at \$1.80 top.

## 'Fear' Boffo at \$18,000, Cleve; 'Dreamboat' Big 12G, 'Ivanhoe' 28G, 2d

Cleveland, Aug. 12. — Cool weather, which is wiping out outdoor activities, is being reflected currently by a nice box office upbeat at cinemas. "Ivanhoe" still is smash in second round at Stillman, out-drawing big biz done by "Quo Vadis" with capacity on week nights. Ace newcomer is "Sudden Fear" great at Palace, while "Dreamboat" looms big at State.

## Estimates for This Week

Allen (Warner) (3,000; 55-80) — "Will Rogers" (WB). Good \$12,500. Last week, "Lure of Wilderness" (20th), same.

Hip (Scheffel-Burger) (3,700; 55-80) — "Don't Bother to Knock" (20th). Oke \$13,000. Last week, "Robin Hood" (WB) (2d wk), \$10,000.

Ohio (Loew's) (1,305; 55-80) — "Wagons West" (Mono) and "Wild Stallion" (Mono). Good \$6,000. Last week, "Island of Desire" (UA) (m.o.), \$4,500.

Palace (RKO) (3,300; 55-80) — "Sudden Fear" (RKO). Great \$18,000. Last week, "Francis To West Point" (U), \$10,500.

State (Loew's) (3,450; 55-80) — "Dreamboat" (20th). Big \$12,000. Last week, "All Because of Sally" (U), \$8,000.

Stillman (Loew's) (2,700; 55-80) — "Ivanhoe" (M-G) (2d wk). Held at \$23,000. Last week, socko \$36,000.

Tower (Scheffel-Burger) (500; 55-80) — "Aladdin" (Mono) and "Desert Pursuit" (Mono). Oke \$3,500. Last week, "Temple Community" (585; 55-80) — "Encore" (Par) (2d wk). Held near \$4,000. Last week, fast \$4,000.

## 'Jacks' Paces Portland, Loud 19G, 'Francis' 12G

Portland, Ore., Aug. 12. Trade is on upgrade here despite the hot weather. "Jumping Jacks" looms smash at Paramount and Oriental. "Francis To West Point" also is very strong. "High Noon" is the ace holdover.

## Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Francis To West Point" (U) and "Dark Command" (reissue) (Rep). Tall \$12,000. Last week, "Pat and Mike" (M-G) and "Glory Alley" (M-G) (3d wk), \$6,600.

Liberty (Harrick) (1,850; 65-90) — "High Noon" (UA) and "Lady Says No" (UA) (2d wk). Husky \$9,000. Last week, \$15,500.

Mayfair (Evergreen) (1,500; 65-90) — "King Kong" (RKO) and "The Leopard Man" (RKO) (reissues) (m.o.). Oke \$3,000 in 6 days. Last week, "We're Not Married" (20th) and "Rodeo" (Mono) (m.o.), \$3,600.

Oriental (Evergreen) (2,000; 65-90) — "Jumping Jacks" (Par) and "Atomic City" (Par), day-date with Paramount. Socko \$6,500. Last week, "Will Rogers" (WB) and "Rose Cimarron" (20th), \$3,300.

Orpheum (Evergreen) (1,750; 65-90) — "Wait Till Sun Shines Nellie" (20th) and "Roaring City" (Indie). So-so \$6,000. Last week, "Will Rogers" (WB) and "Rose Cimarron" (20th), \$7,400.

Paramount (Evergreen) (3,400; 65-90) — "Jumping Jacks" (Par) and "Atomic City" (Par). Big \$12,500. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues), \$9,500.

United Artists (Parker) (890; 65-90) — "Lovely Look At" (M-G) (3rd wk). Fine \$5,000. Last week, \$7,300.

## 'Arms' Smash 9½G, Omaha; 'Sword' 7G

Omaha, Aug. 12. Despite rainy openings, downtown first-runs are doing fairly well this round. "World in His Arms," smash at the Omaha looks to make best showing. "Story of Will Rogers" at the Orpheum opened encouragingly but will probably be just good on week. The Brandeis, with "At Sword's Point" and "Half-Breed" looms sturdy.

## Estimates for This Week

Omaha (Tristates) (2,100; 16-70) — "World in His Arms" (U)-Smash \$9,500, and holdover. Last week, "Anybody Seen My Gal" (U), \$8,000.

Orpheum (Tristates) (3,000; 16-70) — "Will Rogers" (WB) and "Wild Stallion" (Mono). Good \$10,000. Last week, "Jumping Jacks" (Par) (2d wk) with "Desert Pursuit" (Mono), good \$10,500.

Brandeis (RKO) (1,500; 16-70) — "At Sword's Point" (RKO) and "The Half-Breed" (RKO). Trim \$7,000. Last week, "Robin Hood" (RKO-Disney) (2d wk) split with "Captain Blood" (WB) and "Dallas" (WB) (reissues), \$6,500.

State (Goldberg) (865; 25-76) — "Pat and Mike" (M-G) and "Washington Story" (M-G). Opened Saturday (9). Last week, "Skirts Ahoy" (M-G) (2d wk), nice \$3,800.

## 'ROBIN' RICH \$12,000, INDPLS.; 'FAGAN' 11G

Indianapolis, Aug. 12. Biz is lively at first-runs here this stanza, most of them being hypoed by stronger product. "Robin Hood," getting big family play at Indiana, will lead city with nice figure. "Fearless Fagan" at Loew's shapes stout and comparatively stronger. "Will Rogers" at Circle looks good.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76) — "Will Rogers" (WB) and "Storm Over Tibet" (Col). Good \$10,000. Last week, "Lure of Wilderness" (20th) and "Train of Events" (Indie), fair \$9,000.

Indiana (C-D) (3,200; 50-76) — "Robin Hood" (RKO). Fast \$12,000. Last week, "Jumping Jacks" (Par) (2d wk), stout \$10,000.

Loew's (Loew's) (2,427; 50-76) — "Fearless Fagan" (M-G) and "Confidence Girl" (UA). Neat \$11,000, helped by Carleton Carpenter's personal opening day. Last week, "Island of Desire" (UA) and "Captivity City" (UA), mild \$9,500.

Lyrie (C-D) (1,600; 50-76) — "Ivory Hunter" (U) and "Call Me Mister" (20th) (reissue). Tepid \$4,000. Last week, "Tulsa" (UA) and "Red River" (UA) (reissues), good \$5,500.

# Chi B.O. to 5-Yr. Non-Holiday High; 'Noon' Huge \$36,000, 'Kong' Wow 32G, 'Affair'-Paul & Ford Mighty 63G, 2d

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

## 'Desire' Strong \$16,000 in Det.

Detroit, Aug. 12. Two holdovers and one newcomer are doing well this week. "Island of Desire" looks strong at the Palms. "High Noon" in second week at the Fox and "Jumping Jacks" in fourth week at the Michigan are staying aloft very nicely.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "High Noon" (UA) and "Without Warning" (UA) (2d wk). Good \$21,000. Last week, \$35,000.

Michigan (United Detroit) (4,000; 70-95) — "Jumping Jacks" (Par) and "Brigand" (Col) (4th wk). Fine \$14,000. Last week, \$17,000.

Palms (UD) (2,961; 70-95) — "Island of Desire" (UA) and "3 For Bedroom" (C-WB). Strong \$16,000. Last week, "Paula" (Col) and "Denver Rio Grande" (Par), \$10,000.

Madison (UD) (1,900; 70-95) — "Day Earth Stood Still" (20th) and "The Thing" (RKO) (reissues). Slow \$7,000. Last week, "Spanish Main" (RKO) and "Navy Comes Through" (RKO), \$6,000.

United Artists (UA) (1,900; 70-95) — "Washington Story" (M-G) and "Gold Fever" (Mono). Fair \$10,000. Last week, "Yacht of Eagles" (Lip) and "Stolen Face" (Lip), \$8,600.

Adams (Balaban) (1,000; 70-95) — "World in Arms" (U) (2d wk). Holding at big \$11,000. Last week, sock \$14,500.

## Philly Perking; 'Cairo' Hot \$11,000, 'Arms' Fancy 14G, 'Carrie' 12G on H.O.

Philadelphia, Aug. 12. Film biz here is perkier than usual with the state American Legion convention enlivening the town. Rain and threats of same aided weekend trade. Such a brisk showing is being made despite the fact that only one new film opened, other first-runs standing pat on their product. "Cairo Road," this lone new entry, shapes fine at the Stanton. One of strongest holdovers is "World in His Arms," which continues big in second round at Randolph. "High Noon" held lofty in third Boyd session.

## Estimates for This Week

Arcadia (S&S) (625; 85-\$1.20) — "Scaramouche" (M-G) (9th wk). Nice \$5,000. Last week, \$5,400.

Boyd (WB) (2,360; 50-99) — "High Noon" (UA) (3d wk). Held at \$11,000. Last week, fine \$14,000.

Fox (20th) (2,250; 50-99) — "Jumping Jacks" (Par) (5th wk). Fancy \$13,000 or near for final week. Last week, \$12,000.

Goldman (Goldman) (1,200; 50-99) — "Robin Hood" (RKO) (2d wk). Neat \$12,000. Last week, \$18,000.

Massbaum (WB) (450; 50-99) — "Island of Desire" (UA). Slow \$11,000. Last week, \$17,000.

Midtown (Goldman) (1,000; 50-99) — "Don't Bother to Knock" (20th) (2d wk). Fast \$11,000. Last week, \$15,000.

Randolph (Goldman) (2,500; 50-99) — "World in Arms" (U) (2d wk). Still big at \$14,000. Last week, great \$25,000.

Stanley (WB) (2,900; 50-99) — "Carrie" (Par) (2d wk). Okay \$12,000. Last week, \$15,000.

Stanton (WB) (1,473; 50-99) — "Cairo Road" (Indie). Big \$11,000 or near. Last week, "Duel at Silver Creek" (U), \$9,500.

Studio (Goldberg) (500; 50-99) — "Encore" (Par) (7th wk). Held at \$2,000. Last week, good \$2,200.

Trans-Lux (T-L) (500; 85-\$1.20) — "Diplomatic Courier" (20th) (3d wk). Great \$6,500. Last week, \$8,000.

Chicago, Aug. 12. Chicago grosses are continuing sock. With exception of holiday weeks Windy City take currently should be the highest this week in five years.

The Chicago is headed for a tremendous \$63,000 in its second frame of "Affair in Trinidad" aided by Les Paul and Mary Ford heading stagework. "King Kong" with "Leopard Man" both oldies, at United Artists is dragging down best figure at house in years with smash \$32,000. "High Noon" coupled with "Captivity City" is shooting for fancy \$36,000 at State-Lake.

Second weekers are also holding amazingly well. "Robin Hood" is still dragging in the moppets with lush session at the Roosevelt. "Big Sky" at Woods is edging toward torrid total.

"Son of Paleface" at the Oriental is extra brisk in second round. "Greatest Show on Earth" exhibits strong staying powers at Palace with neat \$20,000 for 14th week. Grand is nice with second week of "Across the Street" and "Scarlet Angel."

## Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Affair in Trinidad" (Col) with Les Paul and Mary Ford, Frank Fontaine onstage (2d wk). Giant \$63,000. Last week huge \$67,000.

Grand (RKO) (1,500; 55-98) — "Across the Street" (U) and "Scarlet Angel" (U) (2d wk). Good \$10,000. Last week, fine \$13,000.

Oriental (Indie) (3,400; 98) — "Son of Paleface" (Par) (2d wk). Brisk \$28,000. Last week, smash \$45,000.

Palace (Eitel) (2,500; 98-\$1.25) — "Greatest Show" (Par) (14th wk). Should stay until Labor Day with sturdy \$20,000 this frame. Last week, \$17,000.

Roosevelt (B&K) (1,500; 55-98) — "Robin Hood" (RKO) (2d wk). Solid \$20,000. Last week, great \$22,000.

State-Lake (B&K) (2,700; 55-98) — "High Noon" (UA) and "Captivity City" (UA). Smash \$56,000. Last week, "Lovely Look At" (M-G) (4th wk). Oke \$12,000.

Surf (H&E Balaban) (685; 98) — "Encore" (Par) (2d wk). Rare reviews helping this to great \$8,000 after initial \$9,000.

United Artists (B&K) (2,700; 55-98) — "King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Mighty \$32,000. Last week, "Girl in White" and "Washington Story" (M-G) (2d wk), \$9,000.

Woods (Essaness) (1,073; 98) — "Big Sky" (RKO) (2d wk). Nifty \$24,000. Last week, socko \$35,000.

World (Indie) (587; 98) — "Young and Darned" (Indie) (4th wk). Still big with \$4,000. Last week, same.

## 'CARRIE' HEFTY 13G, PITT; 'DESIRE' DITTO

Pittsburgh, Aug. 12. Health of film business generally seems to be on upgrade in Golden Triangle, and optimism continues. "Carrie" looks like Stanley's best in some time, drawing heavy femme trade, while Penn with "Island of Desire" and Fulton with "Duel at Silver Creek" are both doing okay. At Three holdovers, "High Noon" at Harris, "Robin Hood" at Warner and "Run for Your Money" at Squirrel Hill, are all staying in the chips.

## Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Duel at Silver Creek" (U). Nice \$5,500. Last week, "Black Swan" (20th) and "To Shores of Tripoli" (20th) (reissues), \$5,000.

Harris (Harris) (2,200; 50-85) — "High Noon" (UA) (3d wk-5 days). Gary Cooper starrer best here in 18 months. Strong \$5,000. Last week, \$9,000.

Penn (Loew's) (3,300; 50-85) — "Island of Desire" (UA). Staying 9 days in order to give "Merry Widow" (M-G) Saturday opening. Good \$13,000. Last week, "Lovely Look At" (M-G) (2d wk), \$10,500.

Squirrel Hill (WB) (900; 50-85) — "Run For Money" (U) (2d wk). Okay \$2,000 on top of nearly \$2,500 last.

Stanley (WB) (3,800; 50-85) — "Carrie" (Par). Women are going for this one but only \$13,000 looms hefty draw here. Last week, "Will Rogers" (WB), \$10,000.

Warner (WB) (2,000; 50-85) — "Robin Hood" (RKO) (3d wk). Best run here since reissue of another Disney picture, "Snow White." Shooting for solid \$5,500. Last week, \$7,000.



*on the following pages...*

PROBABLY  
THE MOST  
SIGNIFICANT  
STATEMENT  
YOU WILL READ  
THIS YEAR!

Last week I saw the motion  
picture screen achieve new  
heights of greatness . . . I saw  
"The Snows of Kilimanjaro"

Rarely does a motion picture comprise, simultaneously, such a wealth of elements that insure stirring, unforgettable entertainment with such unlimited boxoffice potential, among young and old. It has . . .

**A Great Title:** Widely known in every land . . . conjuring up a vastness of scope, an aura of mystery, the tingle of anticipation.

**A Great Author:** It is based on one of Ernest Hemingway's most celebrated, most compelling masterpieces.

**Great Stars:** Gregory Peck, Susan Hayward and Ava Gardner—supported by Hildegard Neff, Leo G. Carroll, Torin Thatcher, Ava Norring, Helene Stanley and Vicente Gomez.

**A Great Producer:** It has been personally produced by Darryl F. Zanuck, who gave you such outstanding entertainments as "David and Bathsheba," "All About Eve," "12 O'Clock High," "Gentleman's Agreement" and "Pinky."

**A Great Director:** It has been directed by Henry King, who brought you "David and Bathsheba," "Song of Bernadette" and "12 O'Clock High."

**A Great Photographer:** Filmed in heretofore unenvisioned splendors of Technicolor by three-time Academy Award winner Leon Shamroy, who photographed "David and Bathsheba," "Cheaper By The Dozen," "Wilson" and "Leave Her To Heaven."

**A Great Campaign:** The most extensive, most penetrating advertising, publicity and exploitation campaign in our company's history.

It moves across the world on the broadest of canvases from Africa to France and Spain and to the Wisconsin of America's Middle West—from the heady wine and tender hours of Parisian nights to hippopotami-teeming waters of the throbbing jungle. It has unrivalled scenery and the spectacular excitement of the bull-ring in Madrid. It has a hyena that produces the greatest animal thrill ever filmed. It excites with the menace of the lion and the vulture—and the furious charge of the rhinoceros.

**"The Snows of Kilimanjaro"** is the greatest love story I have ever seen—and in my opinion the finest motion picture our company has ever produced.

It will be available for pre-release engagements in a number of selected theatres in a limited number of large cities beginning early in October, following its World Premiere Presentation at the Rivoli Theatre, New York, on September 18th. The tremendous exploitation penetration accruing from these pre-release engagements will give **"The Snows of Kilimanjaro"** word-of-mouth publicity seldom before attained by any motion picture.

Very soon, we will announce trade showings. I urge every exhibitor to be sure to attend.



AL LICHTMAN... 20th Century-Fox



# 'Affair' Standout in L.A., Sock \$45,000; 'Pirate' Slight 24G, 'Desire' Dim 17G, 'Mask' NG \$7,500, 'Jacks' Hot 18G, 3d

Los Angeles, Aug. 12. First-run biz here this week is dominated by "Affair in Trinidad," which is heading for socko \$45,000 in two theatres. Elsewhere, the pace is slow, many extended-runs cutting down overall total. "Captain Pirate" is not getting far with \$24,000 in three houses. "Island of Desire" shapes light \$17,000, also in three spots.

Only a thin \$7,500 is expected for "Lady in Iron Mask" playing two locations. Most holdovers are droopy. "Lovely To Look At" is rated fair \$14,000 in two sites. However, "Jumping Jacks" looks nice \$18,000 in three situations for third week.

## Estimates for This Week

Los Angeles, Chinese, Ritz (FWC) (2,097; 2,048; 1,370; 70-\$1.10) — "Island of Desire" (UA) and "If Moscow Strikes" (Indie). Light \$17,000. Last week, "We're Not Married" (20th) and "Sea Tiger" (Mono) (2d wk), \$17,200.

Hollywood, Wiltern, Los Angeles Paramount (WB-UP) (2,756; 2,344; 3,200; 70-\$1.10) — "Capt. Pirate" (Col) and "Last Train Bombay" (Col). Mild \$24,000. Last week, Hollywood, Wiltern, Globe, "Don't Bother Knock" (20th) (9 days H'wood, Wiltern), \$26,700. Holds for good \$5,000 on second week at Globe. Last week, L. A. Paramount, "Dream of Jeanie" (Rep) with Nat "King" Cole, Bell Sisters heading stagehow, \$30,200.

Beverly Hills, Downtown (WB) (1,612; 1,757; 80-\$1.25) — "Will Rogers" (WB) (5th wk). Down to \$10,000. Last week, \$11,000, doing better downtown than at west end house.

Egyptian, Orpheum (UATC-Metropolitan) (1,538; 2,213; 70-\$1.10) — "Lovely Look At" (M-G) (3d wk). Fair \$14,000. Last week, \$16,700. Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1.10) — "Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col). Sock \$45,000. Last week, "Brigand" (Col) and "Cripple Creek" (Col), \$18,400.

Rialto, Hollywood Paramount, Loyola (Metropolitan-F&M-FWC) (840; 1,430; 1,248; 70-\$1.10) — "Jumping Jacks" (Par) (3d wk). Nice \$18,000 or near. Last week, solid \$25,400, with combined \$58,000 total four hard-tops, three ozoners.

Wishire (FWC) (2,296; 70-\$1.10) — "Diplomatic Courier" (20th) (3d wk). Off to \$2,500 in 5 days. Last week, \$5,000.

Hawaii, United Artists (G&S-UATC) (1,106; 2,100; 70-\$1.10) — "Lady Iron Mask" (20th). Thin \$7,500. Last week, Hawaii, "Untamed Frontier" (U) (2d wk), \$2,600. Last week, United Artists Uptown, "Dark Command" (Rep) and "Brimstone" (Rep) (reissues), \$5,400.

El Rey, Iris, Loew's State (FWC-UATC) (861; 814; 2,404; 70-\$1.10) — "Duel Silver Creek" (U) and "Cpl. Dolan AWOL" (Rep) (reissue) (2d wk). Mild \$6,500 in 4 days. Last week, nice \$14,000.

Vogue (FWC) (885; 70-\$1) — "Greatest Show" (Par) (5th wk). Off to \$2,500. Last week, big \$3,500.

Fine Arts (FWC) (679; 80-\$1.20) — "Never Take No For Answer" (Indie). Slow \$3,000. Last week, "Man White Suit" (U) (10th wk), \$2,000.

Four Star (UATC) (900; 85-\$1.20) — "Wild Heart" (RKO) (4th wk). Sturdy \$4,500. Last week, \$4,800. Canon (ABC) (520; 80-\$1) — "Actors and Sin" (3d wk). Nice \$4,200. Last week, \$4,600.

## 'Lure' Big \$14,000 Tops L'ville; 'Fagan' Fast 11G, 'Rogers' Perky 5½G, 2d

Louisville, Aug. 12. Biz is showing considerable life herabouts in current week. Pace is lively at the Rialto wicket. Where "Lure of Wilderness" is much better than anticipated. "Fearless Fagan" at the State looks good. "Strange World" at Strand is moderate. "Anybody Seen My Gal" at the Kentucky is okay in third week.

Estimates for This Week  
Kentucky (Switow) (1,000; 54-75) — "Anybody Seen My Gal" (U) and "Just Across Street" (U) (3d wk). Healthy \$3,000 after last week's \$3,500.

Mary Anderson (People's) (1,200; 54-75) — "Will Rogers" (WB) (2d wk). Still perky at \$5,500 after first week's lively \$7,000.

Rialto (Fourth Avenue) (3,000; 54-75) — "Lure of Wilderness" (20th) (Continued on page 22)

## Broadway Grosses

Estimated Total Gross  
This Week ..... \$605,200  
(Based on 18 theatres)  
Last Year ..... \$498,100  
(Based on 18 theatres)

## 'Jacks' Gigantic \$26,000 in Cincy

Cincinnati, Aug. 12. "Jumping Jacks," sensational at the huge Albee, is dominating downtown biz this round. The Martin and Lewis pic will hold there for another stanza. Two other new bills, "Island of Desire" at the Palace and "Lure of Wilderness" in the Grand, are fairly good.

Estimates for This Week  
Albee (RKO) (3,100; 55-75) — "Jumping Jacks" (Par). Sensational \$26,000, and town's tallest take in some time. Holds. Last week, "Will Rogers" (WB), \$15,500. Grand (RKO) (1,400; 55-75) — "Lure of Wilderness" (20th) and "Mr. Peek-a-Boo" (UA). Pleasing \$8,000. Last week, "Captain Pirate" (Col) and "Last Train From Bombay" (Col), \$7,500.

Lyric (RKO) (1,400; 55-75) — "Frankenstein" (Realtart) and "Dracula" (Realtart) (reissues). No complaint at \$5,000. Last week, "Watani" (Indie) and "Cajun" (Indie), \$4,000.

Palace (RKO) (2,600; 55-75) — "Island of Desire" (UA). Oke \$9,500. Last week, "Diplomatic Courier" (20th), \$11,500.

## 'My Gal' Vaude Rousing \$23,500 in D.C.; 'Francis' Tall 13G, 'Jacks' 14G, 2d

Washington, Aug. 12. Predominance of holdovers is pulling down the b.o. averages along the main stem, but biz continues steady. "Has Anybody Seen My Gal" plus vaude at Loew's Capitol, and "Francis Goes to West Point" at RKO Keith's, are both solid newcomers, with latter shaping as a holdover. Twin horror bill, reissues of "Dracula" and "Frankenstein" are sensational at Columbia. Most holdovers are steady, with "Latuko" at Lopert's Dupont showing standout strength.

Estimates for This Week  
Capitol (Loew's) (3,434; 55-95) — "Anybody Seen My Gal" (U) plus vaude. Sturdy \$23,500. Last week, "We're Not Married" (20th) plus vaude topped by Mary Small, ditto. Dupont (Lopert) (372; 50-85) —

(Continued on page 22)

## Rain Hikes Hub; 'In Arms' Sock 28G, 'Married' Lusty \$15,000, 'Francis' 10G

Boston, Aug. 12. A spell of rainy weather, almost as important to exhibs as farmers following a long dry spell, has resulted in biz upbeat here this round with "World in His Arms" pulling socko trade to the Memorial, and leading town by wide margin. "We're Not Married" at Paramount and Fenway shapes nice with "Francis Goes to West Point" at RKO-Boston also okay. "Jumping Jacks" in third round at Met still is in chips as is "High Noon" in third at Astor.

Estimates for This Week  
Astor (B&Q) (1,500; 50-95) — "High Noon" (UA) (3d wk). Down to near \$7,500 after nice \$11,500 for second.  
Beacon Hill (Beacon Hill) (682; 50-80) — "Calro Road" (Indie) Fairish \$4,500. Last week, "Run for Money" (U) and "Happiest Days of Life" (Regal) (2d wk-10 days), ne \$5,000.

Boston (RKO) (3,000; 40-85) — "Francis To West Point" (U) and "Desert Pursuit" (Mono). Not bad \$10,000. Last week, "Duel at Silver Creek" (U) with Jackie Gleason onstage, oke \$30,000. Fenway (NET) (1,373; 40-85) — "We're Not Married" (20th) and "Flesh & Blood" (Indie). OK \$4,500. Last week, "Will Rogers Story" (WB) and "Sea Tiger" (Mono), \$3,200.

## 'Kong' Giant \$25,000, Toronto; 'Marines' 18G Toronto, Aug. 12.

"King Kong," out on reissue, is racking up tremendous this week at Imperial. "Here Come the Marines" is also hot on six-house combo, with "We're Not Married" neat on second stanza.

Estimates for This Week  
Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Here Come Marines" (Mono) and "Montana Territory" (Col). Hefty \$18,000. Last week, "Atomic City" (Par) and "Bal Tabarin" (Rep), \$10,000.

Eglinton (FP) (1,080; 40-80) — "Lady Godiva Rides" (London) (2d wk). Fair \$5,000. Last week, \$6,000.

Imperial (FP) (3,373; 50-80) — "King Kong" (RKO) (reissue). Smash \$25,000. Last week, "Jumping Jacks" (Par) (3d wk), \$15,000.

Loew's (Loew) (2,748; 50-80) — "Island of Desire" (UA). Fairish \$10,500. Last week, "Scaramouche" (M-G) (4th wk), \$10,500.

Odeon (Rank) (2,390; 50-90) — "High Noon" (UA) (3d wk). Okay \$7,000. Last week, \$9,500.

Shea's (FP) (2,396; 40-80) — "We're Not Married" (20th) (2d wk). Good \$11,000. Last week, \$14,000.

Tivoli, University (FP) (1,436; 1,558; 40-80) — "Shores of Tripoli" (20th) (reissue) and "G.I. Jane" (Mono). Fair \$8,000. Last week, "Woman's Angle" (AB), \$6,500.

Uptown (Loew) (2,743; 40-80) — "Anybody Seen My Gal" (U) (2d wk). Fair \$6,500. Last week, \$8,500.

## 'Arms' Sockeroo \$11,000 in Prov.

Providence, Aug. 12. "The World in His Arms" at Majestic looks standout this week as rain over the weekend again kept the motorists near home and the cinemas. Also strong are "Rainbow Round My Shoulder" at Strand and "Francis Goes to West Point" at RKO Albee. "Lovely to Look At" is a slow holdover at Loew's State.

Estimates for This Week  
Albee (RKO) (2,200; 44-65) — "Francis To West Point" (U) and "Wild Jungle Captive" (Emb). Fine \$8,000 or near. Last week, "Robin Hood" (RKO), \$11,000.  
Majestic (Fay) (2,200; 44-65) — "World in His Arms" (U) and "Wild Stallion" (Mono). Sock \$11,000. Last week, "We're Not Married" (20th) and "Dream of Jeanie" (Rep), \$9,000.

State (Loew) (3,200; 44-65) — "Lovely Look At" (M-G) and "You For Me" (M-G) (2d wk). Slow \$6,500. Last week, \$10,000.

Strand (Silverman) (2,200; 44-65) — "Rainbow Round My Shoulder" (Col) and "The Brigand" (Col). Promising neat \$9,000. Last week, "Jumping Jacks" (Par) (3d wk-4 days), \$3,000.

## Mpls. Great; 'Kong' Terrif \$15,500, 'Jacks' Sock 15G, 'Married' Big 4½G

## Key City Grosses

Estimated Total Gross  
This week ..... \$2,530,100  
(Based on 23 cities, 201 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,422,000  
(Based on 25 cities, and 210 theatres.)

## 'Show' Strong 17G In Fairish Frisco

San Francisco, Aug. 12. Strong pace of last week is slowed somewhat this session by the surplus of holdovers and reissues. "Ivanhoe" still is standout at Warfield with socko second round. "Greatest Show on Earth" looms as biggest newcomer with fine session at Paramount while "Carrie" is rated trim at St. Francis. "Affair in Trinidad" at Orpheum and "High Noon" at United Artists are holding nicely in second rounds.

Estimates for This Week  
Golden Gate (RKO) (2,850; 65-95) — "Champion" (UA) and "Body And Soul" (UA) (reissues). Trim \$10,000. Last week, "Montana Territory" (Col) and "Kansas Territory" (Mono), \$9,000.

For (FWC) (4,651; 65-95) — "Will Rogers" (WB) and "Navajo" (Lippert) (2d wk). Only \$7,500 in 4 days. Last week, \$14,000.

Warfield (Loew's) (2,656; 80-\$1.50) — "Ivanhoe" (M-G) (2d wk). Sock \$28,000. Last week, \$43,000.

Paramount (Par) (2,646; 65-95) — "Greatest Show" (Par), first scale date here. Fine \$17,000 or near. Last week, "Jumping Jacks" (Par) (3d wk), \$10,500.

St. Francis (Par) (1,400; 65-95) — "Carrie" (Par). Trim \$12,000 or over. Last week, "Don't Bother to Knock" (20th) (2d wk), \$9,000.

Orpheum (No. Coast) (2,448; 65-95) — "Affair in Trinidad" (Col) and "Rainbow Round My Shoulder" (Col) (2d wk). Good \$13,000 or better. Last week, \$22,000.

United Artists (No. Coast) (1,207; 65-95) — "High Noon" (UA). 2d wk. Husky \$11,500. Last week, \$13,000.

Stagedoor (A-R) (378; 85-\$1.20) — "Laura" (20th) and "This Above All" (20th) (reissues). 3d wk. Holding at \$3,200. Last week, sturdy \$3,600.

City (Rosener) (400; 65-85) — "The Prize" (Indie). Fine \$2,800. Last week, "Portrait of Clare" (Mono) only \$2,000.

## 'Lydia' Sturdy \$14,000, K.C.; 'Heart' Slow \$5,000,

## 'Show' Great 9G in 2d

Kansas City, Aug. 12.

Boxoffice is holding well this week, led by "Lydia Bailey," doing hearty biz in four Fox Midwest houses. "Washington Story" is average at the Midland while "Wild Heart" is slow at the Missouri, town's other newcomers.

Top holdover is "Greatest Show on Earth" great at the Paramount in second week.

Estimates for This Week  
Kimo (Dickinson) (504; 50-75) — "Narrow Margin" (RKO) (2d wk). Oke \$1,200. Last week, \$1,700.

Midland (Loew's) (3,500; 50-75) — "Washington Story" (M-G) and "Montana Territory" (Col). Slow \$10,000. Last week, "Island of Desire" (UA) and "First Legion" (UA), \$9,000.

Missouri (RKO) (2,650; 50-75) — "Wild Heart" (RKO) and "Breakdown" (Indie). Dull \$5,000. Last week, "Robin Hood" (RKO) (2d wk-4 days), \$3,500 and "Winchester '73" (U) and "Comanche Territory" (U) (reissues), \$2,000 in 3 days.

Paramount (Tri-States) (1,900; 50-75) — "Greatest Show" (Par) (2d wk). Great \$9,000, and topping most first weeks. First time at regular prices; likely be held over again. Last week, giant \$14,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Lydia Bailey" (20th). Sturdy \$14,000. Last week, "Duel at Silver Creek" (U) and "I Dream of Jeanie" (Rep), \$12,000.

Yogue (Golden) (550; 50-85) — "Last Holiday" (Indie) (3d wk). Off to \$1,200. Last week, pleasing \$1,600.

Minneapolis, Aug. 12. Such sock grossers as "Jumping Jacks," "King Kong" and "We're Not Married," current newcomers, are keeping the boxoffice high here this week. The previous week's big entries, "Robin Hood" and "High Noon," in their second stanzas still are strong, especially the latter. "King Kong" on its first day drew a line of youngsters a block and a half long. "Jacks" also is coming through in the usual big Martin & Lewis way while "We're Not Married" promises to stay at World for several weeks.

Estimates for This Week  
Century (Par) (1,600; 50-76) — "This Above All" (20th) and "Laura" (20th) (reissues). Fair, \$4,000. Last week, "Actors and Sin" (UA), \$3,500.

Gopher (Berger) (1,000; 50-76) — "Outlaw Women" (Lip). Modest \$3,500. Last week, "Just Across Street" (U), \$3,700.

Lyric (Par) (1,000; 50-76) — "The Fighter" (UA) and "Jet Job" (Mono). Slow \$3,000. Last week, "Glory Alley" (M-G) and "Leave To Marines" (Lip), \$2,800.

Radio City (Par) (4,000; 50-76) — "Jumping Jacks" (Par). Right down the boxoffice alley. Socko \$15,000. Last week, "Lovely Look At" (M-G) (2d wk), \$6,500.

RKO-Orpheum (RKO) (2,800; 40-76) — "King Kong" (RKO) (reissue). Knocking 'em dead here the same as elsewhere. Immense \$15,500. Last week, "Robin Hood" (RKO-Disney), \$16,000.

RKO-Pan (RKO) (1,600; 40-76) — "Robin Hood" (RKO) (m.o.) Still potent at \$7,500. Last week, "Stolen Face" (Lip) and "Sleeping City" (U) (2d run), \$4,500.

State (Par) (2,300; 50-76) — "High Noon" (UA) (2d wk). Continuing in high at \$6,500. Last week, smash \$13,500.

World (Mann) (400; 85-\$1.20) — "We're Not Married" (20th). Marquee names, crix praises and word-of-mouth spell prosperity here. Virile \$4,500. Last week, "Encore" (Par) (2d wk), \$2,900.

## 'MARRIED' LIVELY 14G, ST. L.; 'DESIRE' \$16,000

St. Louis, Aug. 12. Top new entry here this stanza is "We're Not Married" with a nice session at the Missouri. "Island of Desire" also shapes very good at Loew's while "Jumping Jacks" in second round, still is big at the Fox. "Wild Heart" is holding up surprisingly well in two small-seaters, second frame. Biz is very strong all over this week.

Estimates for This Week  
Ambassador (F&M) (3,000; 60-75) — "Will Rogers" (WB) and "Half-Breed" (RKO). Good \$11,000. Last week, "Working Way Through College" (WB) and "Francis To West Point" (U), fine \$13,500.

Fox (F&M) (5,000; 60-75) — "Jumping Jacks" (Par) and "Atomic City" (Par) (2d wk). Solid \$16,500 following \$27,000 opening session.

Loew's (Loew) (3,172; 50-75) — "Island of Desire" (UA). Swell \$16,000. Last week, "Lovely Look At" (M-G) (2d wk), \$12,000.

Missouri (F&M) (3,500; 60-75) — "We're Not Married" (20th) and "Bal Tabarin" (Rep). Fine \$14,000. Last week, "Dream of Jeanie" (Rep) and "3 for Bedroom C" (WB), \$9,000.

Pageant (St. Louis Amus.) (1,000; 90) — "Wild Heart" (RKO) (2d wk). Good \$3,500 after \$4,000 initial stanza.

Shady Oak (St. L. Amus.) (800; 90) — "Wild Heart" (RKO) (2d wk). Good \$4,000 after \$4,500 first frame.

## 'Lovely' Lush \$14,000 Denver; 'Show' 11G, 2d

Denver, Aug. 12. By showing six weeks on its roadshow engagement and going into its third round on popscare run, "Greatest Show on Earth" is easily hanging up a record for length of time any film has shown at any first-run house here. It is big currently in second frame at the Denham, with third week set.

"High Noon" is rated very good in two theatres. "Lovely To Look At" also is doing so well it will hold over at Broadway.

Estimates for This Week  
Aladdin (Fox) (1,400; 50-85) — "Kangaroo" (20th) and "Tough Girl" (Col). (reissue), day-date. Last week, "River" (UA) and "Song of Heart" (Rep) (2d wk), \$6,500.

Broadway (Wolfberg) (1,200; 50-85) — "We're Not Married" (20th) (2d wk). Healthy \$3,000 after last week's \$3,500.

Kentucky (Switow) (1,000; 54-75) — "Anybody Seen My Gal" (U) and "Just Across Street" (U) (3d wk). Healthy \$3,000 after last week's \$3,500.

Rialto (Fourth Avenue) (3,000; 54-75) — "Lure of Wilderness" (20th) (Continued on page 22)

# ★ ★ ★ JOHN WAYNE ★ ★ ★

A GO-GET-'EM GUY FOR THE U.S.A. ON A TERROR-TRAIL THAT LEADS HALF-A-WORLD AWAY!

## "BIG JIM McLAIN"

**FOR LABOR DAY  
THE BIG MAN IN HIS  
BIG ADVENTURE!**

**FILMED IN HAWAII—off the beaten path!**  
All its high-tension story told against the tropic wonders  
and sinister haunts of the Islands—by **WARNER BROS.**

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### TRADE SHOW AUG. 22

**ALBANY**  
Warner Screening Room  
118 N. Pearl St. • 12:30 P.M.

**CHARLOTTE**  
20th Century-Fox Screening Room  
308 S. Church St. • 2:00 P.M.

**DALLAS**  
20th Century-Fox Screening Room  
1803 Wood St. • 2:00 P.M.

**INDIANAPOLIS**  
20th Century-Fox Screening Room  
326 N. Illinois St. • 1:00 P.M.

**MEMPHIS**  
20th Century-Fox Screening Room  
151 Vance Ave. • 12:15 P.M.

**NEW ORLEANS**  
20th Century-Fox Screening Room  
290 S. Liberty St. • 8:00 P.M.

**PHILADELPHIA**  
Warner Screening Room  
230 N. 13th St. • 2:30 P.M.

**SAN FRANCISCO**  
Paramount Screening Room  
205 Golden Gate Ave. • 1:30 P.M.

**ATLANTA**  
20th Century-Fox Screening Room  
197 W. Peach St. N.W. • 2:00 P.M.

**CHICAGO**  
Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.

**DENVER**  
Paramount Screening Room  
2100 Stout St. • 2:00 P.M.

**JACKSONVILLE**  
Florida Theatre Bldg. Sc. Rm.  
128 E. Forsyth St. • 2:00 P.M.

**MILWAUKEE**  
Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.

**NEW YORK**  
Home Office  
321 W. 44th St. • 2:15 P.M.

**PITTSBURGH**  
20th Century-Fox Screening Room  
1715 Blvd. of Allies • 1:30 P.M.

**SEATTLE**  
Modern Theatre  
2400 Third Ave. • 10:30 A.M.

**BOSTON**  
RKO Screening Room  
122 Arlington St. • 2:30 P.M.

**CINCINNATI**  
RKO Palace Th. Screening Room  
Palace Th. Bldg. E. 6th • 8:00 P.M.

**DES MOINES**  
Paramount Screening Room  
1125 High St. • 12:45 P.M.

**KANSAS CITY**  
20th Century-Fox Screening Room  
1728 Wyandotte St. • 1:30 P.M.

**MINNEAPOLIS**  
Warner Screening Room  
1000 Currie Ave. • 2:00 P.M.

**OKLAHOMA**  
20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.

**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.

**ST. LOUIS**  
Stranex Screening Room  
3143 Olive St. • 1:15 P.M.

**BUFFALO**  
Paramount Screening Room  
464 Franklin St. • 2:00 P.M.

**CLEVELAND**  
Warner Screening Room  
2308 Payne Ave. • 8:30 P.M.

**DETROIT**  
Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.

**LOS ANGELES**  
Warner Screening Room  
2025 S. Vermont Ave. • 2:00 P.M.

**NEW HAVEN**  
Warner Theatre Projection Room  
78 College St. • 2:00 P.M.

**OMAHA**  
20th Century-Fox Screening Room  
1502 Broadway St. • 1:00 P.M.

**SALT LAKE**  
20th Century-Fox Screening Room  
216 East 1st South • 2:00 P.M.

**WASHINGTON**  
Warner Theatre Building  
13th & E. Sts. N.W. • 7:30 P.M.

## Rank's Davis Comes Out for Eady Continuance at CMA Awards Meet

London, Aug. 12.

Once a year the film moguls here discard their responsibilities for a little diversion. This occurred Aug. 7 when the Arthur Rank Organization gave a luncheon at the Dorchester Hotel in order to present prizes to the winners of the Circuit Managers Assn. Showman's Fair.

The only one in a serious mood was John Davis, managing director of the Rank outfit, who occupied the chair. He stressed that it would be a great thing if the film industry, without asking for anything in exchange, told the government that it wished to arrange an extension of the Eady scheme. He said it would be a grand opportunity for the Cinema Exhibitors Assn. to lead the way and show the other three trade associations its faith in British films.

Explaining that the Eady Fund was an arrangement which enabled the producer to plan superior British films with a reasonable assurance of a recovery of at least their production cost, he emphasized that the production side had done much in recent years to put its house in order, and had made films of entertainment value at an economic cost. A continuity of the Eady plan would be of greater help in the future as it is only lately that its full benefit has begun to be felt.

Davis stressed that the more the industry operated on its own without any government interference, the better it would be for the industry.

Room was turned into a circus ground with Rank discarding his conservative attire, and donning a ringmaster's outfit. He said that present film showmanship lacked the "human touch," but hinted that the industry had climbed a long way up the ladder and still has some distance to go before reaching the top.

## Nips Seek MPAA Aid On Censorship Project

Tokyo, Aug. 5.

Faced with continued resistance by U. S. majors to participation in the film screening setup proposed by Japanese distributors, the Nip industry has requested the Japanese Embassy in Washington to approach Eric Johnston, head of the Motion Picture Assn. of America, to exert his pressure to get the reluctant companies into line.

Meanwhile, 15 members of the Foreign Picture Committee were selected with vacancies left for three reps of the major American companies and three berths for neutral experts.

Committee, which will work under the Picture Code of Ethics board of the Motion Picture Assn. of Japan, is composed of distributor reps, representatives of exhibitors and three representative members of European film companies.

## 'Marriage' Given 50-50 Chance of London Run

London, Aug. 8.

John Clements in his first bid as actor-author-director-producer brought "A Happy Marriage" to the Duke of York's last Thursday (7) after a provincial tryout. He adapted it from the French, providing a perfect role for his wife Kay Hammond and a lesser one for himself as her tolerant husband in a psychopathic matrimonial tangle.

An excellent cast makes the play seem better than it is. It has in even chance, on the stars' popularity despite the mixed reception. The comedy was a Broadway flop last season under the title, "Faithfully Yours," with Robert Cummings and Ann Sothern costarring.

## 'Kate' Solid in Sydney

Sydney, Aug. 5.

After a record run in Melbourne, "Kiss Me, Kate" got off to a solid start at the Royal here Aug. 2 under the Williamson banner. Advance ticket sales indicate another long run.

The lavish mountings, fast tempo, outstanding dance routines and top performances by Britisher Joy Turpin and American Hayes Gordon in principal roles were lauded.

## Nanci Crompton Lands

### 2 More Palladium Wks.

London, Aug. 5.

Nanci Crompton, American ballerina, who opened a two-week engagement at the London Palladium, Aug. 4, was immediately signed by Vel Parrell for a further two weeks. This means that she will be one of the attractions on the next bill which will be headed by Frankie Laine.

The dancer also has been signed to play a four-week cabaret date at the Savoy hotel, opening Aug. 11, by booker Carroll Gibbons, after seeing her at the Palladium.

## Aussie Prods. Protest

### Govt. Plan for Using

### Ealing's Pagewood Plant

Sydney, Aug. 5.

Reported move by Commonwealth Government's Films Division to take over Ealing's Pagewood Studios has brought a storm of protest from local independent producers headed by Phil Budden, proxy of Avondale Studio here. Budden indicated that his members were strongly opposed to a governmental department entering into film production competition with Aussie producers.

Reported that the government has made an offer to Ealing of about \$330,000 for takeover of Pagewood. It will be recalled that Ealing, long in production here, decided some time ago to quit local production following the government's decision to halt the flow of additional coin into a production upheaval.

Spokesman for the government said that Mr. Budden was "wide of the mark" when he said the government planned to enter the production field in opposition to local producers. He claimed it was merely the plan of the government to a lease portion of the Pagewood studios to increase production of short features by its Films Division, mainly for educational purposes. Pointed out that all production facilities at Pagewood would be available to any producer, local or overseas, for feature production.

Pic industry here feels that the government's Films Division has for a long time been very costly to the Aussie taxpayer, pointing out that few pix carrying the governmental tag have found dates in local cinemas. Checkup here disclosed that few if any exhibitors are willing to buy pix made by the government's Films Division because of their non-entertainment value.

## To Test Underwater TV

London, Aug. 5.

First public demonstration of underwater television will be given at this year's Radio and TV Exhibition which opens at Earl's Court Aug. 27.

Other features of the exhibition, which will run until Sept. 6, will be a robot announcer to give details of the daily programs in various languages; a mobile TV research unit; and a Hall of Television, with booths for manufacturers.

## 13 Choirs Enter Israel Festival

Tel-Aviv, Aug. 5.

With preparations for Hazamir, the international Festival of Jewish Choirs to be held in Israel Aug. 6-21, well under way, it is estimated that at least 13 foreign choirs with about 1,000 singers will participate. Many will arrive from Marseille Aug. 5. The festival, purpose of which is to foster the bonds between Jewish youth in the Diaspora and in Israel through song and music, is under the patronage of the Foreign Minister and is being arranged through the joint efforts of the Ministry of Education, the Jewish Agency and the government tourist department. The expenses will be guaranteed by the government, the national institutions, municipal councils, private donations and via sale tickets.

The U. S. contingent will be a large one with seven choirs totaling 430 persons. Other groups are coming from Canada, Uruguay, England, Ireland, Algiers, Italy, France, Belgium, Switzerland, Austria, Turkey and Yugoslavia. The local Israel choirs will be about 1,500 strong. All the choirs must sing three Hebrew songs while the remainder of their programs may be made up of Hebrew or folklore songs.

After their arrival in Israel, all foreign singers will be the guests of the government. While the first performance of the choirs, and the opening ceremony will be in Jerusalem Aug. 6, the concert at the Ramat-Gan stadium, with a seating capacity of 50,000, on Aug. 10 is considered the highlight of the festival.

During the trip through Galilee, the singers will stay in Kibbutzim and Moshavot. On two days, the choirs will participate at the vintage-festival in Zichron-Yaacov on the occasion of the 70th birthday of the township.

## Mex TV Station's Own Juice Plant

Mexico City, Aug. 5.

Mexico's pioneer video station, XHTV, which started two years ago, is the first Mexican station to have its own electricity so that its service is not interrupted by having to depend upon the public light and power company.

XHTV has installed a Diesel generator as an emergency juice plant.

## 18 Yank Films Rated Top Grossers In '51-'52 Season at Paris 1st-Runs

Paris, Aug. 5.

### Mex City's Iris Closes

### When Vaude-Revues Flops

Mexico City, Aug. 5.

Teatro Iris, name house of Esperanza Iris, vet comedienne, and one of the best local theatres, is dark again. This stems from the second flop of vaude-revue policy. First attempt ran a month and cost the house \$11,500. Second effort lived only 10 days and wound up \$5,000 in the red.

Iris has been tentatively hired for an international dance marathon for pros and amateurs to be run by an Mexican-U. S. syndicate. It is scheduled to open this month.

### TV-El Mundo, 2d Cuban

### Tele Chain, Plans Starting Operations Early in '53

Havana, Aug. 5.

TV-El Mundo, one of largest video chains in Latin America, plans to be operating in Cuba by the first of 1953, according to Luis Botifoll, a top official. The chain, which is costing about \$4,000,000 to construct, will have five stations covering the island. All stations will telecast the same programs. These will originate at headquarters of the chain here, which will transmit them to the other stations via microwave relays.

Three months ago, TV-El Mundo purchased Radio-TV, the first station to telecast in Cuba. UR-TV will be moved from its present building to TV-El Mundo, but it will not form part of the chain. It will have its own programs aimed at Havana audiences, whereas the TV network will have wider appeal.

At present UR-TV is being used as a training ground for TV-El Mundo technicians and an experiment with new programs. One of these, "The World Today," does its first telecast Aug. 4. Program will have a roving van with telecasting equipment to cover news vents.

Main competition for TV-El Mundo will come from CMQ-TV, which has five stations covering Cuba. Botifoll asserted that talent (or a lack of it) will be the major problem faced by TV-El Mundo and CMQ-TV in the battle to obtain the largest audience. He pointed out that Cuba has neither a legit theatre nor a film industry from which talent can be drawn. Only Cuba's large radio industry (over 40 stations here alone) has any sizeable talent, and a good part of this is not suitable for TV.

TV talent raids on radio and greater audience interest in TV already have hurt Cuban radio programs and ad revenue. Mr. Botifoll said. He added that TV has had no apparent effect on newspapers.

With the 1951-'52 fiscal film season coming to a close, a look-see at receipts shows the Gallic preference in still primarily for their own pix and that quality films, color spectacles and lush productions are still boxoffice blockbusters here. In the Paris area, only 55 films, of which 32 were French and 23 foreign, passed the \$60,000 mark in grosses, while in the provinces 53 pix topped the \$18,000 mark.

Grosses also reveal that the same films which are big money-makers in the largest cities also are smash in the stix except in some instances such as Strasbourg where German-language films are tops. Of the top 23 foreign films at Paris first-runs 18 were American. A highlight is the top b.o. of "Gone With the Wind" (M-Co.), which in its second run with French dubbing and roadshow prices grossed \$294,000. About 60% of the toppers are French. The American leaders were "Alice in Wonderland" (RKO), "King Solomon's Mines" (M-Co.) and "Samson and Delilah" (Par).

### French-Italian Films Top Draws

Top Paris money passing the \$300,000 mark went to the French-Italian production, "Little World of Don Camillo," and another French-Italian pic, "Fanfan La Tulipe," "Camillo," directed by Julien Duvivier, stars Fernandel. "Fanfan" stars Gerard Philipe is a parody costumer.

Of the films in the \$150,000 to \$300,000 category, three are American and three are French. Yank pix are "Alice," "Mines" and "Samson." Gallic coin-getters are "The Perfectionist," with Pierre Fresnay, which has already played in the U. S. to negligible results; "We Are All Murderers," the Andre Cayatte yarn against capital punishment which won the special jury prize at the Cannes Film Festival, and "Love Madame," a comedy starring Arletty and Francois Perier.

Pix in the \$120,000 to \$150,000 bracket are composed of three American, one English, two Franco-Italian, and seven French films. The American films are Streetcar Named Desire" (WB), "The River" (UA) and "Great Caruso" (M-Co.). "Lavender Hill Mob" (Ealing) is the British entry, released in the U. S. by Universal. "Messaline" and "The Seven Capital Sins" are the Franco-Italian grossers. French pix in this setup range from "Bluebeard" to "The Pleasure" and from "Wild Boy," a story of a prostitute and her son, to the Sacha Guitry ironic parody, "The Poison."

### 4 U. S. Pix \$90,000-\$120,000

\$90,000 to \$120,000 category has four American and one English film in the lineup as well as 10 French. American entries are the RKO double bill of "Kon-Tiki" and "Greenland," "Flame and Arrow" (WB) and "David and Bethsheba" (20th). The English film is "Man in White Suit" (Ealing), now in its 18th week at a small theatre here. Last-named is handled by Universal in the U. S. French pix range from comedies and musicals to heavy dramas. Among them are "Casque D'Or," "Lethernose," starring Jean Maris; the Ray Ventura musical, "We'll Go To Monte Carlo" and the Claude Autant-Lara macabre comedy, "The Red Inn," with Fernandel.

The \$60,000 to \$90,000 class has nine American films, one Mexican, nine French pix and one Italian-American co-production. American pix are "Capt. Hornblower" (WB), "African Queen" (UA), "Born Yesterday" (Col), "September Affair" (Par), "Pagan Love Song" (M-Co.), "Apache Drums" (U), "Halls of Montezuma" (20th), "Bird of Paradise" (20th) and "Strangers on a Train" (WB).

13 Foreign Pix Click in Sixt Of the 53 top province grossers, 29 went over the \$18,000 hurdle, 16 being French and 13 foreign pix. Leaders were "Samson," "Fanfan," "Perfectionist" and a Fernandel starrer, "Ladies' Haldresser." The figures reveal that a good film can draw even in the usually slack summer months. In spite of the scorching heat and lack of suitable air-conditioning in Paris houses, the good vehicles have had them lined up.

## Legit Shows Abroad

### LONDON

(Week ending August 9)

(Figures indicate opening date)

"Albert, R. M." Savoy (7-31).

"Bet Your Life," Hippodrome (2-18).

"Call Me Madam," Coliseum (3-15).

"Deep Blue Sea," Duchess (3-6).

"Dial M for Murder," West (6-10).

"Excitement," Casino (3-8).

"Gay Dog," Piccadilly (6-12).

"Globe Revue," Globe (7-10).

"Happy Marriage," Duke York (6-7).

"In Chancery," Art (7-30).

"Jennifers," Majesty's (7-30).

"Little Hut," West (6-23-30).

"London Laughs," Adelphi (4-12).

"Love of Colleen," Wynn (6-23-31).

"Meet Calahan," Garrick (6-27).

"Millionaires," New (6-30).

"Paris to Piccadilly," Fr. Wales (4-15).

"Relative Value," Savoy (11-28-31).

"Reluctant Heroes," White (6-12-30).

"Ranch in Rockies," Empress (6-5).

"Seagulls Sorrento," Apollo (6-14-30).

"South Pacific," Drury Lane (11-1-31).

"Step Forward," Strand (7-30).

"Sweet Madness," Vaudeville (5-21).

"Under Sycamore," St. James (6-23).

"Winter of Moon," Haymarket (6-18-31).

"Water Journey," St. James (4-3).

"Woman of Twilight," Vic. Pal. (6-18).

"Zip Goes a-Zoo," Palace (10-20-31).

"Young Ella," Criterion (4-2).

### MEXICO CITY

(Week ending August 2)

"The Duel," Bellas Artes.

"Jano is Girl," Colon.

"Stop Friday's Men," Abbey, Dublin.

"Edward's Sons," Caracol.

"Theodora," Chopin.

"The Idol," Caballito.

### MADRID

(Week ending July 28)

"Honeymoon in Four," Alcazar.

"Los cuatro besos," Calderon.

"Stars Romance," Alvarez.

"Cuba to Spain," Carlos III.

"Day Night Madrid," Comedia.

### PARIS

(Week ending August 9)

"Amant Par Etage," Casino.

"Chanteur de Mexico," Chatelet.

"Dialogues des Carmelites," Herbotot.

"Gay Paris," Casino de Paris.

"Lysistrata," Humour.

"Marcel," Bernhardt.

"Occupe Toi Minime," Palais-Royal.

"Oncle Vanya," Theatre de Pouché.

"Paris Galien," Capucines.

"Puceau," Ambigu.

"Violence Imperiale," Mogador.

"Vale Follie," Folies-Bergere.

### AUSTRALIA

(Week ending August 9)

"Kiss Me, Kate," Apollo, Sydney.

"Folies Bergere," Tivoli, Sydney.

"Medley," Empire, Sydney.

"Seagulls Over Sorrento," Comedy, Mel.

"Tommy Trinder Show," Tivoli, Mel.

"Larger Than Life," Princess, Mel.

"Casting Empire, Sydney.

"Sleeping Prince," Maj., Melb.

"To Dorothy," Royal, Adl.

"Take Pencil," Royal, Bris.

"Don Giovanni," Maj., Bris.

### IRELAND

(Week ending July 29)

"Brigadoon," Opera House, Belfast.

"My Wife's Family," Opera House, Cork.

"King's Rhapsody," Gaiety, Dublin.

"Three Sisters," Gaiety, Dublin.

### BUENOS AIRES

(Week ending July 29)

"Mi Suegra," Apolo, Buenos Aires.

"Las lagrimas Jamblen," Ateneo.

"De Espana Llega," Argentino.

"Cuando Jos Duendos," Astral.

"Maruxa," Avonida.

"Streeter Named Desire," Casino.

"Florence est Folle," Cervantes.

### TOURING BRITAIN

(Week ending July 19)

"Blue For Boy," Hipp, Golden's Green.

"Brigadoon," Opera House, Belfast.

"Carusel," Pavillon, Bournemouth.

"Cosh Boy," Hipp, Salford.

"Fourposter," Kings, Soutsea.

"Gay's the Word," New, Oxford.

"Goodnight, Vienna," Royal, Newcastle.

"Holloway," Prince of Wales, Cardiff.

"Kiss Me, Kate," Court, Liverpool.

"Ladies Night," Regent, Rotherham.

"Mac Time," Royal, Bath.

"Merry Widow," Hipp, Coventry.

"My Wife's Lodger," New, Northamp.

"Navy At Sea," Palace Pier, Brighton.

"No, Nanette," Alhambra, Bradford.

"Oklahoma," New, Cardiff.

"Quadrille," Opera House, Manchester.

"Stylish Marriage," Empire, Sunderland.

"White Sheep," Opera House, Chelt.

"Worm's Eye View," Grand, Leeds.

### SCOTLAND

(Week ending August 16)

"Quadrille," King's, Glasgow.

"Hush," Don't Count," Lyceum, Edinburgh.

"Half-Past Eight," Royal, Glasgow, and King's, Edinburgh.

"High Temperature," Alhambra, Glasgow.

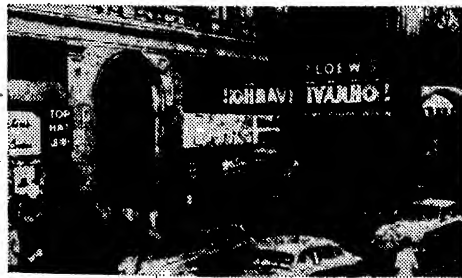


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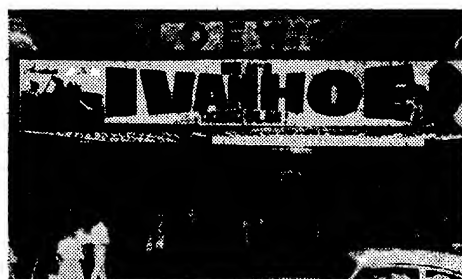
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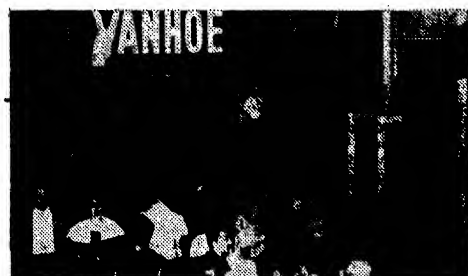
**CLEVELAND:** First week, all-time high except "Quo Vadis" at Thanksgiving.



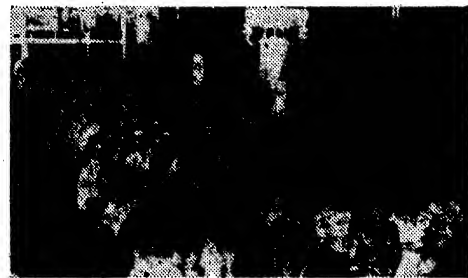
**SAN FRANCISCO:** First week, all-time high except "Quo Vadis" at Thanksgiving.



**EVANSVILLE:** First week 3000 admissions ahead of "Quo Vadis."



**HOUSTON:** First week topped only by "GWTW" in entire history of house.



**ATLANTA:** First week sets new all-time high topping even holiday weeks.



**NEW YORK:** Lines three blocks long as Music Hall sets new record.

## The Show That's Bringing Back Bigger Crowds! **ALL-TIME RECORDS COAST-TO-COAST!**

**Press-Time!**  
First 11 Days,  
Cleveland, Houston,  
San Francisco,  
Atlanta,  
Evansville  
make  
box-office  
history!

**43%**  
**BIGGER**  
Than  
**"SHOW  
BOAT"**

**40%**  
**BIGGER**  
Than  
**"BATTLE-  
GROUND"**

**13%**  
**BIGGER**  
in Paid  
Admissions  
than  
**"QUO  
VADIS"**

**47%**  
**BIGGER**  
Than  
**"AN  
AMERICAN  
IN PARIS"**

**BIGGEST**  
First 11 days (non-holiday)  
in history of  
**MUSIC HALL**  
Biggest 2nd Sunday  
of any M-G-M  
Picture, 12-year  
M-G-M attendance  
record!

M-G-M presents Sir Walter Scott's  
Famed Novel, "IVANHOE"  
starring ROBERT TAYLOR • JOAN  
FONTAINE • GEORGE  
SANDERS • EMLYN WILLIAMS  
Color by Technicolor • Screen  
Play by Noel Langley • Adaptation  
by A. Nease MacKenzie • Directed  
by Richard Thorpe • Produced  
by Pandro S. Berman

## VFW Commends Pix For Cleaning House, Leading Anti-Red Fight

Los Angeles, Aug. 12.

Hollywood's film industry is "in the forefront of the fight against Communism in the U. S." That is the gist of a resolution adopted by the Veterans of Foreign Wars at its 53rd national encampment.

Motion picture producers were lauded for the "extraordinary financial and legal risks" they took in their battle against Red infiltration. At the same time, VFW announced that it would utilize all its power to drive Communies and their sympathizers out of other branches of show biz. Resolution reads, in part:

Whereas the motion picture industry has defeated the objectives of the Communist Party in Hollywood; the motion picture industry has produced a considerable number of effective anti-Communist films;

Therefore, be it resolved that the 53rd National Encampment of the Veterans of Foreign Wars commend the motion picture industry for its example in fighting Communism and pledge full support of the VFW to the industry's continuing battle against subversive persons and activities, and that the VFW strongly affirms its intention to utilize every weapon of public protest and action to rout Communists from other branches of entertainment and all other areas of American life which have been infiltrated by Communists.

## UA Allowing

Continued from page 5

mandated that they be able to see winning bids. They argued that in no other way could they be sure that a distrib was playing fair and actually giving a film to the top man. They fought for an open-bid proviso in the arbitration huddles and finally won out in a move by the distributors to keep the peace.

Distributors now say that they don't think the exhibitors have won much and that as time goes on they'll find themselves less and less pleased with their victory. One major company sales chief explained it thus:

"Every time a bid is opened to a theatremen, he learns something about his competitor's business. That naturally pleases him when he's the loser. But when he's the winner, he's not going to be so happy, because his affairs are being exposed to his competitor. I think eventually exhibitors may well find that they'd rather keep their deals to themselves, even if it means that occasionally they get a glimpse at the other fellow's."

Distributors have generally feared making bids available to losers because it can open the way to endless arguments and bickering. Best bid in the eyes of distributors is not necessarily that with the biggest cash guarantee or any other single superior factor. A flock of considerations can go into what the distrib feels is best for him and the picture. Obviously, a losing exhib may well not see eye-to-eye with the releasing company on these points, and so the way is opened for trouble.

That's not happened so far, however, Heinemann said last week. He explained that UA was being very careful in its naming of high bidder, and that low men were apparently well-satisfied once they got a gander at the winning terms.

## Ohio Verdict

Continued from page 7

evidence. In addition to submitting a brief for Smith, defense attorney Robert P. Goldman, of the law firm of Paxton & Seagond, called only one witness to the stand. He was Walton C. Ament, v.p. and general manager of Warner News, Inc. Ament outlined the history of newsreels, detailed their operation and coverage, and stressed the part they had played in World War II.

In brief filed with the court, Smith sharply attacked the Ohio censorship law and declared that motion pictures are entitled to the free speech and free press guarantees of the Federal Constitution and the constitution of the state of Ohio.

## Roxy Pink Slips

Continued from page 5

with the Roxy. The International Alliance of Theatrical Stage Employees, which takes in stagehands and projectionists, is covered by a two-week notification clause. American Guild of Variety Artists, to which gals in the chorus belong, has one-week clause.

A somewhat complicated situation exists regarding the pit band. Contract with the American Federation of Musicians expires Aug. 31 and, instead of a normal two-year renewal, Katz is attempting to negotiate a temporary four-week extension. The local has it under consideration.

One of Skouras' reasons for the notices is the possibility that he may want to close the Roxy for refurbishing. He has new seats on tentative order.

By closing down the 25-year-old house for a short time and replacing seats, carpets, drapes and otherwise dolling it up, National Theatre would have a worthwhile handle for a hefty publicity campaign marking the new management.

This would fit in with Skouras' determination to make it the No. 1 house in New York, rather than taking a back seat to the Music Hall. He'd use the campaign in his endeavor to lasso top product from all the distributors.

Actually, as far as can be learned, Skouras has not yet fully determined the house policy under his management, which is another reason he desires flexibility as far as the staff is concerned. It is thought, however, that stagehands will be retained in the present form or some variation of it.

The 5,886-seater is believed too big and to have fixed charges that are too great to allow it to be operated as a straight filmer. It could hardly compete for product on that basis against smaller houses with a lower net, which could provide distributors with greater film rentals via longer runs.

Likewise, it is believed that the money-saving type of show presented by the Paramount, N. Y., would be inappropriate in the vast expanses of the Roxy. Production net could be shaved, however, by following the Par example and putting the band on the pit elevator and the performers on the apron in front of it. By thus not having to open the curtains, IA permits use of substantially fewer stagehands and projectionists, and the cost of the line and other extensive production is also saved.

House has only two pix booked. They are "What Price Glory," which follows the current "Dreamboat" next Wednesday (20), and "Monkey Business," which follows that. Depending on biz, they are expected to carry the Roxy to the Sept. 27 deadline or perhaps a week or so beyond.

## Skouras on 16m

Continued from page 3

munity and deprive the public of the continuation of the production of American motion pictures as it now knows them. Our Government can spend billions and yet never repay the injury that this will bring to the American economy."

Urges Union Co-op  
Language of the statement clearly placed 20th in the same camp with exhibs and all other film industry interests unconditionally opposed to the Department's action. He particularly called upon labor unions in Hollywood to understand the peril and cooperate in the fight against it.

"Without product the theatres would close and without the revenue the theatres can afford to pay, the producers no longer would be able to turn out fine attractions," he asserted, adding: "The preeminence of American motion pictures would be destroyed."

The Skouras statement said in part: "The Government's action would be ruinous to exhibitors and in turn would be destructive to an industry which must and does employ the greatest creative and artistic talent in the world in order to satisfy the public's demand for this superior theatre entertainment."

"For 20th Century-Fox and my associates, I pledge myself to this cause and to unceasing vigilance to resist this ruinous plan which the Dept. of Justice insists upon."

"We are willing to rest our faith in the fair-mindedness of the American public and its institutions."

## Failed to Have Okay From Legion, Royle Nixed by Friedlob

Hollywood, Aug. 12.

Selena Royle charged she was cancelled out of Bert Friedlob's "The Star" for lack of a "letter of apology from the American Legion." Actress has been trying to get the Legion to affirm or deny she's on the list of persons whose loyalty the Legion suspects.

Friedlob says the story is "ridiculous," declaring she and two others had been under consideration for the small role of the producer's wife, and that he and director Stuart Heisler simply decided on another actress.

Actress' agent, Walter Kohner, said he believed the deal was all set until casting director Maurice Golden called and "implied" the indie producer wouldn't be able to use Miss Royle without a letter. Miss Royle said she had already had a wardrobe fitting for the role, but Golden contended the fitting was only for purposes of a test.

## Issues Speech Which Legion Nixed Hearing

Turned down in her recent request to address an American Legion convocation on the subject of blacklisting of Hollywood personalities, actress Selena Royle this week released the speech she had intended to deliver.

Miss Royle, whose name is on the Legion list submitted to producers, had asked for five minutes to present her case as well as those of others who could not obtain film jobs because of the Legion's action. California State convention of the American Legion, which convened at Fresno Aug. 3, did not grant permission to Miss Royle to address the group.

In the speech, she had prepared she said she wanted to appear before the group because she had received no reply from any Legion official to the open-letter advertisement she inserted in DAILY VARIETY denying Communist affiliation.

In the address, Miss Royle revealed that she was suing Red Channels for \$150,000.

"I am sure," her speech says, "that there are those here today who feel as I do that the Legion put the cart before the horse when, after having submitted a list of some 200 names as suspect Americans to the motion picture studios, they then instigated an investigation and cleared 200. Certainly it would have been more humane, more in the American tradition if in your hearts you truthfully felt a list from you was imperative to have investigated first, before pointing the finger of suspicion."

Miss Royle also declared that she took strong exception to the statement that the belated "clearing" will do those cleared "good." "I believe I am an authority on this score," she said. "I can assure you that to be deprived of the opportunity to work at your chosen profession, to suffer indignities and slights because of self-appointed policeman calls you a 'suspect' without opportunity of public rebuttal, does no one any good."

## Amvets' Blast

Continued from page 3

colony." Letter demanded to know why, if the announcement were not merely publicity-seeking, the vets' group has not challenged other industries.

"The first place any organization goes for help is to Hollywood and the motion picture industry," the letter pointed out, adding that "the first thing any organization does to get its name in print is to attack the very same industry."

Letter also declared that there are "phony" lists in existence naming persons of questionable loyalty, but the lists cannot be relied upon because they were "put together by amateurs without any investigation or cross-checking and without any proof to support their conclusions."

## Delayed Protest

Fresno, Aug. 12.

Question of picketing theatres as a protest against filmfests suspected of subversive activities was passed by the California department of the American Legion at its annual convention here.

Subject was referred to the national convention in N. Y.

## Inside Stuff—Pictures

Unusual promotional mailing was sent out by Jerry Wald this week on his new pic, "The Lusty Men," soon to be released by RKO. Accompanied by a personalized letter from the producer, it is an enlargement of four frames from the film.

Pix show one actress being kicked in the stern by another. Letter states: "Take a look at a girl being kicked toward stardom. Her name is Eleanor Todd. As the well-stacked target for a well-aimed boot by Susan Hayward in 'The Lusty Men,' this 19-year-old Miss Todd achieves the most violent movie debut since Mae Clarke's memorable encounter with a flying grapefruit from the hands of Jimmy Cagney in 'Public Enemy.'"

Wald goes on to predict stardom for the actress, "whose exciting beauty and provocative talent make her far and away the screen's freshest screen discovery."

Businessmen and ad agency execs who don't know an "academy leader" from a "zoom shot" will find that and everything in between included in a new, simplified book titled "Motion Picture Technique for Businessmen." The 50-page opus, available for \$1, was put together by Charles Curran, prez of Times Square Productions, N. Y., which makes commercial and TV films.

Curran found that with the increasing use of pix by industry and by agencies and sponsors in TV, a serious need had developed among businessmen for a handbook that would clarify for them terms and processes that were flying over their heads. His treatise, with plenty of charts, handily serves the purpose. It contains a glossary and step-by-step description of the technical end of pic-making, as well as giving costs and other data on commercial and TV films.

Undoubtedly, critics and audiences seeing Charles Chaplin's "Limelight," will be led to conjecture on how much of it is autobiographical—and United Artists won't do anything to discourage them. Distrib's campaign on the pic, which will go into release later this year, will, in fact, be based partially on cultivating natural public curiosity as to how much Chaplin is telling his own story. Chaplin is understood to have no objection to this type of publicity.

UA execs who attended a screening 10 days ago on the Coast say that actually there are some aspects of the character of the aging music hall comedian in the film that resemble Chaplin, and there are many other points of dissimilarity.

## Rackmil, Blumberg Contracts

Continued from page 5

any new obligation, excepting additional directorships of Decca or its affiliates.

N. Y., H'wood Offices

Rackmil's pact, for seven years effective July 15, 1952, and expiring July 14, 1959, calls for him to receive \$1,538.50 weekly, plus expenses, with offices in New York and Hollywood. The services to be rendered by Rackmil, the pact says, "are of a special, unique, extraordinary and intellectual character; the loss of which cannot be reasonably or adequately compensated in damages in any action at law, and a breach by Rackmil of any of the provisions of this agreement will cause Universal irreparable injury and damage, and Universal shall be entitled to injunctive and other equitable relief to prevent a breach of this agreement."

Under Blumberg's new agreement he is set to receive \$1,500 weekly, plus expenses, until Dec. 31, 1955, and \$1,000 weekly thereafter until Dec. 31, 1960. His services are on a non-exclusive basis. The contract states that Blumberg shall make himself available for such services "upon reasonable notice and with due regard to the other activities in which he may be engaged." In event there is a conflict, the pact continues, "Blumberg shall cooperate in making himself available for such services to Universal as expeditiously as is reasonably practicable."

Until December, 1955, Blumberg is not permitted to become associated or have financial interest in a competitive outfit. This restriction, it explains, terminates automatically if stockholders fail to continue Blumberg in office or if the board of directors fails to name him board chairman. It provides, however, that Blumberg may acquire and own securities listed on any public stock exchanges. However, the agreement does not obligate the exec to continue to serve as a director or as board chairman.

Company, the pact requires, shall maintain offices for Blumberg both in New York and Hollywood, and these offices must be equal to those of the company prexy. He is allowed to determine where he shall spend his time in connection with U biz.

Profit-Sharing Clause

If options, warrants or any rights to profit-sharing deals are granted any execs of the company, Blumberg is entitled to a deal similar to the most favored exec. In event of Blumberg's death any time during the pact, U has agreed to make payments from the date of his death to December, 1960, of \$1,000 weekly to Mrs. Blumberg or his estate. If he becomes disabled or incapacitated any time during the agreement, U is not relieved of its obligations to make the weekly payments.

Blumberg's agreement also contains the "unique" clause that is in Rackmil's agreement. However, it calls for no injunctive relief and sets up arbitration machinery in case of a breach. Both Blumberg and Rackmil are granted 31 days vacation annually with full pay.

Rackmil's pact also contains provisions in case of his illness or death. If illness incapacitates him for six consecutive months, the pact says that the board has the right to terminate his employment without liability. However, if such an illness should occur after July 15, 1955, Rackmil has the option to continue in a consultative or advisory capacity, exclusive to U except for Decca. During the period he acts on such a basis, the pact entitles him to \$770 weekly.

In the event of his death after July, 1955, but during the term of his agreement, the company has agreed to pay his designee or estate an amount equal to his salary for one year.

Lipton's pact says that his services may be used for other duties other than ad-pub topper, and it stipulates that the company shall own all rights "of every kind and to all the results and proceeds of your services."

## Warners Announces Promotions in Sales

In a series of promotions in Warner Bros. sales staff announced by Ben Kalmenon, distribution chief, James S. Abrose was advanced from Cincinnati branch manager to the post of central district manager, succeeding F. D. (Dinty) Moore, who has resigned. Abrose will headquarter in Cincinnati.

Further shifts call for Robert H. Dunbar, Jacksonville branch manager, to take over the Cincy spot vacated by Abrose; Ralph Iannuzzi, Atlanta branch manager, replaces George W. Horan, on indefinite leave of absence because of illness, as Boston branch manager; and Charles T. Jordan, Jr., Atlanta salesman, will manage the Jacksonville exchange. Atlanta replacement will be announced at a later date.

## Hartford's RKO Deal

Hollywood, Aug. 12.

RKO closed a deal to release seven pictures produced by Hartford Enterprises, starting next month with "Face to Face," a two-part feature recently completed. Contract calls for six more films to be delivered within three years.

Studio recently signed a distribution pact with Aubrey Schenck, calling for six pix in three years.



# CARIBBEAN

COLOR BY  
**Technicolor**

A. W. SCHWALBERG

JOHN Starring ARLENE SIR CEDRIC  
**PAYNE DAHL HARDWICKE**

*"A superb performance by Sir Cedric Hardwicke as the villainous, manipulative, and utterly ruthless Dr. Jekyll."*  
 —LIFE

*"A superb performance by Sir Cedric Hardwicke as the villainous, manipulative, and utterly ruthless Dr. Jekyll."*  
 —THE NEW YORK TIMES

FRANCIS J. SULLIVAN, WILLIAM PARKER, and JAMES J. ...



**Palladium, London**

London, Aug. 5.  
Dolores Gray, Allen Bros. & June (5), Al Barnett, Deep River Boys (5), Al Barnett & Ladd, Winifred Atwell, Carsons Bros. (3), Nancie Crompton, Leslie Randall, Palladium Tiller Girls (16), Woolf Phillips Skyrockets Orch.

Topping the Palladium's new bill, beautifully gowned Dolores Gray comes on to a socko reception. She gets into stride with Rodgers and Hammerstein's "Grand Night for Singing," follows it with Cole Porter's "In The Still of the Night" and semi-Italian number, "Dancing on the Grapes," just recorded for Brunswick. This calls for another, which proves to be the "Casablanca" theme, "As Time Goes By."

Miss Gray switches to string of nostalgics, including "Blue Skies," "Brother, Can You Spare a Dime," "When The Lights Go On Again." As a climax, she discards her gown, going behind a screen, revealing herself as Annie, which made her a clicko in 1947 via "Annie, Get Your Gun," having played the London Coliseum for three years less one week.

Getting big mitt for famous character, she unloads several of the hits from show, including "Doing What Comes Naturally" and "You Can't Get a Man with a Gun," to showstopping dimensions. She is compelled to beg off with a short speech of thanks.

London Palladium gals (16), trained by the Tiller school, open in peppy stepping. They give way to Allen Bros. & June in dancing of another type. Trio indulges in straight ballrooming, suddenly developing comedy falls and tumbles, to surprise of the audience, with the male duo finally taking a tumble into the orch pit. Good for laughs.

Al Burnett, dubbing himself as the English Milton Berle, unloads a lot of comedy gab, some on blue side, with holiday crowd lapping it up.

Back from six weeks' tour in Sweden, the Deep River Boys, great faves here, are solid. They tee off with "There'll Be A Jubilee," followed by "Tell Me More," and to top it off, they attempt "Old Man River" to full response. Follow with "Who's Sorry Now," in lighter vein, with insistent demand bringing "It's Only a Shanty in Old Shanty Town" to full quota of plaudits.

Called back team obliges with "Honey, Honey, Honey" and "Shadrack," which is never left out of their routine. Forced encore brings out "Water Boy," one of those traditional Negro work songs which almost tied up the proceedings at show caught.

Hall, Norman and Ladd, comedy musicians just back from the Continent, are another team of favorites here. Trio unloads plenty of comedy stuff which is always assured of big response.

Winifred Atwell, a name on radio, TV and records, is a pleasingly plump dusky gal who can thump the ivories. Gets into stride with "Cross Hands Boogie" switching to "Ed Cumbacher" and varying program with Grieg's classical "Piano Concerto," followed by her own arrangement of "Jezebel."

Gal takes a turn at jazzing up the perennial "Swanee River" to hefty mitts. Ends with electric piano renditions of a medley of pops to high appeal.

Opening intermission, the Palladium line, in American gob outfit, do Scottish hornpipe to U. S. melody. Carsons Bros. follow with neat line of acro, precision balancing and juggling. Act is enhanced by two of the boys being twins. This is an ideal nitery act.

Newcomer here, Nanci Crompton, is ballerina who performs some very intricate prouettes, and leg spins gyrating continuously on one toe. Some of her whirls are breathtaking.

Another radio and TV name, Leslie Randall, with offhanded style of delivery, with original material and varied methods of smoking, sleeping and handshaking, which is very amusing. Act, one of the novelties of the show, is a sure bet for revue and cabaret. Rege.

**Casino, Toronto**

Toronto, Aug. 8.  
Johnnie Ray, Gary Morton, Bud & Cece Robinson, Wells & Four Fays, Archie Stone House Orch; "Havana Rose" (Rep).

Still palm-banging the top of that piano, plus his down-on-both-knees acrobatics, Johnnie Ray is jamming them into the Casino for a six-a-day sked that sees him the biggest here in several weeks. On second engagement here, when caught, the mop-haired performer now has the customers laughing at him and not, as previously, with

him; gets titters instead of squeals; but he's still doing terrific biz. Sideways at the keyboard, Ray opens with a bouncy "Walking My Baby Back Home," works the aisles for "Cloud" and femme-kissing, does a robust "All of Me," and a wiam finale of "Cry." (Lad's heart, however, didn't seem to be in his work when caught. His wife is in Willard Fillmore Hospital. Buffalo, with pneumonia, and he is motoring the 120 miles nightly there.)

On surrounding bill, Gary Morton is over big on m.c. patter and a terrific trumpet finish; Bud & Cece Robinson for their collegiate jitterbug routines and tap challenges and Wells & Four Fays for their adroit acrobatics. McStay.

**Empire, Glasgow**

Glasgow, Aug. 7.  
Joy Nichols (Jack Markham at piano), Anton Karas, Mary & Michael Mills, Cynthia with Gladys, Archie Robbins, Wally Peterson, Dave & Joe O'Gorman, Les Dounos (2), Bill Matthews House Orch; twice nightly.

With odd exception in one comedy turn, this is a strong vaude stanza, meriting customers' coin and warm mitting. Moss Empires outfit wins dividends for itself through click casting, Scot audiences, tuned to good native bills, being keyed to expect the best on this key junction of the national loop.

Joy Nichols, headlining, draws the mob through her top British radio name, being vital femme song-and-comedy spark of the U.K. weekly air, "Take It From Here." She draws the mitting through her stage experience, having climbed the ladder via five shows. Gal has a fresh, warm personality, clowns cleverly, warbles pop numbers to solid effect, and is both bouncing with vitality and serenely modest in charm. She's blonde, fluffy, full of bright eyes and cashes in nicely on her radio name by occasional references to her show, costar Jimmy Edwards, and the sense of fun they find in airer.

Comedy thrush opens with impersonation of a dumb blonde from Brooklyn, of type she frequently characterizes. On the airwaves. Highlight is a slick number, "Bobs," a quiet night on the radio, takeoff on radio mellers. Act, in which Jack Markham attends carefully to the ivories, has star potential for U. S. video, vaude, radio and film-musical markets. Gal, an Aussie and one of the latest London stars, would be a useful capture by Hollywood producers seeking new femme talent for musical pic.

Archie Robbins, young American comic, offers a breezy act, highlight being his takeoff on sponsored U.S. video. He visualizes TV packages lauding various wares via opera. At show caught, Robbins clicked big with string of bright, pithy gags, closing the first half of bill, but spoke too close to mike, result being that his speech was muffled in auditorium. He's smiling and friendly, but minor fault (which he could quickly correct) is that he pauses at times, seemingly waiting, to acknowledge effect of gags. Act has much appeal and, even with gags that don't bring expected laughs on the instant, he waves the temporary brushoff aside in easy subtle style by shilling reference to the misfire.

Zither-playing Anton Karas needs to add some talk to his act. He's the musician from Vienna who played the zither music in pic, "The Third Man," and novelty effect of act is a bit dated by now. Player squats at table with zither before him like a chessboard and rises between numbers to take an automatic bow. Mid-European flavor could be enhanced if the fellow reminisced about the pic, with anecdotes relating to the zither and various pieces of music.

Wally Peterson, billed as singing star from "Oklahoma!" and "South Pacific," gives out in current pops, including "I'm Yours." He revives recent memories via "Surrey with the Fringe on Top" from "Oklahoma!" Act is virile and strong, though as yet in the tryout stage.

Dave & Joe O'Gorman, assisted by two stooges, male and female, have an old-fashioned comedy act that garners mild laughs. It's also marred by being on the blue side in spots. Gags are dated and, by modern standards, weak. Duo, whose first-half offering adds up to n.s.h. quality, come back in second segment to stronger effect, one partner being a beret-capped cartoonist suffering interruptions from a box by his brother.

Les Dounos, a couple of barely silent acrobats, close the bill slickly in tumbling knockabout. Mary & Michael Mills, terps, make the most of opening spots, one of the most difficult and least-appreciated positions on British vaude bills. Gord.

**Palace, N. Y.**

Church & Hale, Ross & Ross, Apus & Estrellita, Magid Triplets, Joan Brandon, (2) The Clef Dwellers (8), Ryan Marlowe, The Brockways, (2), Jo Lombardi House Orch; "King Kong" (RKO).

The Palace is jampacking 'em this week with the much ballyhooed reissue of that 1933 thriller-diller, "King Kong." The juves are storming the house in record numbers and making such a din with their stomps and shouts that some of the acts are at a playing disadvantage even though the noise is mostly in their favor.

To wring the ultimate out of "Kong" as a later-day lure, house carded five shows Friday-Saturday, regular four on Sunday, and was to resume the flyers for the rest of the week ending tomorrow (Thursday). To achieve this hardy schedule, the stage bill is down to snappy 65 minutes or so, against the usual 80 minutes or more, and theatre opens its doors earlier. It's obvious the mob is here for the pic.

Half the turns are fresh fodder in VARIETY'S New Acts files. They are Church & Hale, tapologists, who open show; Magid Triplets, eight-year-olds, who sing and dance; the Clef Dwellers, chirping sextet, and the Brockways, bike duo, who wind the layout.

The other four are more or less standard. Biggest scorer is comic Frank Marlowe in next to closing. He's loud, fresh and about as zany as they come. With no style that can be tabbed, and ditto the material, he just gets in there and overpowers with pratfalls, boffily timed interruptions, excursions into the aud, etc. Even if he sharpened a pencil the mob would be yock-crazy. His energy is amazing.

Joan Brandon, name-your drink magician, has the most trouble with noisy sitters but beats the rap easily with her rapid concoctions called for by the aud. After settling them, she clicks with her finishing multiple egg trick. Several ushers and her onstage brother distribute the drinks to callers. Act, of course, is very similar to the longtime standard "Think-a-Drink" Hoffman.

Apus & Estrellita, Negro duo, are in the tray with comedy songs and terps. A good deal of the act is a good deal of the act they get by on hard work, gaudy garb and eccentric stuff. Their south-of-border terps with exaggerated rhythmic is a neat closer.

Ross & Ross are tops in the bag-punching department. They hit the leather from all positions and with all limbs deployed. Male's topper has five of 'em going in opposite directions, using legs, arms and head, for an exiting salvo.

Jo Lombardi's pit crew cuts the show capably. Trau.

**Capitol, Wash.**

Washington, Aug. 10.  
Betty Clooney, Vinni De Campo, Ken Whitmer, Ciro Rimac & Co. (4); "Has Anybody Seen My Gal?" (U).

This is well-rounded vaude, light and frothy, with plenty of gallery appeal. Despite accent on musical acts, there's enough variety to go around and customers like through-out.

Betty Clooney, Rosemary's little sister, shares marquee billing with another newcomer, Vinni De Campo. Miss Clooney has a personality of her own and registers on her own merits. Gal has a refreshing outdoors look and style, and handles her tune in a less stylized fashion than most current chanteuses.

Tees off with "Let Your Smile Be Your Umbrella," then goes on to a luskly version of "Along the Avenue." Really arrives when she segues into "A Guy Is a Guy," delivered in a slyly-ingenuous manner. Socks across with a novelty based on her relationship to Rosemary, a medley of "I'll Never Get Married," "A Good Man Is Hard to Find" and other assorted tunes. "Good Man" is her one reference to her sister, and delights the customers. Winds up with "You're a Sweetheart."

Vinni De Campo, product of the Kate Smith daytime TV show, makes an uncertain entry to the vaude circuit. He has the casual style of dress and the romantic throb in his throat so dear to the hearts of the jukebox set. But payees seemed uncertain at show caught and gave him only a polite reception.

Lad has a good set of pipes and generally good pitch, though he goes off base now and then, whether intentionally or not it's hard to tell. Comes out with "Take All of Me" and then goes on to a low-pitched version of "I'm Yours," with lyrics barely intelligible. Does best with revival type of number, "The Devil Sat Down and Cried,"

with audience joining in on the clapping parts. Winds up with "Temptation," another sultry tune, and gets nice sendoff.

Ciro Rimac does a hep job with his trio of assistants in a miniature variety show along Latin lines. Accenting south-of-the-border tunes and steps, the Brazilian showman has a fast, bright revue which does more than a mere curtain-raising job. The two men and two femmes who comprise team do a series of rumbas, sambas, tangos and novelty numbers in various combos and with keen footwork; albeit less hep warbling. Crowd gives warm response throughout the 20-minute act.

Ken Whitmer, the jack of all instruments and master of many, emerges as nearest thing to showstopper on bill. Despite the laughs which greet his entrance, complete with yock-provoking props, including a zany fiddle stand, a cigar that wistles and an umbrella that makes like a flute, comic-musical registers on his straight virtuosity. After a strictly-for-laugh intro, Whitmer improvises with some real music on the violin, trombone, trumpet, sax and clarinet in quick succession. He then descends, to the pit to show his skill on the ivories and the drums, and winds up with a take off on Clyde McCoy and his "Sugar Blues." Walks off to heftiest mitt action of bill. Lowe.

**New Acts****MAGID TRIPLETS**

Song-Dance

6 Mins.

Palace, N. Y.

This kid trio (Eddie, Mike and Dennis), billed as eight years of age, have had multiple appearances on the Milton Berle and Ken Murray TV shows. They look as cute as they should in their blazers, strawhats and canes, and there is no doubt that audience interest is aroused in their behalf. Beyond that, they look to be future stars, provided they can stick together in the tough years ahead. They try and often succeed in displaying "grown up" attitudes via such song and dance numbers as "Darktown Strutters Ball" and a naval stanza with comedy interpolations. Kids have a good exit stint in a rah-rah session with vintage terps, including the Charleston. Trau.

**CHURCH & HALE**

Dance

6 Mins.

Palace, N. Y.

Although this dance duo has been around, they have not been previously recorded in the VARIETY New Acts files.

This is a highly polished pair, solo or in tandem. Marilyn Hale is a gamful blonde with a fine conception of the whirlaway stuff. George Church is a big, graceful tapper with lots of aplomb and a facile way with his limbs.

Both are creamy smooth in their tapology and rate bookings in all situations. Trau.

**THE CLEF DWELLERS (6)**

Songs

10 Mins.

Palace, N. Y.

In their Palace debut, this sextet of two girls and four boys show enough stuff to go places. A good deal of their strength resides in the big soprano of one of the femmes, which is used to the hilt.

Their opening, "Get Happy," is standard. Their important harmonies are displayed in a special arrangement of the novelty, "Hickory, Hickory, Dock," and a concluding ballad which really showcases the clicko pipes of the lead soprano. Good bet for niteries, TV and vauders. Trau.

**THE BROCKWAYS-**

Bicycle

6 Mins.

Palace, N. Y.

The Brockways are a Parisian bike duo in their U. S. debut. Mixed team open with straight-bicycle stunting but reach their biggest responses via trick two-wheeled acts and unis, with which they seem more at home.

Their specialty is a fast parade of cartoon and fable characters, some of them on square and other irregular vehicles. The costuming is exceptional. A boffo bit is via a tiny bike, probably the smallest ever worked on a stage and mounted by the male.

They qualify for other bookings in visual situations including fairs. Trau.

**Aboaf's Global Trek**

Americo Aboaf, Universal's foreign sales chief, takes off on an eight-week round-the-world biz trek next week.

U exec will devote most of his time to the Far East.

**Ice Review****Ankara, Pitt**

Pittsburgh, Aug. 6.  
George Arnold production of "Tropicana on Ice," with June Arnold, George Arnold, Phil Richards, Lynn Dwyer, Ice Cubettes (4), Jimmy Confer, Baron Elliott's Orch (8); no cover or minimum.

This is the third edition of the bright little ice revues George Arnold has been staging at Ankara since middle of April, and they're getting better all the time. Current one has a Latin-American motif, carried out chiefly in the costumes, and it's sparked by return of June Arnold (no relation to producer), long a fave at slick highway room about 10 miles from downtown Pittsburgh.

Miss Arnold looks like a million bucks on skates and displays plenty of skill in her solos as well as in her numbers with Phil Richards and George Arnold. Both boys are crack bladers and score on several appearances. Miss Arnold does some acrobatic spins and turns that on a big rink might not look particularly dangerous, but on the small surface of the Ankara, they're breathtaking.

Same goes for the figure stuff with the quick, flashing stops right at the edge of ringside, of Arnold. He's a wiry guy with lots of class and gives his routines a showy flair. Richards has a couple of strong arms, and needs them when he's twisting Miss Arnold around, as well as a solid skating stance.

Lynn Dwyer is the comic of the troupe, depending principally on his outlandish getups but at the same time able to hold his own in the skate department as well. Line of four girls make attractive pictures personally and neat patterns on the ice. Their costumes, along with those of the principals, are striking. For a company of only eight people, this is crack entertainment; proof enough is in the fact that while Ankara was a hit-and-miss operation for a long time, it's been steadily in the black ever since going in for ices. Big dinner trade always brings out a flock of children, which may be a tipoff.

Jimmy Confer, vocalist with the Baron Elliott band, does the rinky-dink and currently steps out for a solo midway in the show to wham across "You'll Never Walk Alone." Elliott's music gives the revue plenty of lift and it's on the nose for dancing too. Cohen.

**Nick Schenck**

Continued from page 3

prives the public of an adequate choice of product. It also results in pix going through the exhibition mill so fast that they're out of town before the word gets around on them and publicity values are built up.

No one has come up with a solution as yet, since exhibs naturally want as early a run as possible. Some of them have suggested, however, that they'd move back if the distributors gave them a break by reducing percentage demands. Releasing companies have balked at that.

Subscription tele gets an unsympathetic reaction from Schenck. He says of pay-as-you-see TV: "Gene MacDonald (Zenith prexy) is an old friend of mine. He showed me his Phonovision principle. Another old friend, Dave Sarnoff (RCA topper), has his views on toll-vision. I know there are also other gadgets that will put a boxoffice into the home. But I just don't understand them, not only because of their complicated scientific and bookkeeping systems, but how this can ever be as good as a hit movie in the big theatre." Schenck reviewed his protracted stay on the Coast; how he told the rank-and-filer as well as the top executives that, via the pension plan, Loew's, Inc., "bought the loyalty of necessary personnel, from top executives to the average level." But in going around to sundry groups among the crafts, guilds and other personnel, he told them that he doesn't want to "buy" anything or to "sell" anything, except the enlistment of an honest day's work for a day's pay.

He says that results are beginning to show. He sees production costs being trimmed. He said he has had rousing reaction from employee leaders endorsing the spirit of his approach; that they recognize that if the picture business goes under, "we all go under."

# FLASH! Terrific

- Texas pre-release engagements sensational  
...topping "Tomahawk" in most situations!



*Excitingly filmed in outdoor COLOR BY TECHNICOLOR*

Starring

JOSEPH COTTEN

SHELLEY WINTERS

SCOTT BRADY

as KIRK DENBOW

Half of Texas in his grasp...its most dangerous woman in his arms!

as JANE STEVENS

She married one Denbow to save his life...loved another to save her own!

as GLENN DENBOW

Took anything that got in his way...with a bullet or a kiss!

and introducing

SUZAN BALL

as "LOTTIE"

Easy to meet...hard to forget...man-trouble all the way!



DIRECTED BY HUGO FREGONESE • SCREENPLAY BY GERALD DRAVSON ADAMS AND JOHN AND GWENN BAGNI • PRODUCED BY LEONARD GOLDSTEIN • A Universal-International Picture

**U-I Makes the Money-Makers!**



## Prefer Loge to Living Room

Continued from page 3

despite the rapid growth of television.

Moreover, APA director Ward Jenson emphasized, there is no reason to believe that the basic attitudes uncovered in the study should be any different in other parts of the country.

Theatre rather than television viewing of a picture was the choice of more than three out of every four persons polled. Among present owners of television sets, 79% said they preferred to go to a film house. Among non-owners the figure edged up to 83%.

Query was carefully worded, to avoid misunderstanding. Each participant was asked "If you were to watch the same movie, would you prefer to watch it on television or in a movie theatre?"

Roughly one out of every four teletest owners still goes out to see a picture about once in two weeks. Among non-owners, the proportion is slightly more than one out of three. In both groups, however, the "once-every-two-weeks" classification is the largest.

Breakdown of attendance figures in the two groups shows:

	Set Own-ers	Non-Own-ers
More than once a week.....	15%	23%
About once a week.....	23%	34%
About once every two weeks.....	26%	36%
About once a month.....	24%	21%
About once every two months.....	16%	4%
Less than once in two months.....	10%	3%

Tastes in films expressed by members of the two groups are extremely close. TV owners picked musicals as first choice with romance second, non-owners reversing this preference. In each classification there was some fluctuation as to the popularity of adventure-action, comedy and mystery films.

Big surprise, however, is the position voted to westerns, long regarded as the backbone of the film biz. In each group, westerns were listed as least popular of the definitely-labeled types of films.

However, the survey conclusively underlined the ever-increasing in-

terest in television. Participants who do not now own television sets were asked, as a final question, if they intended to buy a set within the next 12 months. Seventy-two percent said yes.

## Cinerama

Continued from page 4

has been lined up for the showing of the latter, negotiations are going on. Sid Pink, Oboler's biz associate, is currently in New York to line up a release deal and has announced that it will be shown in Gotham "soon".

Pink will also set up dates for showing of "Devil" in Boston and Washington while east. At a press confab yesterday (Tues.) he revealed that Oct. 16 had been set as the date for pic's preem on the Coast with the Paramount. Downtown, Los Angeles, and the Paramount, Hollywood, committed for showings. He also disclosed the formation of a new distribution company called Arch Oboler Productions. New outfit will handle the distribution of the Oboler tridimensional pix as well as the release of the indie producer's recently completed conventional film, "Twonkey."

Although it will primarily distrib Oboler pix, Pink said it would also take on the pix of other indies.

Meanwhile, Cinerama, of which Lowell Thomas is chairman of the board, is proceeding with plans to turn out at least two pictures a year in that process. A non-exclusive loanout deal has been set with Argosy Pictures Corp., for the services of its prey, Merian C. Cooper, who will serve as general manager in charge of all production for Cinerama. Loanout arrangement takes effect upon completion of Argosy's next production for Republic, "The Sun Shines Bright," which John Ford, Cooper's partner in Argosy, will direct beginning next week.

## Brandt Adds 8,300 Trans-Lux Shares

Washington, Aug. 12.

Latest publicly announced holdings by Decca Records of Universal Pictures common stock is 406,175 shares, plus warrants for an additional 37,500 shares; the Securities & Exchange Commission reports. In its July summary of "insider" stock transactions, it added that Daniel M. Sheaffer, a director of Universal, owned only seven shares but controlled another 400 in his father's estate. John J. O'Connor, also a U board member, sold his 100 shares of U preferred stock and retained only 100 shares of common.

Harry Brandt added 8,300 shares of Trans-Lux common, giving him 110,115 of the chain's stock. His wife has 17,700 shares and he controls two trusts with a total of 6,300. Loew's, Inc., buying stock of Loew's Boston Theatres, added 106 shares of the subsidiary's common during the month and now owns 129,737. Walter E. Green, officer and director of General Precision Equipment Corp., bought another 25 shares of Precision's common during the month; now he has 165.

A. H. Blank, on the board of United Paramount Theatres, notified SEC he had transferred eight shares of the circuit's common stock but still kept 2,587 in his own name. The eight shares were added to his Raymond Trust and Myron Trust, giving each trust account an even 700. Blank also controls two other trust accounts with a total of 1,200 shares of UPT common.

David J. Greene, of RKO Theatres Corp., acquired 7,000 shares of its common stock to build up his trust fund to 25,800. He has another 16,450 in his own name and 10,000 in a partnership account. Members of his family own 3,600 shares. W. Ray Johnston notified the Securities Commission that he sold 2,200 shares of Monogram Pix common. This left him 2,317 shares.

## Amusement Stock Quotations

For the Week Ending Tuesday (12)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for Week
<b>N. Y. Stock Exchange</b>					
ABC.....	43	9 1/2	9 3/8	9 1/2	—1 1/4
CBS, "A".....	26	36 1/4	34 1/4	34 1/2	—1 1/2
CBS, "B".....	14	36	34 1/4	34 1/2	—1 1/2
Col. Pic.....	21	12 1/2	12 3/8	12 1/2	+ 1/4
Decca.....	108	8 3/4	8 1/2	8 3/4	+ 1/4
Eastman Kodak.....	193	40 1/2	45 1/2	46	+ 1 1/2
Loew's.....	241	13 1/2	12 3/4	13 1/2	+ 1 1/2
Paramount.....	206	25	23	24 1/2	+ 1 1/2
Philco.....	78	32 1/2	31	31	—1 1/4
RCA.....	229	26 1/2	25 1/2	25 1/2	—1
RKO Pictures.....	126	4	3 1/2	4	—
RKO Theatres.....	168	3 1/2	3 1/4	3 1/4	+ 1/8
Republic.....	20	3 1/2	3 1/2	3 1/2	+ 1/8
Rep., pfd.....	12	10	9 3/4	10	+ 1/8
20th-Fox.....	86	15 1/2	15	15 1/2	+ 1/4
Un. Par. Th.....	134	14	13 1/2	13 3/4	—1/4
Univ.....	72	12 1/2	11 1/2	12 3/4	+ 1/4
Univ. pfd.....	6	63	62	62	—1
Warner Bros.....	64	13 1/2	12 3/4	13 1/2	+ 1/8
Zenith.....	15	7 1/2	7 1/2	7 1/2	—1 1/2
<b>N. Y. Curb Exchange</b>					
Du Mont.....	45	16	15 1/2	15 1/2	—
Monogram.....	28	3 1/2	3	3 1/2	+ 1/8
Technicolor.....	16	22	21 1/2	21 3/4	+ 1/2
<b>Over-the-Counter Securities</b>					
Cinecolor.....			Bid	Ask	
Chesapeake Industries (Pathe).....			1	1 1/2	
U. A. Theatres.....			3 1/4	4 1/4	
Walt Disney.....			4 1/2	5 1/2	
			7 3/8	8 1/2	

(Quotations furnished by Dreyfus &amp; Co.)

## IA to Help Pix

Continued from page 7

brought in that it threatens a substantial segment of the film industry with practical confiscation and possible disintegration. There would be consequent unemployment and economic disaster for the many thousands of workers who depend upon the industry for their present and future livelihood, according to the resolution.

Delegates are back home after having heard such film industry representatives as Eric A. Johnston tell them that while the industry is facing a crisis now and undergoing a transition, and, ac-

cordingly needs the union's help to eradicate such crushing burdens as the Federal admission tax, it will eventually emerge triumphant and greater than ever.

They also are back with their locals informing the latter that their own president has no doubts about exhibitors survival: that there can be no wage relief for distressed exhibitors at this time because rising living costs preclude it; that Communist attempts to infiltrate the union have been defeated; that the IA, while taking up its cudgels for the film industry, is no less friendly toward television, which now is providing members with much employment and which will be more thoroughly organized by the Alliance; that the IA will combat to the limit present efforts of the Colosseum of Film Salesmen to lure film exchanges employees from the fold and will strive to obtain higher wages and improved working conditions for the latter, and that "much of the so-called 'lost theatre audience' can be brought back by energetic showmanship now that management is awake."

### Fight Prod. Abroad

As a consequence of convention action, the locals this week are joining in a campaign to halt American producers from going abroad to produce pictures for American theatres and television, including advertising films, when the motive is to save taxes and take advantage of cheap production and labor costs.

The IA also is on record to stop the further use of safety film in the production of all motion pictures because projectionists have found it unsatisfactory; to withhold the union label from films made abroad specifically for economic reasons and to direct projectionist members not to run them, and to prevent the illegal use of the IA emblem on pictures produced for theatres or TV under standards lower than those now required by the union.

## Dozen Imports

Continued from page 7

pictures and nine French features. Italo pix include "Buon Giorno, Elephants!", "The First Communion" and "Don Camillo and the Mistress of the Mountains." Gallic films are "La Beaute du Diable," "Montmartre," "Les Peches Capitales," "Malou de Paris," "Sextette," "Ramuntcho," "Behavior of the Sexes," "The Passionate Loves of Franz List" plus an untitled pic.

In a reissue deal, Manor Films took over "Torment" and "Tabu" for U. S. release. A Swedish import, "Torment" was originally distributed in 1947. Manor will handle them as a package combination show.

# NEWS! Skin-Tonic Action in Lux Soap care!

...makes skin  
smoother, fresher!

You'll see!... This newly discovered Skin Tonic Action of Lux Soap care is wonderful complexion news! It means Lux care stimulates your inner skin... makes your complexion look smoother, firmer... fresher, clearer!

Try Betty Hutton's Lux Soap Facials now. "I just cream in the Lux lather... rinse warm and splash cold. That quick—my skin sparkles, looks so exquisitely soft."

No wonder Lux Toilet Soap with its Skin-Tonic Action is Hollywood's favorite beauty care. You'll see it can make you Lux-lovely!

9 out of 10 Screen Stars use Lux Toilet Soap

"BE  
LUX LOVELY"  
says  
BETTY HUTTON

co-starring in Cecil B. DeMille's

"THE GREATEST  
SHOW ON EARTH"

A Paramount Production

COLOR BY TECHNICOLOR

Now Showing Locally





**This  
is the  
real  
thing!**

HOWARD HUGHES presents

**'One  
Minute  
to  
Zero'**

HERE'S the inside-the-lines story  
of the gallant men...and their  
women...who are living and fight-  
ing the biggest drama on earth!  
Filmed at a cost of millions...the most  
exciting ACTION picture ever made!

starring

**ROBERT MITCHUM • ANN BLYTH**

with **WILLIAM TALMAN • CHARLES MCGRAW • MARGARET SHERIDAN**

AN **EDMUND GRAINGER** PRODUCTION

Directed by

**TAY GARNETT • MILTON KRIMS & WILLIAM WISTER HAINES • EDMUND GRAINGER**

Written by

Produced by

**- AND SHOWMANSHIP  
NATIONAL ADS!**

Five different styles of full page ads—one full page in Life, Look, S. E. P., Collier's, Time, Newsweek; Ebony, Am. Legion Magazine, V.F.W. Magazine—This Week Sunday supplement in 31 cities and American Weekly supplement in 22 cities FOR A SMASHING TOTAL OF 42,387,769 CIRCULATION!

## Clips From Film Row

### NEW YORK

The Harris, a West 42d St. grind house, sold by realty operator Irving Maidman to the Kastle Holding Corp. Latter firm is affiliated with the Max Cohen interests which have extended its lease on the premises for 50 years. Property is assessed at \$580,000, of which \$135,000 is on the 1,200-seat theatre.

Harry Kalmine, prexy and general manager of Warner Bros. Theatres, and Harry Goldberg, theatre ad-pub director, left yesterday (Tues.) for Pittsburgh to attend a meeting of theatre managers in the Cleveland and Pittsburgh areas.

### LOS ANGELES

Robert L. Lippert closed a deal to release five German-made pictures annually in this country. First of the group is "Tiger Man," a circus story, slated for September.

Metro will hold its western preem of "The Merry Widow" in Kansas City, Aug. 20, followed by dual openings in the Egyptian and Loew's State theatres in the L. A. territory Aug. 23. Picture will be a Labor Day show in more than 100 cities.

Four Metro branch managers named for 1952 National Cerebral Palsy campaign. They are Jack Reville, Charlotte; Foster B. Gauner, Indianapolis; William Gaddoni, Kansas City; and Jerry Adams, Washington, D.C.

Arthur Greenfield, Portland, Ore., winner of Universal's 40th Ann Sales Drive, awarded a two-week trip to Europe. One-week trips to Hollywood went to 10 other branch managers: Don Gillin, Seattle; Jack Langgan, Kansas City; C. R. Orts, New Orleans; Ted Reisch, San Francisco; R. C. Settoon, Memphis; R. N. Wilkinson, Dallas; Joe Gins, Washington; J. W. Greenleaf, Charlotte; Harry Hynes, St. Louis; and C. R. Wade, Salt Lake City.

### ST. LOUIS

Pirthe Amus. Co., operators of two theatres in Beardstown, Ill., mulling plans for new owner near Jerseyville, Ill.

Joe Ansell back at his desk after minor operation at a local hospital.

Jimmy Frisina, film buyer for Frisina Amus. Co., Taylorville, Ill., was a tyro participant in recent Tam O' Shanter golf tournament in Chicago.

Forrest Tucker, of Paramount, and Tony Romano, of Columbia, film players, made personals at ozoners in this trade area.

Turner-Farrar Assn., Harrisburg, Ill., controlled by the Turner-Farrar Theatres, operators of 18 theatres in Southern Illinois, earmarked \$169,190 for a new TV station. Application is pending before the FCC.

### PITTSBURGH

B. F. (Dinty) Moore resigned as WB sales manager for district comprising Pittsburgh, Cleveland, Cincinnati and Indianapolis, and will announce a new connection shortly. Moore had been with company more than 14 years, being replaced by Jimmy Abrose, head of Cincinnati branch.

Grand Theatre in Latrobe, which was closed recently by Manos Circuit, will be dismantled, and made into a store.

Irving Frankel resigned his sales post here with UA. He had come back here several months ago from Washington, D. C., where also with UA. New addition to UA staff here is Audrey Liberman in contract department.

Pennsylvania Newspaper Pub-

## New York Theatres

### RADIO CITY MUSIC HALL

Rockefeller Center

### "IVANHOE"

Robert Taylor • Elizabeth Taylor • Jean Fontaine

Color by TECHNICOLOR • An M-G-M Picture

plus SPECTACULAR STAGE PRESENTATION

### PARAMOUNT

JEAN MARSH • JIMMY HANCOCK

### "Jumping Jacks"

Color by TECHNICOLOR • An M-G-M Picture

plus SPECTACULAR STAGE PRESENTATION

PARAMOUNT

JEAN MARSH • JIMMY HANCOCK

Color by TECHNICOLOR • An M-G-M Picture

plus SPECTACULAR STAGE PRESENTATION

lishers Assn. started production at State College, Pa., on a film which will show the place of a newspaper in the life of a community. Being handled by picture and recording studio of Penn State.

Bernard H. Buchheit, Manos chain exec, recuperating at his home in Greensburg after being hospitalized there following a heart attack.

Charles Argentine sold his interest in the Keith in Burgettstown to his partner, James Morasco, and will move to California.

Tecoff of WB circuits' annual 13-week showmanship drive will bring more than 100 managers from four states, Pennsylvania, New York, Ohio and West Virginia, here for a three-day meeting beginning today (Tues.) at the Hotel Roosevelt. Moe Silver, Pitt zone chief, is in charge. Coming on to address gathering are Harry Kalmine, general manager of WB theatres; Par's Jerry Pickman, 20th's Stirling Silliphant and Metro's Mike Simons.

### MINNEAPOLIS

Competitive bidding enabled two independent loop houses, the World and Gopher, to land additional important pictures although United Paramount has four and RKO-Theatres two downtown theatres here. World grabbed off "Encore" and "We're Not Married" and Gopher "World in His Arms" in recent weeks.

Downtown St. Paul World, reopening after facelift and under new management of Ted Mann, Minneapolis World owner, and George Granstrom, who operates two St. Paul nabes, will bid competitively for top product.

Columbia holding sneak preview of "The Happy Time" at RKO-Orpheum Aug. 18, with invitations to exhibitors.

Walter Hoffman, long a 20th-Fox exploiter here and now with Paramount in same capacity at Seattle, celebrating arrival of second child and also Schwallberg award for year's best exploitation job.

Favorable biz sign for exhibitors here is fact that department store sales for 28 consecutive week, ending July 26, showed a gain in dollar value over comparable period last year.

Bill Westernman an addition to National Screen sales staff, succeeding Jack Greenberg, resigned.

Charlie Weiner, film salesman, back with United Artists.

Ignoring fact that United Paramount Theatres are retaining a 12c kid a d m i s s i o n, local RKO houses, Orpheum and Pan, have instituted a 20c scale for youngsters.

W. R. Frank, circuit owner-film producer, in from Hollywood.

### CINCINNATI

Sale of the eight-story Lyric Theatre building, to make room for a parking lot, is being considered. Vacancy notice for Jan. 1 was served on a clothing firm occupying the ground floor storeroom, the 60 other beauty shops and other tenants being on a monthly rental basis.

Besides the Lyric, RKO Theatres is now operating the Albee, Palace and Grand. The three other downtown houses, Keith's, Capitol and Shubert, are shuttered. They are Mid-States Theatres operations.

### INDIANAPOLIS

Allied Theatre Owners of Indiana put final okay on plans for film exhibit in framework tent at Indiana State Fair Aug. 28-Sept. 5.

Confab in Hotel Lincoln pledged all-out support of producers in fighting Government anti-trust suit to force release of films to television.

ATOI prexy Truman Rembusch announced Herbert Yates, head of Republic Pictures, has agreed to make cowboy star Rex Allen available for "Hollywood at Fair" exhibit.

Fair exhibit will key second "Movietime U. S. A." tour of the state scheduled for Sept. 8-12.

## Streamlining

Continued from page 3

The project, is planning a session shortly with Johnston and the other sales chiefs to get action. Initial move would be to consolidate "backroom" operations—shipping, inspection, etc.—of all the districts as an experiment in one exchange city.

This has long been discussed as

a practical way of substantially shaving costs. It has been explored verbally in the past and now is being studied statistically in the hope of coming up with data that will irrefutably break down continuing opposition from some of the sales chiefs.

Schwalberg, in his enthusiasm for the idea, takes the direct approach. He says:

"If you start from the uncontrollable point that it is cheaper to have one 'backroom' operation than 12, that inspectresses and shippers kept busy handling a maximum number of reels per day are more efficiently employed than those with idle time, then there's no further exploration or study of the concept required. All you have to do is work out the mechanics."

One of the problems that has always presented itself is that the various districts' leases on their headquarters in any exchange city differ in expiration date. Some companies don't want to continue to pay rent on these properties, while also contributing to consolidated backroom.

Schwalberg feels that is faulty reasoning, which, if it continued to be applied, would keep streamlining from ever becoming a reality. Since consolidation will mean moneysaving in the long run, he feels districts must accept the rent duplication for a limited time.

"At least, once you're started," he says, "you know that when your lease comes up again you are not going to renew it."

Clark Bros. in Philly, which heads a nationwide net of shipping agencies handling much film, has volunteered to provide consolidated facilities throughout the country on almost any basis the salesmen desire. It would set up central depots in each exchange city on its own, or in a co-op with the districts or via a special distribut-managed corporation.

## SIMPP Nix

Continued from page 7

against subsidies as a matter of principle, but reportedly will go for the "discount" plan. Thus, if it links the deal with the Paris government at the behest of MPAA, it applies to the whole American industry, including SIMPP.

### Can Blow Up Deal

But since SIMPP members say they'll allow no deductions from their balances for a subsidy, they're in position to blow up the whole deal. Rather than have that happen, some execs of MPAA member companies think it would be better for the majors to shoulder the very small additional load of the indie subsidies.

By granting the subsidy, Yank companies have been led to believe they can restore the annual number of film import permits available to them from the 90 the French originally offered to almost the 121 of last year. They'll also get out, they've been told, \$1,200,000 a year at the legal rate and all the rest of their coin at a slightly less favorable rate.

Sudden replacement last week of Michele Fourre-Cormery, boss of the French government's film activities, is concluded by American reps now to have had no significance regarding the U.S. pact. They've learned that he was slated for a Foreign Office post for some time and that it finally came through.

Fayette W. Allport, MPAA's London rep, heads the Yank negotiating team, which includes Eugene Van Dee, MPAA's Italian rep and Ted Smith, newly-named continental manager.

## Venice Fest

Continued from page 3

Board of Trade, and a number of technical aides to negotiate a new Anglo-U. S. film pact. Eugene Van Dee, MPAA rep in Italy, will be the top American industry official on hand Venice.

McCarthy and his wife attended last year's festival and threw a number of shindigs which made a favorable impression on the Italians after the Americans had pretty much ignored their fete in previous years. Irene Dunne headed a party flown to Venice from Hollywood.

## Picture Grosses

### LOUISVILLE

(Continued from page 12)

and "Sea Tiger" (Mono). Big \$14,000. Last week, "Jumping Jacks" (Par) (2d wk), \$13,500.

State (Loew's) (3,000; 54-75)—"Fearless Fagan" (M-G) and "Glory Alley" (M-G). Had benefit of personal by Carleton Carpenter Friday (8) to give pic fast sendoff. Fast \$11,000 or over. Last week, "Francis To West Point" (U) and "Captivity City" (UA), \$11,000.

Strand (FA) (1,200; 54-75)—"Strange World" (UA) and "Without Warning" (UA). Moderate \$4,500. Last week, "Outlaw Women" (Lip) and "Stolen Face" (Lip), \$3,000.

### H.O.'s Hobble Seattle; 'Vadis' Lusty \$9,000

Seattle, Aug. 12.

Playing two Sterling houses, Roosevelt and Palomar, "King Kong" on reissue, is holding great in second stanzas. Town is nearly 100% holdover. "Quo Vadis" loans solid but below hopes at Liberty. "Jumping Jacks" at Columbia looks best of holdovers, with big takings in third session.

### Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Francis To West Point" (Par) (4th wk). Solid \$3,000 after \$3,200 last week.

Coliseum (Evergreen) (1,829; 65-90)—"Jumping Jacks" (Par) and "Montana Incident" (Mono) (3d wk). Swell \$3,500. Last week, \$12,500.

Fifth Avenue (Evergreen) (2,366; 65-90)—"We're Not Married" (20th) (2d wk). Fair \$6,000. Last week, good \$9,400.

Liberty (Hamrick) (1,650; 65-90)—"Quo Vadis" (M-G). Looks solid \$9,000 on popscale return date, but expected more. Last week, "Woman of North Country" (Rep) and "Dream of Jeanie" (Rep), \$3,900.

Musio Box (Hamrick) (350; 65-90)—"Tales of Hoffmann" (UA). On regular-price run okay \$4,500. Last week, "Working Way Through College" (WB), \$2,600.

Musio Hall (2,282; 65-90)—"Scaramouche" (M-G) (2d wk). Still big at \$8,000 following \$10,600 opener.

Orpheum (Hamrick) (2,599; 65-90)—"Will Rogers" (WB) (2d wk). Big \$7,000. Last week, \$9,600.

Palomar (Sterling) (1,350; 45-70)—"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Day-date with Roosevelt (2d wk). Lofty \$4,000. Last week, \$5,000.

Paramount (Evergreen) (3,039; 65-90)—"High Noon" (UA) and "Diplomatic Courier" (20th) (2d wk). Held at nice \$8,500. Last week, \$14,800.

Roosevelt (Sterling) (800; 45-70)—"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). (2d wk). Stout \$4,000. Last week, \$6,700.

### DENVER

(Continued from page 12)

85)—"Lovely To Look At" (M-G). Big \$14,000. Last week, "Scaramouche" (M-G) (3d wk), \$7,000.

Denham (Cockrill) (1,750; 50-85)—"Greatest Show" (Par) (2d wk). Big \$11,000. Holds again. Last week, \$16,000.

Denver (Fox) (2,325; 50-85)—"High Noon" (UA) and "Bal Tabarin" (Rep), day-date with Esquire. Good \$15,000. Last week, "Will Rogers" (WB) and "Confidence Girl" (UA), \$17,000.

Esquire (Fox) (742; 50-85)—"High Noon" (UA) and "Bal Tabarin" (Rep). Fine \$3,000. Last week, "Will Rogers" (WB) and "Confidence Girl" (UA), \$3,500.

Orpheum (RKO) (2,600; 50-85)—"Wild Heart" (RKO) and "African Treasure" (Mono). Poor \$7,500. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues), \$15,000.

Paramount (Wolfberg) (2,200; 50-85)—"Lost in Alaska" (U) and "Pistol Harvest" (RKO). Fine \$14,000. Last week, "Wait Till Sun Shines Nellie" (20th) and "Captivity City" (UA), \$13,000.

Tabor (Fox) (1,967; 50-85)—"Kangaroo" (20th) and "Tough Girl" (Col) (reissue). Fair \$6,500. Last week, "Models, Inc." (Indie) and "Kid Monk Baroni" (Realart), \$5,000.

Webber (Fox) (750; 50-85)—"Kangaroo" (20th) and "Tough Girl" (Col) (reissue). Mild \$3,000. Last week, "Models, Inc." (Indie) and "Kid Monk Baroni" (Realart), \$2,500.

### 'Dreamboat' Dandy 12G, Buff.; 'Gal' Hep \$10,000

Buffalo, Aug. 12.

"Dreamboat" looms as best bet here this stanza, being sturdy at the Paramount. "Has Anybody Seen My Gal" is rated hefty at Lafayette while "High Noon" shapes big on holdover round at Century. Elsewhere takings are not so good.

### Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Don't Bother to Knock" (20th). Opened today (Tues.). Last week, "Washington Story" (M-G) and "Confidence Girl" (UA), only fair \$8,000.

Paramount (Par) (3,000; 40-70)—"Dreamboat" (WB) and "Maytime in Mayfair" (U). Sturdy \$12,000. Last week, "Greatest Show" (Par) (9 days), \$15,000.

Center (Par) (2,100; 40-70)—"Will Rogers" (WB) (2d wk). Tame \$6,000. Last week, \$9,000.

Lafayette (Basil) (3,000; 40-70)—"Anybody Seen My Gal" (U) and "Navajo" (Lip). Hefty \$10,000. Last week, "Brigand" (Col) and "Montana Territory" (Col), \$7,200.

Century (20th Cent.) (3,000; 40-70)—"High Noon" (UA) (2d wk). Neat \$10,000. Last week, \$15,000.

### WASHINGTON

(Continued from page 12)

"Latuko" (Indie) (2d wk). Very fancy \$7,000 after sock \$8,500 for opener. Holds.

Columbia (Loew's) (1,174; 50-80)—"Dracula" (Indie) and "Frankenstein" (Indie) (reissues). Torrid \$8,000. Last week, "Pat and Mike" (M-G) (m.o.) (2d wk), \$4,000.

Keith's (RKO) (1,939; 50-85)—"Francis To West Point" (U). Brisk \$13,000, bettering previous "Francis" film. Last week, "King Kong" (RKO) (reissue) (2d wk), \$8,000.

Metropolitan (Warner) (1,200; 50-80)—"Montana Territory" (Col). Okay \$5,000. Last week, "Brave Warrior" (Col), same.

Palace (Loew's) (2,370; 50-80)—"Lovely Look At" (M-G) (2d wk). Pleasant \$14,000 after \$21,000 last week.

Playhouse (Lopert) (485; 50-81)—"Outcast of Islands" (UA) (3d wk). Stout \$5,000 after \$6,000 last week. Stays.

Warner (WB) (2,174; 50-80)—"Jumping Jacks" (Par) (2d wk). Solid \$14,000 after \$23,500 last week.

## Latin America

Continued from page 4

tion of pix from the essential list occurred the day after he left.

That protection of the local industry is involved in Brazil is made clear from the fact that U. S. distributors were almost on the same day granted their first dollar allocation quota in months. It was for last January and permits partial remittance of earnings for the period around September and October, 1951.

Only a small number of dollars have been coming out of Brazil. U. S. distributors haven't been pushing too hard, recognizing the country's economic difficulties. They feared what happened last week—the loss of import licenses. In their lexicon it is always better to keep pix going into a country, even if coin isn't coming out, since it holds the market and the money almost invariably is eventually unfrozen.

Feature import licenses on hand by Americans now will cover their requirements for several months, so there will be no immediate stoppage.

**OUTDOOR REFRESHMENT SERVICE**  
 From Coast to Coast  
 over 1/4 Century

Refreshment Service for  
**DRIVE-IN THEATRES**

**THEATRE FOR RENT**  
 30 Mins. Times Square Bogota, N. J.  
 1400 seats. Screen & stage equipped.  
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PEGGIE CASTLE  
FLEEING AN  
INVADING SOLDIER  
IN  
"INVASION USA"



American Pictures Corp. presents

"IT'LL SCARE THE  
PANTS OFF YOU—IT DID  
ME!" —Hedda Hopper

# INVASION USA

Directed by Alfred E. Green  
Produced by Albert Zugsmith and Robert Smith

American Pictures Corp. presents

"TENSE and  
TERRIFIC!"  
—United Press

# INVASION USA

Directed by Alfred E. Green  
Produced by Albert Zugsmith and Robert Smith

American Pictures Corp. presents

"EXCITING BATTLE  
SCENES HELD ME  
SPELLBOUND!"  
—Sheilah Graham

# INVASION USA

Directed by Alfred E. Green  
Produced by Albert Zugsmith and Robert Smith

American Pictures Corp. presents

Starring  
GERALD MOHR  
PEGGIE CASTLE  
DAN O'HERLIHY

# INVASION USA

Directed by Alfred E. Green  
Produced by Albert Zugsmith and Robert Smith

AMERICAN PICTURES CORPORATION, 846 N. CAHUENGA BLVD., HOLLYWOOD 38, CALIF.



## Telepix Reviews

**LAST DAY OF MY LIFE**  
(Chevron Theatre)  
With Hillary Brooke, Onslow Stevens, Craig Stevens, Ann Tyrrell, Robert Cresson  
Distributor: MCA-TV Ltd.  
Producer: Revue Productions  
Director: Axel Gruenberg  
Writer: Howard J. Green, Fenton Earnshaw

30 Mins., Fri., 9 p.m.  
**CHEVRON STATIONS**  
**KLAC, Hollywood**  
This story of a just retribution takes on the appearance of a class production from the opening scene. Intriguing premise is offered when Hillary Brooke, returning late at night, finds the words, "This is the last day of my life," written by an unknown hand in her diary. Narrative is told via flashback sequences skillfully linked together.

Plot line follows Miss Brooke, an ambitious secretary who lands a job in Onslow Stevens' investment office through the efforts of Craig Stevens, in love with her. She slowly insinuates herself into the lives of all she comes in contact with, leaving misery behind her as she ruthlessly forges upward on her doublecrossing rise to the goal she has set for herself. Any one of the several people conceivably could have written the frightening words. Yarn ends with her death through fright.

Miss Brooke delivers solidly, strengthened through the fine photography of Ellsworth Fredricks and the gowns she wears. Both her male co-stars likewise acquit themselves satisfactorily, and Ann Tyrrell has her good moments, too. Direction of Axel Gruenberg makes the most of the dramatic opportunities of the piece, scripted intelligently by Howard J. Green and Fenton Earnshaw, and particularly fine art direction is a further asset.

### THE EYEGLASSES

(Unscripted)  
With Gertrude Michael, Philip Terry, Helen Gilbert, others  
Distributor-producer: Ziv TV  
Director: Sobe Martin  
Writer: Doris Gilbert  
30 Mins., Fri., 8:30 p.m.  
**ACME BEER**

**KECA-TV, Hollywood**  
This excursion into fantasy falls short of its mark as it succeeds in generating interest through use of a gimmick, then leaves the viewer to shift for himself at he end as to how and why everything happened. Gimmick in this case consists of spectacles found by the femme lead, glasses which permit the lady to see people for what they really are.

In this manner she learns her ever-loving spouse hates her and wants to kill her so he can go off with her best friend, who also hates her with homicidal intensity. The lady, a successful career woman, is so frightened by the truth she breaks the glasses in a fit of anger. Then she goes to a psychiatrist to tell him all. He concludes she's seeing things, mollifies her with five syllable words and sends her off to be killed by the husband and his g.f. When he learns of her death, he calls the police, apparently operating on a better-late-than-never theory.

Gertrude Michael is highly competent as the career woman, and Philip Terry convinces as the cad. Helen Gilbert has very little to do as the other woman, popping up occasionally just to remind that there is o.v.

Sobe Martin's direction is excellent despite the thin script of Doris Gilbert who conceived the all-seeing glasses and let her imagination end there. Daniel Clark's lensing is good, other technical credits standard.

Most realistic flavor of the half-hour is Hank Weaver's sampling of Acme Beer in the commercials; he seems to enjoy this stint no end.

**SARATOGA RACES**  
With Fred Capossella, Ed Flynn, others

Director: Ted Baughn  
15 Mins.; Mon.-thru-Sat., 7 p.m.  
**FITZGERALD BREWING**  
**WRGB, Schenectady**  
(George R. Nelson)

Summer television trots out many weak programs, but it also occasionally brings on a better-grade one, such as the pioneering "Saratoga Races," staged across the board on WRGB. Feature, five nights a week, consists of race films taken at the Saratoga track by Thoroughbred Pictures, with recorded descriptions by Fred Capossella, official announcer at New York courses, and studio bridges

by Ed Flynn. On Saturday, when the show hits for 30 minutes at 9 p.m., strips are supplemented by live interviews that Capossella conducts with officials, trainers and jockeys.

Feature, destined for extension to New York in the fall, was still in the experimental stage during the first week of 87th season at the Spa, but was improving noticeably. Technical flaws, in shooting and in recording, had not been completely ironed out, though they substantially promised to be. Steady analysis of the camera work and constant general rechecking should smooth and tighten program. Aside from technical phase, several changes could build floor presentation: mention of weather, tabbing track condition, and brief commentary on riding. Weights, when significant, might be touched. Flynn possesses the racing knowledge to do this.

It probably would be necessary to shear off one race—four or five are telecast during quarter-hours, and seven, in half-hour. Possibility of saturation in horse-by-horse call is present now. Events through the field run rather long, albeit with beautiful, sometime thrilling, shots.

Capossella, who teams on CBS co-

axial with Sammy Renick during metropolitan dates, has no superior in describing a race accurately and impartially. His accounts, which go over track p.a., except for final lengths, may not be too dramatic, but they are authoritative and almost flawlessly delivered in a clear, high-pitched voice.

Commercials avoid the persistent and blatant Bob Oswald engineers for Thoroughbred. Show, in view of keen Capital District interest in Spa racing, can hardly miss.

**END OF THE ROAD**  
(Sunkist Premiere Playhouse)  
With James Griffith, Jeanette Nolan, Billy Gray, others  
Producer: Gil Ralston  
Distributor: Screen Televideo  
Director: Arthur Hilton  
Writer: Howard Dimsdale  
**SUNKIST**  
30 Mins.; Fri., 9:30 p.m.  
**KTLL, Hollywood**

A routiner about the crusading editor in a small frontier town cowed by a gunman, "End of the Road" is a better than average pic due to the generally fine quality of acting, able direction and script. Only flaw is a confused characterization of the killer; he's pictured first as a real tough gunslinger who would eat his own mother for breakfast, but at climax he screams out of town when ordered to because he doesn't want to shoot some women who have their guns on him. Aside from his mixed version of the heavy, Howard Dimsdale's script of Leopold L. Atlas' original is a good one.

James Griffith is the editor who

defies the local gunman running for sheriff, and endorses his opponent. Matters are brought to an abrupt conclusion when the editor's young son is killed when hit by a stray bullet during a gun duel in which the heavy eliminates his opponent for sheriff. As a result, the editor's wife who has been pleading for him to leave before he's killed changes her mind and decides to stay; the editor rounds up the "good people" and they gang up on the killer and his coterie to chase them out of town. Gentlemanly heavy refuses to lift a gun against the women and leaves. This is not too believable, but because of manner in which production is handled comes out as entertaining fare.

Griffith and Jeanette Nolan register as the editor and wife, Billy Gray is very good as the moppet, and Robert Ceterloh is a good heavy. Arthur Hilton's direction is cohesive and fast-paced. Stu Thompson's camera work is excellent.

## Mayehoff Tver on Film

Still another major television network entry will go film this fall. It's been revealed that the Eddie Mayehoff show, which Reynolds Metals has bought for the Sunday night 7:30 to 8 slot on NBC-TV, is to be filmed on the Coast.

Show is to be directed by Richard Bare, who scripts and directs the "Joe McDoakes" comedy reels for Warner Bros. theatrical release and is also associate producer on Paramount's "Topsy and Eva."

## Vidpix Chatter

### New York

Babette (Babs) Doniger and John McGowan teamed to form a new TV film production outfit, Television Snapshots, which will script, edit and produce films. Reub Kaufman, Gull Films prexy, on a tour of TV stations and agencies around the country. He's slated to arrive in N.Y. today (Wed.) from Chicago, and then head for New England and Canada. Orville Lawson and Ralph Fryce named sales reps for United Artists-TV in Minneapolis and Omaha, respectively. L. Alley & Love, indie vid-film production firm, is preparing a new audience participation show for the fall, titled "Professor Yes 'n' No" and starring Bill Cullen as emcee. Robert J. Kingsley, formerly production chief for the Associated Press TV newsreel, has joined PSI-TV as production supervisor.

### Hollywood

Robert Florey is slated to direct two telepix in "Four Star Theatre" series, with Dick Powell starred in "Dante's Inferno" and Charles Boyer in "My Wife Geraldine" . . . Prexy Louis Snader of Snader Telescriptions in N. Y. on biz . . . "Ozzie and Harriet" begins filming Aug. 22 for ABC, with Volcano Productions shooting 40 half-hour shows at General Service studios and "Ellery Queen" will be filmed here by Norman Pincus . . . Norman McCabe appointed animation director of Five Star Productions, vice Howard Swift who ankled to join Charles Chaplin . . . Harry Cohen joined Paul F. Heard as production co-ordinator . . . U.I.'s telepix subslid, United World, is at peak production, shooting "The Fighting Man" series plus teleburbs . . . Series of 13 half-hour vidpix penned by Ernie Lazarus and starring Gari Perreau has been packaged by R and R TV productions, with Janine Perreau and Peter Miles featured . . . Jaffe agency closed deal for new vidfilm series with General Telecasting, untitled series to be written and directed by Blake Edwards . . . Prexy Isidore Lindenbaum of Filmcraft Productions returned from several weeks junket to Gotham . . . Andrea King draws \$1,000 for lead in Revue Productions' "Long, Long Ago," at Eagle Lion studios, and Queenie Leonard gets a featured spot . . . Willis Goldbeck to write and direct new "Rex Morgan, M. D." series starring Louis Hayward, to be produced by Hafner-Haleprin Sept. 15 at the Hal Roach studios . . . Gil Ralston and Jacques Braunstein of Screen Televideo prepping five new half-hour telepix for new series, "Your Jeweler's Showcase," to be made for Hamilton Watch Co. and International Silver Co. as joint sponsors, with first two scripted being "Canal Street Encounter" and "Furlough" . . . Bill Lester in "Firehide Theatre's," "One and One," and Ralph Faulkner, Glass Lohman, Robert Arthur, Hermine Sterler, Simon De Burgh, Peter Bourne and Leonard Nemoi in "Man of Peace" for Frank Wisbar. Roy Engel to do narration for "The 12th Juror" for "Firehide" . . . John Clark set for role in "Heartbreak for Sale," "Rocket Squad" telepic . . . Dick Seals cast in the "Little People" series lensing at Swannstrom studios.

## TV Films in Production

as of Friday, Aug. 8

### ARROW PRODUCTIONS

**KTTV Studios, Hollywood**  
"RAMA OF THE JUNGLE" 26 half-hour jungle adventure telepix series resume in mid August. Producers: Harry S. Rothchild, Leon Fromkes. Film Producer: Randolph Plochow. Director: Wally Fox.

### WILLIAM F. BROIDY PRODS.

**Sunset Studios, Hollywood**  
"WILD BILL HICKOK" series of half hour western adventure series now in preparation to resume shooting mid-August. Guy Madison, Andy Devine set leads.

"CASE HISTORY" featuring Regis Toomey, Sara Hayden, and "TRAIL BLAZERS" with Alan Hale, Jr., as set lead. Also in preparation for fall and winter. Executive producer: William F. Broidy. Producer: Wesley Barry. Director: Frank McDonald.

### JACK CHERTOK PRODS.

**General Service Studios, Hollywood**  
"LONE RANGER" half hour series of 52 videotape now shooting. John Hart, Jay Silverheels set leads. Producer: Jack Chertok. Associate Producer: Harry Poppe.

### BING CROSBY ENTERPRISES

**RKO-Pathe, Culver City**  
Shooting "BIG TOWN" series of half hour adult dramas sponsored by Packard Motor Car Corp. Executive producer: Basil Grillo. Producer: William Asher. Director: John Nash. Half hour series of adult drama films for "CROWN THEATRE" in preparation. Producers: Richard Dorso. "THOSE WERE THE DAYS" half-hour telepix series now in preparation.

### DESILU PRODUCTIONS

**General Service Studios, Hollywood**  
"I LOVE LUCY" half hour comedy series produced by Philip Morris shooting for fall season. Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance. Producer: Jess Oppenheimer. Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.

"OUR MISS BROOKS" half-hour comedy series now shooting for CBS-TV. General Foods sponsor. Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon. Producer: Larry Berns. Director: Al Lewis. Assistant Director: Jim Paisley. Writers: Al Lewis, Joe Quillian.

### FEDERAL TELEFILM, INC.

**Goldwyn Studios, Hollywood**  
"MR. AND MRS. NORTH" series of half hour adult comedies now shooting first 39. Barbara Britton, Richard Denning, Francis de Sales head cast. Producer: Federal Film Corporation. Director: Ralph Murphy.

### FRANK FERRIN PRODUCTIONS

6322 Sunset Blvd., Hollywood  
Cast: George Mark. Executive producer: Frank Ferrin. Associate producer: John Gual. Assistant director: Don Olsen.

### FILMCRRAFT PRODS.

3451 Melrose, Hollywood  
GROUCHO MARX started 39 half-hour audience participation film productions to be made once a week for NBC. DeSoto Plymouth sponsoring. Producer: John Gual. Film producer: I. Lindenbaum. Directors: Bob Dwan, Bernie Smith.

### FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood  
"ANNIE OAKLEY" now series of 52 half-hour videotape now in preparation. Cast: Davis, Billy Gray head cast. Parts to all. Second series of 52 half-hour Gene Autry Western telepix shooting. Gene Autry, Pat Buttram set leads. "RANGE RIDER" shooting second series of 52 half-hour videotapes. Jack Mahoney, Dick Jones head cast. Producer: Louis Gray.

**Directors: Wallace Fox, Geo. Archibald**  
New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting. Director: Darrell McGowan. Producer: Stuart McGowan.

### W. R. FRANK PRODS.

**General Service Studios, Hollywood**  
Group of 4 30-minute "MEDAL OF HONOR" telepix now shooting. Producers: W. R. Frank, William Dean. Director: Richard Leberg. Production Manager: Bart Carra.

### GROSS-KRASNE, INC.

**General Service Studios, Hollywood**  
Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads. Producers: Jack J. Gross and Philip N. Krasne. Director: E. A. Dupont.

### JOHN GUEDEL PRODS.

900 Taft Bldg., Hollywood  
Link Lindletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND TIE UP". Producer-director: Maxwell Shane. Associate producer: Irvin Atkins.

### PAUL F. HEARD, INC.

**KTTV Studios, Hollywood**  
Series of 13 quarter-hour telepix entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale. Producer: Paul F. Heard. Production supervisor: Harry Cohen.

### JAN PRODUCTIONS, INC.

**General Service Studios, Hollywood**  
"IT'S THE BICKERSONS" series of half hour comedy telepix now shooting. Lew Parker and Virginia Grey set leads. Producer: Jack Denove. Production supervisor: C. M. Florence. Director-writer: Phil Rapp.

### EDWARD LEWIS PRODS.

**Motion Picture Center, Hollywood**  
Series of 13 half-hour telepix featuring Irene Dunne as fence now shooting. Producer: Edward Lewis. Production manager: William Stevens.

### THE MCCADDEN CORP.

**General Service Studios, Hollywood**  
"THE AUDREY AND SUE SHOW" now shooting series of half hour comedy telepix. The Carnation Co. sponsor. Cast: George Baranoff and Grace Allen. Fred Clark, Bea Benadaret, Harry Von Zell. Producer: Ralph Levy. Director: Ed Lewis. Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns.

### MARCH OF TIME

380 Lexington Ave., N. Y.  
"AMERICAN WIT AND HUMOR" series of 26 half-hour ptx. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering. Producer: Marion Farnonnet. Director: Fred Stephani.

### PARSONNET TV FILM STUDIOS, INC.

108 Larchmont Boulevard, Hollywood  
Cast: Jack Murton, Fred Messenger. Producer: Ed Lewis. Production manager: Henry Spitz. Directors: Robert Aldrich, Don Siegel. Asst. directors: Jack Berne, Frank Fox.

### LINDSEY PARSONS PRODS.

**KTTV Studios, Hollywood**  
Shooting "THE FILE OF JEFFREY JOE" series of half hour adventure telepix. Producer: Lindsey Parsons. Director: Lew Landers. Associate producer: Warren Douglas.

### PATHESCOPE PRODUCTIONS

580 Fifth Ave., New York City  
Now shooting "THE HUNTER" series of 13 half-hour telepix. Directed by R. J. Reynolds Tobacco Co. through William Eddy, Barry Nelson, heads cast. Producer: Ed Lewis. Production Supervisor: Walter Raft. Director: Oscar Rudolph.

### ROLAND REED PRODS.

**Hal Roach Studios, Culver City**  
Now shooting "TROUBLE WITH FATHER" series of 30-minute situation comedies. Producer: Roland Reed. Director: Howard Bretherton.

### "MY LITTLE MARGIE" series of half hour comedy telepix now shooting.

Charles Fawcett and Gale Storm head cast. Philip Morris sponsors. Producer: Hal Roach. Director: Hal Yates.

### REVUE PRODUCTIONS

**Eagle Lion Studios, Hollywood**  
Half-hour series of adult drama telepix now shooting for Revue Prods. Producer: Revue Productions. Directors: Richard Irving, Norman Lloyd.

### HAL ROACH PRODUCTIONS

**Hal Roach Studios, Culver City**  
"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV. Cast: Al Moran, George E. Stone, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart. Supervisors: Freeman Gosden, Charles Correll, Sidine Van Keulen. Director: Charles Barton. Production executive: James Fonda. Assistant director: Emmett Emerson.

### ROY ROGERS PRODUCTIONS

**Goldwyn Studio, Hollywood**  
ROY ROGERS now shooting 15 oster telepix. Vidpix are half-hour each. Roy Rogers, Dale Evans, John Ford, Pat Brady in support. General western parts to all. Sponsored by General Foods for NBC-TV. Associate producer: Jack Lacey. Director: Bob Walker.

### SCREEN GEMS

1302 N. Gower, Hollywood  
Now preparing the "FORD THEATRE" series of 39 half-hour telepix to begin shooting August 8. Producer-director: Jules Bricken. Assistant director: Eddie Seale.

### SCREEN TELEVIDEO PRODS.

**Eagle Lion Studios, Hollywood**  
Series of half-hour dramas resume in mid-August. Producers: Gil Ralston, Jacques Braunstein.

### SHOWCASE PRODUCTIONS

**Hal Roach Studios, Culver City**  
"RACKET SQUAD" series resume shooting half hour telepix series Aug. 23. Producer: Hal Roach, Jr.; Carroll Case. Director: Jim Tinsling.

### TABLEAU-CHINA SMITH PRODS.

**Motion Picture Center, Hollywood**  
Cast: George Baranoff. Series of 26 half-hour telepix entitled "AFFAIRS OF CHINA SMITH," starring Dr. Duryea shooting. Producer: China Smith. Production manager: William Stevens. Directors: Eddie Mann, Arthur Pleson.

### UNITED WORLD FILMS, INC.

**Universal International Studios, Hollywood**  
"THE FIGHTING MAN," series of 13 half-hour telepix now shooting. Michael Thomas, Cliff Clark set leads. Director: George Blair.

### FRANK WISBAR PRODS.

**Eagle Lion Studios, Hollywood**  
"FIREHIDE THEATRE" series of half-hour adult dramas now shooting. Producer-director: Frank Wisbar. Associate producer: Sidney Smith.

### WIZARD TELEPICTURES CO.

**Larchmont Studios, Hollywood**  
"DEE AND LEE" series of 15-minute comedy telepix begin shooting August 12. Chick Chandler starred with Franklin Pangborn, Gus Schilling, Benny Baker in support. Producer: B. L. Petroff. Associate producer: Bert Douglas. Director: B. L. Petroff. Production manager: H. A. Hirschfeld.

### ZIV TV

5255 Clifton St., Hollywood  
Eight in "BOSTON BLACKIE" series of half-hour telepix start in August. Directors: Eddie Davis, Sobe Martin, Geo. M. Cahan.

## CBS-TV May Syndicate

### 'Tangier' Film Series

Half-hour drama-adventure series "Tangier," may be the first CBS-TV package to be sold on a syndicated film basis through lack of available time on the network to pitch it for network sponsorship. With the initial stanza slated for filming the last week in August, web program execs declared to find a network slot for it first but, if none opens up, then it will probably be turned over to the Film Sales Department for sponsorship on a local or regional basis across the country.

Series is to be filmed at the Caravel Studios, N. Y., with Tom Helmore as the lead. It marks the first of several projected vidfilm packages which CBS will farm out to indie producers in N. Y. during the next few months.

# WEBS ON SPOT (BIZ, THAT IS)

## 'Furness Furore' Sparks Video Examination of Filmed Teleblurbs

Hollywood, Aug. 12. The "embarrassment of riches" suffered by Betty Furness during the telecasting of the political conventions is being carefully studied by television execs as a model of what to avoid in future pools where live commercials and filmed commercials will have to be integrated. Unwise use of the filmed commercials on the coast during the conventions brought Miss Furness an undeserved spate of bad publicity that only a concentrated series of press interviews locally has overcome.

Complaints against the CBS "presidential nominee" originated solely on the Coast where, according to one disgruntled viewer Miss Furness was seen "as often as the chairmen of either convention." Beefs stemmed from the fact that Coast CBS outlets, using filmed commercials, used the blurbs extensively during the convention coverage, racking up a higher time total than was achieved in the east where her commercials were seen live. Adding to the difficulty was the occasional hitch-hike which the layman viewer automatically blamed on Miss Furness.

Actually, Miss Furness reported this week, her quick spot check reveals that the filmed teleblurbs here were used only 11 times more than were the live commercials in the east. "However," she pointed out, "they undoubtedly seemed to be longer and more of a nuisance because they were on film and were an abrupt break from the regular convention proceedings. For the live commercials in the east, I integrated the announcements as much as possible, finding some method of tying in my message to the events on the floor."

Miss Furness was heard live on the Coast just once, during a special "voice-over" near the conclusion of the Republican convention. In that seg, she mentioned that she would be in California over the weekend and hoped for good weather. On arrival here, the number of people who apologized for the heat wave made her realize the penetration achieved by the telecast.

Miss Furness returned to New York over the weekend to begin her new "Pick The Winner" show for Westinghouse which will continue through until election time. She's tied to the appliance manufacturer on a year-to-year contract, current portion of it ending in December but which she expects to renew.

One of the Coast claimplers reported to Miss Furness that apparently the only time he'd missed her during the convention was when she was on the "voice-over" seg, having shifted to NBC at about that time because a ghost had developed on his set.

"That was no ghost," she retorted a trifle bitterly. "That was probably me."

## 'Easy Aces' Looms As Telepic Series

Hollywood, Aug. 12. Pair of guest stints on the Saturday Night "All Star Revue" on TV may set the pattern for a telepic series based on "Easy Aces." Grace Hartman planned east over the weekend to prep for the guestings which were written by Goodman Ace, who will also direct.

Deal set by Sam Weisbord of the William Morris office calls for the two guest shots to be integrated into a pilot reel for the projected series. If the deal goes through, vidpix will be leased here on the coast.

Marty May has been set to play opposite Miss Hartman in the guest spots.

## Ziff-Davis Into Vidpix

Ziff-Davis, publisher of books, mags and comic books, is entering the telefilm field.

Outfit has packaged "GI Joe," based on its comic book property, and has a pilot film ready. Show was produced and directed by Barry Thompson and was written by Larry Menkin.

If "GI Joe" clicks, Z-D may draw on others of its 30 comic books for vidpic series.

## Joan Davis Vidpix For Gen. Electric

General Electric finalized its deal this week to sponsor the new Joan Davis show Wednesday nights from 8 to 8:30 on NBC-TV. In wrapping up the contract, however, NBC had to move duPont's "Cavalcade of America" vidpix series, previously scheduled for the 8 o'clock slot, back to the 8:30 to 9 period, following GE's insistence that it get the earlier half-hour.

Miss Davis' show, to be filmed on the Coast, is titled "I Married Joanie." It's a situation comedy format, with Jim Backus as the male lead. With duPont in only for an alternate-week ride on "Cavalcade," NBC still must find a sponsor for the rotating 8:30 to 9 period each week to round out its Wednesday night schedule.

## All-Electronic TV City Paraded Before Auto Industry by CBS Execs

Detroit, Aug. 12. Contingent of top CBS-TV brass, headed by prez J. L. Van Volkenburg, showed off the web's all-electronic TV City model to top execs of the automotive industry at the Detroit Athletic Club here yesterday (Mon.). It was the latest in a string of pitches being made by CBS to current or prospective agencies and clients demonstrating how the web, utilizing similar mass production techniques as those used by big industry, hopes to deliver better quality shows at lower cost.

Web's eastern sales manager, William Hylan, who attended the demonstration, remained in Detroit to shop for new business among several of the auto firms. Other web execs in Detroit were Merle S. Jones, o&o stations veepee, and David Jacobson, director of public relations. Van Volkenburg, incidentally, left from here for a two-week fishing vacation in Iowa.

Model was moved from the Athletic Club today to the J. L. Hudson department store, where it will be on view for the next two weeks to the public. From there, CBS is taking it to the Minnesota State Fair at Minneapolis. Jacobson, who returned to N. Y. yesterday, will fly out to Minneapolis to meet Van Volkenburg.

## 'BLONDIE' TV SERIES PEDDLED AT 19¢

ABC-TV and William Morris are pitching a tele edition of "Blondie" as a live half-hour weekly series, priced at \$19,500. Web is showing a kinescope of the show to potential bankrollers.

Jeff Donnell is in the title role with John Harvey cast as Dagwood. Marc Daniels, who directed "Ford TV Theatre," "Nash Airfite Theatre" and more recently "I Love Lucy," will direct the airer. Show is based on the Chic Young comic strip, which also served as the basis for 28 films and for a radio show which ran for nine years (1939-48).

## CLIENTS ADVANCE REASONS FOR PIX

Agency men who control the purse strings of major television advertisers are advancing a flock of new reasons why their clients should embrace spot film buying in preference to "going network." There's no question but that the trend to spots is taking increasing hold in agency thinking and in the prepping of new budget schedules.

Many of the agency execs aren't convinced that, from a strictly economic standpoint, network TV is sound or feasible. They're not only disturbed over the rising costs of programming and spiraling network time costs, but the auxiliary facets are as equally disturbing.

Not a few of the agency men involved in live programming have been squawking over the additional coin burdens put on the client for studio use, rehearsal tabs and other allied raps, which frequently send a show's cost spiraling by several thousands of dollars.

Agency represented by one of the major nighttime TV musical shows has been huddling with the network prexy with the ultimatum to "shave off those extra, burdensome costs—or else."

But beyond that the agencies now find themselves saddled with a brand new administrative expense—staffing their organization with help men, at approximately \$15,000 a year per head, whose sole duty it is to circuit the television cities and convince stations that they must clear time for their client's show. It's not easy to do.

The word "flexibility" has taken on a new meaning to agencies and their clients. They maintain that that's something they cannot get by adhering to rigid formulas and patterns of live network programming but can only be achieved through telepic on a spot basis, which permits for a greater freedom of movement in program placements. And they're not particularly excited over the fact that, in courting live network programming, they find it necessary to go into the station relations business.

Another factor as it relates to some clients is that they've been frozen out of choice time segments on the major networks, so they're going into spot film this time in retaliation. Decision of U. S. Rubber, which is currently auditioning vidpix availabilities, to embrace spot buying in key markets reportedly stems from the fact that it was yanked out of the Sunday night at 7 time on NBC to pave the way for Red Skelton's new time, and there was nothing it could do about it.

## Donato's Guild Post

Nat V. Donato has been named eastern sales manager of Guild Films, indie vidfilm outfit headed by Reub Kaufman. Donato was formerly national sales chief for C. P. MacGregor, Hollywood radio package firm.

He'll headquarter at Guild's N. Y. offices.

## Pontiac in High Gear

WCBS-TV, the CBS video web's flagship, has accomplished something this summer via its programming of feature films which the network could not do—and that's getting the Tuesday night at 8 slot into the Top 10 "or N. Y. Station's "Pontiac Film Theatre" series copped a fat 25.3 in its first rating test, according to American Research Bureau figures, putting it ahead of the Groucho Marx show, "Philco Playhouse," "Lux Video Theatre" and others.

WCBS-TV, of course, does not have to buck Milton Berle in that period this summer. NBC has replaced Berle for the summer with "Midwestern Hayride." Rating points up, nonetheless, the hefty audience acceptance of feature films on TV.

## Max Liebman Plans Major Pix Distrib Setup for Video Release

By NAT KAHN

### Pic Aids TV

Hollywood, Aug. 12. Something different in show biz—using film to sell a live TV show instead of vice versa—is being tried out by the Sam Jaffe Agency. Film, running 25 minutes, features Rick Roman explaining the workings of a new video show titled "Finders Keepers." Prints of the film are being sent to leading ad agencies.

## Sterling's Vidpix, AM at \$2,200,000

ABC has snagged a \$2,200,000 contract from Sterling Drug, which is bringing back its "Mystery Theatre" on both radio and television this fall. Shows had taken a hiatus and their return has been an iffy question.

"Mystery" will take the Monday 8 p.m. slot on TV and the 8 p.m. Wednesday slot on radio. Total of 47 new telepic are in the can, making a total of 75 "Mystery" features with last year's episodes. However, it won't be necessary to repeat any for a while. Agency is Dancer-Fitzgerald-Sample.

## Life Mag Calls It Quits On 'We, the People'; To Scan TV for Own Show

Life magazine, after a series of huddles with Young & Rubicam and Gulf Oil execs, decided last week to call it quits on its production participation in the Gulf-sponsored "We the People."

Life teamed up with the program for a 13-week series, which ended last Friday, to tie in with the political conventions and campaigning, and was mulling the advisability of continuing for another 13 weeks, with a switchback to "People's" original format.

It was decided, instead, to "scan the video horizons" with an eye toward staking a programming claim of its own.

## WJZ-TV'S 300G PACKAGE OF 60 PIX

WJZ-TV, ABC's Gotham key, has bought a package of 60 films via Matty Fox for an outlay of \$300,000.

Celluloid will be used on an early evening pix parade, 6:30-7:30 o'clock cross-the-board for 52 weeks, which preems Aug. 25. New stanza will steal a march on WCBZ-TV's "Early Show," which rolls at 6:45, and it is intended to give strong sales competition to old film programs on other N. Y. outlets.

## Snader Sues to Stop Rental Studio Billing

Los Angeles, Aug. 12. Seeking declaratory relief, Snader Telepictures asked Federal Court for an order absolving it from payment of a claim amounting to \$4,387.71, presented by Sunset Enterprises, Inc. Claim covers labor, materials and minor items. Snader declares all charges have been paid in full under an oral agreement for the rental of stage space from late 1951 to early 1952.

## Louis Hayward Inked

Hollywood, Aug. 12. Louis Hayward is the latest star to enter video, inking a three-year pact to play the title role in "Rex Morgan, M.D." series, based on the syndicated comic strip, for Hafner Halperin, Inc. He'll make 26 telepic annually. Series starts Sept. 15.

As part of an overall expansion of his varied enterprises, Max Liebman revealed this week that he plans a wide-scale purchase of top-budgeted theatrical films for distribution on TV. The films, of course, would be those long since past their theatrical distribution prime, and it is Liebman's plan to set up a separate distribution company, as part of the Max Liebman Enterprises, for the sole purpose of selling these pictures to video.

The distribution idea would in no way affect Liebman's relationship with NBC, for which he produces-directs "Your Show of Shows." The 90-minute revue resumes Sept. 6.

Liebman's new film distribution company, with the William Morris Agency an important factor in the setup, is the outgrowth of an original Liebman plan by which he figured to buy up European-made pictures for release to American television. He went to Europe in June with that idea in mind, scouting for films in Rome, Madrid, Vienna and elsewhere, but failed to come up with sufficient films that he thought would warrant a place in U. S. video.

"There were, perhaps, three or four pictures that might have been acceptable on American TV," Liebman reveals. "But they would hardly be enough reason to go ahead with the kind of film-distribution plan that I had in mind. Consequently, I figured on trying to buy up the best American theatrical films, like a 'Rebecca,' 'Up in Arms' or 'The Best Years of Our Lives,' and arranging for a long-term leasing arrangement with the films' producers."

Liebman would not cut the films to fit current TV programming schedules. He would run them in their entirety, showing them in two evenings, with editing and insertions to give them continuity from one evening to the next. He would model the distrib company pretty much after the regular theatrical film distrib, with an advertising-publicity unit and a sales organization. The William Morris Agency has already begun negotiations with producers for their product.

Liebman has no intentions of going into production of films for TV. He returned from the Coast last week, after 10 days of huddles there with the Morris office regarding the project. He had gone directly to the Coast following his return from Europe.

Regarding TV in Continental Europe, Liebman found some curiosity there about American TV. (Continued on page 32)

## Col, SAG Nearing Thesp Vidpix Deal

Hollywood, Aug. 12. Screen Actors Guild and Columbia are close to the signing point in their negotiations for a basic contract covering payments to thespes in telepics. Actual signing will be a long step forward in TV film production by major studios. It is believed that Universal-International will follow Columbia's example.

Currently both companies are making vidpix through subsidiaries—Columbia through Screen Gems and UI through United World Productions.

## Ruppert's TV Pix Coin

Ruppert beer has bought the "11th Hour Theatre" on WNBT, N. Y., on Thursday and Friday nights, starting Sept. 4. Continuing the trend to on-screen gabbers delivering the commercials, Ruppert will probably use an actor as Father Knickerbocker to plug its Knickerbocker brew. Best Foods bought the Saturday edition of "11th Hour" last week.

# BARRY'S 'EVERYBODY ON A TANDEM' PROGRAM CONCEPT FOR NBC (AM&TV)

New and broad program concept has been evolved by NBC whereby, in the words of Charles A. (Bud) Barry, AM-TV program chief, "it's no longer radio and/or television, but just broadcasting, with the only difference between the 5th floor TV department and the 4th floor AM division, one flight of stairs."

Thus in the reintegrated program pattern, NBC, under Barry's overall program guidance, will help to a tandem type utilization of all creative facets (including performers, directors, producers, etc.) that represents a radical departure in network programming.

"If, for example," explains Barry, "we need a Robert Montgomery, a Max Liebman, a Fred Coe or a Tony Miner from the TV roster for a radio show that's peculiarly adaptable to their talents, we'll have no hesitancy in calling on their services. Similarly, the same tandem operation will be applicable to top talent under contract to the network."

Naming of Dee Engelbach to status of executive producer for both radio and television (for the past two seasons he was strictly in the radio facet via the late "Big Show") is illustrative of the type deals NBC is now engineering. Engelbach will supervise production on the new "Baby Snooks" show, which starts as a live AM attraction, then goes TV as a separate program entity, with Engelbach repeating his chore. Similarly, Caroline Burke, until now a TV producer, becomes producer of both the AM and TV versions of "Snooks."

It doesn't necessarily mean that Liebman, Coe, et al, will be channeled into radio on a steady tandem diet, says Barry, but wherever the opportunity presents itself to utilize their talents in providing a program lift for AM, the web will have such talent at its command.

Refuting claims that under the integrated pattern radio will wind up with a "Reall penny sale" two-for-one status, Barry maintains that just the opposite will prevail when the "spreading the talent" formula gets rolling, with radio in a position to achieve a new-found stature.

## Hellinger Rights For Radio Series

Former screen star Carmel Myers, now the wife of Paramount sales chief Alfred W. Schwalberg, has acquired the radio rights to all Mark Hellinger's stories and is packaging them into a half-hour show. The Louis G. Cowan office is producing and handling the series and reportedly has some network and sponsor interest.

Edward Arnold provides a framework voice to tie the shows in the series together. Actor takes the role of a bystander making comments on people in the various stories.

Miss Myers plays a part in the audition transcription, but won't necessarily be in future ones. She's been doing some TV and radio work in New York the past couple years. Sherman Marks is producing and directing the current effort for the Cowan office.

## WHDH's Record July Biz

Boston, Aug. 12.

WHDH, indie AM outlet here, had its biggest July ever last month, with national and local business 14.8% above July, 1951, its previous high for the period.

Station topper Bill McGrath also announced that the indie entered this month with the largest amount of signed August biz in its history. He said that many radio outlets, "particularly indies," will have a similar story because "new national accounts are entering the spot field and others who are putting a total fling at tele are putting some money back into the medium that is still the only one reaching all the people."

## MBS' Lettuce Lettuce

Mutual last week picked up a two-week campaign from Lettuce, Inc., which will bankroll segments of "Queen for a Day" Monday, Wednesday and Friday from Aug. 18-29.

Sponsor will plug G-7 lettuce, via John Cohan agency.

## CBS-TV Corrals Top Service Grid Teams for 12 Wks.

CBS-TV wrapped up plans this week to go out after NBC-TV's Saturday afternoon college football schedule in the fall with its own 12 weeks of football—only CBS will be airing games played by the top service teams around the country.

Web has obtained full cooperation from the four major branches of the armed forces, and according to one CBS video exec, "this should do more to unify the services than Congress has ever done." Army, Navy, Air Force and Marines will join CBS in glamorizing the grid games as much as possible, hoping thereby to utilize the pickups as a primary component of their recruiting drives. CBS, in addition, will have the right to sell the schedule to one or more sponsors.

Web spokesman pointed out that a number of top athletes, from both the amateur and pro ranks, have recently been drafted, and predicted that the service teams will have as many name players during the coming season as they had during the war, when the Great Lakes Naval Training Centre, El Toro Air Base, etc., were playing and beating the top college teams in the country. With microwave facilities now extending from coast to coast, CBS will have available the best teams from around the country although a conflict might arise with NBC over the single relay in some sections.

CBS aired a few games played by service teams on Saturday afternoons at the tag end of last season, after it had completed its football pickups in color. Games, which originated via WTOP-TV, the CBS affiliate in Washington, drew ratings which compared favorably with those pulled by NBC.

## In Doubtful Column

Two of CBS-TV's top personalities last season, Ken Murray and Sam Levenson, may not have their own shows on the web this year. With the Tuesday night program log now completed and only a half-hour still to fill on Saturdays, there's no time left for them. Levenson may be seen only as a permanent panelist on "This Is Show Business" and CBS has decided to air Murray's show only if it can come up with a sponsor in advance.

Possibility still exists that Bristol-Myers, which is auditioning a number of new shows as possible replacement for its "Break the Bank" Sunday nights, may decide to go with a half-hour variety show starring Murray.

## Same Show, But Different Soap

Procter & Gamble, which is duplicating in television the record it's long held in radio as the top spender in the medium, expanded its video billings still further this week by pacting for alternate week sponsorship of NBC-TV's "One Man's Family." P&G, for its Ivory Soap, will replace Sweetheart Soap on "Family," alternating weekly with Miles Labs when the show returns in the fall. Agency is Compton.

New sale gives NBC-TV only one alternate-week half-hour left to fill in its Saturday night lineup for the fall. That's for "Goldbergs," which is slated to take over the 7 to 7:30 period and on which American Vitamin Corp. has already bought in for the skip-a-week pattern. "Family" goes 7:30 to 8; "All Star Revue," with its trio of participating bankrollers set, is in for 8 to 9; "Your Show of Shows," also SRO on a multiple sponsorship basis, resumes in the 9 to 10:30 time, and Lucky Strike will be back with "Hit Parade" from 10:30 to 11.

## Prestone's Grid Buy

Prestone has bought "Football This Week" over WNBT, N. Y., for the 6 p.m. Friday slot during the grid season.

Agency is William Esty.

## 'Prof's Plan' on Merger Gets 4A's Kickaround, But Unions at Variance

Members of unions in the Associated Actors & Artistes of America appear to have gotten a better insight into the principles of the "professors' plan" for a merger of the five eastern branches of the 4A's and Television Authority at the mass meeting held in New York last week. Coast performers held a similar meeting Monday (11) and Chi talent meets today (Wed.).

Several courses are now open: (1) The unions agree to submit the plan to their memberships in a referendum; (2) they submit the plan to memberships with the proviso that the unions will not be bound on certain points to which they object; (3) some unions, such as Actors Equity, reject the plan, which would result in American Federation of Radio Artists and TVA pressing for bi-partite merger immediately. In view of the present balance of forces, it's figured likely that the second course will eventuate, as the most acceptable compromise.

At the meeting in Gotham, which was attended by 503 performers, two chief opposing forces were those of Equity and AFRA-TVA. Equity viewpoint, as expressed by Newbold Morris, special assistant to the prez, and Willard Swire, assistant exec secretary of Equity, is that performers are all in one family which is building a new house;

if the plans aren't right, they should wait until they get the right blueprint. In short, Equity feels, its objections to the Cornell U.-UCLA blueprint are fundamental and should be ironed out before the plan is put to a referendum.

The AFRA-TVA position, seconded by American Guild of Musical Artists and generally endorsed by American Guild of Variety Artists, is that all concerns want phases of the blueprint adjusted, but the unions have an obligation to submit it to the members as it is, with any amendments being made at the constitutional convention.

The TVA stand, voiced by exec secretary George Heller, is that TVA recognizes Equity's doubts about the plan, because for Equity it would require the most radical changes. But, TVA asks, if it will take time to get the "one big union," how can Equity oppose the TVA-AFRA wedding which the broadcast performers feel they need quickly for their protection? TVA-AFRA argue that creation of a merged AFTRA wouldn't prejudice eventual development of a fullscale talent consolidation.

George Price: "We're Ready" George Price, AGVA exec, said that his union is ready to merge with anyone, with the four other branches or with an AFTRA. (Continued on page 34)

## Blueprint for 'Blacklists'

Professor Robert Cushman, specialist in constitutional law and head of the government department of Cornell U., has prepared a report on the question of dealing with "blacklisting" for Television Authority. Blueprint has not yet been released, but it has been discussed at the TVA board and will probably be made available to the membership of the video talent union in a few weeks for consideration and possible adoption.

The report deals with the problem of handling the cases of persons charged with "leftist sympathies" or associations with "front organizations" and similar allegations. It is said to embody some of the plans which TVA has been considering in the past for a board of distinguished individuals who are "above suspicion" and who could pass on cases of tele performers against whom charges are made.

As such, according to reports, it would consist of a "clearance machinery" which would "separate the sheep from the goats," i.e., provide a channel by which those who wanted to offer an explanation of charges against them could do so.

It's recalled that the American Federation of Radio Artists tried a plan whereby artists wanting to make statements could file them with the unions. Then a prospective employer, considering a performer against whom charges had been published, could get a copy of the performer's statement by going through the American Assn. of Advertising Agencies or Assn. of National Advertisers. However, it has been conceded generally, this plan has not been successful.

There has been divided opinion in the union on how blacklisting should be handled. On one side are those who feel that some of those "affected" "have had it coming to them," although granting that some individuals have been unfairly hit. On the other side are those who contend that a performer's politics are his own concern and hiring should be strictly on the basis of artistic ability. Another group deplores the "hysteria" but feels that the union doesn't have the legal power to fight blacklisting directly and call in webs or packagers against whom there are allegations of blacklisting.

Profs of Cornell U. participated in the drafting of the so-called "professors' blueprint" for a merger of the five talent unions in the TVA trusteeship. However, that was handled by the labor relations school of Cornell, while Dr. Cushman is in the government department.

## Looks Like 'Today' Here To Stay as NBC-TV's Early-Bird Hits Jackpot

Indicating that NBC-TV's 7 to 9 a.m. "Today" show has become solidly entrenched audience-wise, American Research Bureau ratings for the week of July 7-11 give the program an average of over 7 for the week, with two days hitting over an 8, the highest its yet reached. Throughout the five-day period, "Today" topped the pull of CBS' "Arthur Godfrey Time," perennially the highest-rated early-morning show.

It's pointed out that ARB's rating week covered the period when the Republican National Convention was in progress in Chicago. With "Today's" emphasis on news (show had a number of direct pickups from Chi during the week), part of its rating pull was probably due to viewers' interest in the convention. Godfrey's show, aired from 10 to 11:30 a.m., was pre-empted for the convention coverage, in fact, on Wednesday and Friday of that week.

ARB ratings, compiled via the diary technique, show "Today" with a 6.4 July 7 (Monday), compared with a 5.5 for Godfrey. On Tuesday, the NBC show had a 5.9, compared with an average 4.6 for Godfrey. "Today" pulled an 8.3 on Wednesday, when the Godfrey time was pre-empted, and came back with a 7.4 on Thursday, when Godfrey's average was a 3.3. On Friday, when NBC again had no competition, "Today" hit an 8.2.

## Early Morning Inserts Get WNBT Dress-Up

WNBT, N. Y., is hyping its local inserts in the two-hour-long NBC-TV "Today" strip. Aim is to create a group of four five-minute programs that are varied, saleable packages.

At 7:25 a.m. the outlet will schedule "Today's Exercises," with Buster Crabbe demonstrating the gymnastics. It's a leaf from the radio book in the Twenties, when morning calisthenics were a popular feature. Insert starts Monday (18).

At 8:55 a.m., beginning in mid-September, the station will insert "Today's Women," a femme show produced in cooperation with the distaff staffs of Look and Quick mags. It will utilize personnel and editorial features of the two Cowles magazines.

The two news programs, at 7:55 and 8:25 a.m., will also be dressed up. N. Y. Daily News is taking over the 7:55 spot. The 8:25 strip will get more emphasis on local news, including suburbs of N. Y., and will be taken over by a new personality.

## TVA Convention Called in Impasse On 4A's Merger

A special convention of Television Authority has been called for Sept. 25-27 in New York because of the failure of the Associated Actors & Artistes of America to okay a TVA-American Federation of Radio Artists wedding and failure of the five eastern branches of the 4A's to merge. TVA exec secretary George Heller announced yesterday (Tues.).

Confab has been called under instructions of last December's TVA convention, which said that if the five branches didn't blend by July 1, a merged AFTRA should be set up, and if neither of these developments occurred by July 15, another TVA convention should be called by Sept. 15.

At the second TVA convention, either TVA will merge with one or more other 4A's branches or TVA will be set up as a separate union, Heller said. If the latter course is taken, TVA would undoubtedly apply to the 4A's for a charter.

"This move has been forced on us by the 4A's refusal to act on TVA-AFRA merger," Heller told VARIETY. "Last week's 4A's membership meeting indicated that the performers want a five-branch merger, and this would solve our problems. Three branches—AGVA, AGMA and AFRA—approved the professors' blueprint. The issue is now up to Actors Equity and Chorus Equity. They seem to want to talk merger, rather than merge. I don't think the 4A's membership agrees with the Equity position that the differences on the professors' plan are of major importance. The other unions are willing to be bound by what a constitutional convention decides, while Equity is refusing to be bound."

Nominating petitions for delegates must be filed by Aug. 26. Deadline for balloting will be Sept. 9. Election will be on the basis of one delegate for every 50 members.

## WABD's 200G Spot Deal

Brewing Corp. of America has pacted for a unique spot campaign on WABD, DuMont's N. Y. flagship, in which a series of two to five 10-second spots each night will give late news bulletins and a weather forecast.

Fifty-two week deal represents almost \$200,000 in new business for the station. Spots will plug Carling's ale and beer, with the Benton & Bowles agency handling the account.



# 25% DISCOUNT FORMULA OKAYED

## TV's 'Lincoln-Douglas Debates?'

Television networks this week jumped on the proposal that Dwight D. Eisenhower and Gov. Adlai Stevenson, the two major party Presidential nominees, conduct a series of two-man, face-to-face debates on video between now and election day. Web news and special events chiefs envisage the project, which was proposed by Sen. Blair Moody (D-Mich.), as one of the best ideas yet devised to utilize TV in its true value, but are going into intense huddles with their legal departments before actually offering time for the debates, through fear that the project might lay them open to demands from all other parties that their candidates be given equal time on the air.

Noting that Sec. 315 of the FCC Code requires a network or station to provide the same time for one candidate that it provides for another, CBS-TV news and special events chief Sig Mickelson declared that "if we clear time for a series of Eisenhower-Stevenson debates, we'd probably have to clear time also for the Vegetarian Party, the Progressives, the Socialist Party and all the others." He said, however, that he's very much interested in the idea and, if the web's legalities okay it, he'll definitely offer time for the debates on CBS. Question remains, of course, whether the two Presidential candidates would agree to face each other on the show.

## Station Reps Rally 'Round ABC-TV's Spot Billings Totaling \$8,000,000

The juiciest TV billings plum of the year is on the market. It involves about \$8,000,000 in spot business placed annually on the five ABC-TV owned-and-operated stations. Fact that in each of the five markets—New York, Chicago, Detroit, Los Angeles and San Francisco—these are the third largest TV stations, indicates the amount and importance of the billings involved.

ABC-TV is reported ready to relinquish its spot sales division, which places the spot biz for its 600 stations. There is some fast and furious jockeying among the key station rep outfits in a bid to inherit the biz. In the running, it's understood, are such outfits as Petry & Co., Free & Peters and Blair, with reports that Petry may be in the favored spot. Should Petry cop the biz, it would just about double his video billings.

ABC-TV's dropping of its spot sales division is said to stem from reasons of economy.

## Tallu to Tee Off NBC-TV 'All Star'

It now looks like Tallulah Bankhead will tee off the NBC-TV Saturday night "All Star Revue" on Sept. 6, marking the initial video appearance of the former fémcee of the NBC radio network's "Big Show." Series was originally scheduled to bow Sept. 13, but the show's multiple clients are being asked to move up the premiere a week. Doc Engelbach, who now has an executive producer status with the web, is scheduled to produce, in view of his two-season "Big Show" association with Miss Bankhead.

George Jessel gets the Sept. 13 "All Star" spotlight, also marking his initial entry into the major TV showcase. Jessel sailed last Friday (8) on the S.S. Constitution for a visit to Israel.

## Jergen's Lotion, Set For AM, Also Wants TV

Jergen's Lotion, which last week bought a new half-hour show on CBS Radio, is also shopping for a show on CBS-TV. Video web is pitching the alternate-week sponsorship on "It's News to Me," which goes in the Friday night at 10:30 slot in the fall with Simmons Mattress set as the other rotating bankroller.

On CBS-AM, Jergen's bought a Frederic W. Ziv package, which will be titled "Jergen's Hollywood Theatre." It's the first radio advertising for the cosmetics firm since it sponsored Walter Winchell several years ago on ABC.

## CBS, AFFILIATES IN COMPROMISE

Chicago, Aug. 12.

CBS network and its affiliates committee finally came to terms here today (Tues.) on the all-important radio rate-cut controversy, jointly adopting a new discount structure for advertisers which, in effect, provides sponsors with the lower costs sought after by the network without forcing the affiliates actually to cut their card rates. Deal takes effect if 80% of outlets approve it by Aug. 20.

After a day-long meeting at the Conrad Hilton Hotel, chaired by CBS prez Frank Stanton, it was agreed that there would be no actual cut in card rates for at least a year, but that the network would provide sponsors with additional frequency discounts adding up to approximately a 25% cut in the sponsor's cost per nighttime show. Web also agreed to restore the 10% cut previously instituted by boosting daytime rates by 11%, with the affiliates receiving a 5½% hike for daytime shows in their compensation by the net.

With Stanton reiterating that it would be economically unfeasible for CBS to go along with the current rate setup, the affiliates agreed to get the web off the hook by accepting a 15% cut in station payments by the web up and down the line. New formula, which takes effect Aug. 25, also gets the affiliates off the hook with their national spot accounts.

Affiliates had been adamant against accepting the net's proposed straight 35% cut in nighttime rates, on the assumption that such a move would put their network rates lower than their local card rates. As a result, they would not have been able to justify their rate cards to their local and national spot advertisers. Under the new setup, in which the frequency discount system compensates network advertisers for no trimming of nighttime rates, the affiliates can hold the line on their local cards.

CBS and its affiliates had been involved in the rate controversy for the last two months. NBC web has been sitting on the sidelines, waiting to ascertain what CBS would do before setting any new rate formula of its own. Now that the CBS setup has been finally agreed on, it's expected that it will set a pattern for NBC to follow. (Continued on page 35)

## Fred Allen Back, To Rest Balance of Year; Shriner Seen as Sub

Fred Allen, who returned from his Cape Cod vacation over the weekend, is recuperating rapidly from his recent virus attack but will stick to his doctor's orders that he do no work until at least the first of next year. Allen suffers from a chronic high blood pressure condition, and his virus attack was complicated by an overdose of sunshine.

William Morris agency, meanwhile, will probably set Herb Shriner to replace Allen on "Two for the Money," quiz show which Old Gold will sponsor on both NBC radio and TV Tuesday nights.

## ABC's 'Xmas in October'

Mood at ABC is perking with hopes of "Christmas in October" as result of the favorable picture regarding the web's merger with United Paramount Theatres, putting \$30,000,000 at the network's disposal.

ABC prez Robert E. Kintner memored the staff last week that although it would be difficult to predict the date of windup of the proceedings and "any forecast is subject to change by developments in Washington, we are now hopeful that the merger may be completed by the end of October."

Kintner cited the fact that the FCC had directed its personnel to speed up the hearings and said that the FCC order, which took out of consideration the so-called anti-trust issues prior to 1948, "has important significance and indicates that the FCC will finally approve the merger."

## CBS' Multi-Million Dollar Building Program Blueprinted; New Plants For Washington, Chi, Along With L.A., N.Y.

### WNYC Bid for TV Coin

WNYC, New York City's municipal station, goes before the City Planning Commission Tuesday (19) to request funds for a television channel.

Seymour N. Siegel, WNYC top, is seeking \$379,000 from the capital budget for construction of a TV station, should the city government be granted a channel by the FCC.

## Pabst Goes For Round 4 ('52-'53) At 30¢ Per Bout

Chicago, Aug. 12.

Pabst Brewing Co. and the International Boxing Club this week are putting the final touches to a new 52-week pact for the Wednesday night boxing shows aired on CBS radio and TV. New contract which starts with the Sept. 10 bout, marks the fourth season the suds firm has bankrolled the IBC cards.

The boxing outfit reportedly has upped the tab to \$30,000 weekly for the new series. Pabst shelled out an average of \$25,000 for last winter's regular attractions. Brewery is also getting nicked for an additional \$1,000 a fight under the new TV pact with the Managers' Guild, which hoists the pugs' slice of the tele pie from \$1,500 to \$2,000 each.

The new-season deal also assures Pabst of an opportunity to bid for the championship fights on the IBC winter schedule. These bouts, however, generally carry a considerably higher price tag.

## ONLY 2 MARKETS, SO SEALY ANKLES 'BUDGET'

With CBS-TV able to clear time in only two markets, Sealy Mattress has cancelled out on its deal to sponsor "Balance Your Budget" in the Tuesday night 10:30 to 11 period this fall. Bankroller is eyeing several other possibilities on CBS but, if it doesn't find anything to its liking, reportedly will take its business to another network.

Web sales execs attributed their inability to clear time primarily to the fact that Sealy was due to buy in on an alternate-week basis only, and no second sponsor had been inked for the rotating weeks. That particular slot has been programmed for a number of months on a local basis by the web's affiliates, with most of them having sold the time. Affiliates consequently could not see the wisdom in giving up their lucrative weekly shows to take a network program sponsored only every other week. Fact that CBS had not come up yet with an emcee for the show also entered into the affiliates' thumbs-down on it.

CBS, which already has a \$12,000,000 stake in its TV City in Los Angeles, which is scheduled for an Oct. 1 opening, also has on the agenda a multi-million dollar coast-to-coast construction program, it's been learned. It includes the construction of two new TV plants—one in Washington, which is becoming increasingly important as an origination point for programming, particularly in the realm of news and forum shows, and another in Chicago.

The latter is in anticipation of CBS' acquisition of WBKB, for which the network is paying \$6,000,000 once the FCC gives the final go-ahead to ABC for its merger with United Paramount Theatres. Present WBKB facilities are considered much too inadequate for CBS' purposes, and plans for a new building are already in the blueprint stage. It's estimated it will cost in the neighborhood of \$3,000,000.

CBS' plans for a modern, elaborate Washington edifice for WTOP-TV, which is presently subjected to overcrowded conditions, is, of course, on a collaborative basis with the Washington Post. CBS is 45% owner of the station, with the newspaper in majority control. The Post and CBS are proceeding with their plans for an early construction program. It's understood it will entail an outlay in excess of \$2,000,000.

Meanwhile the network plans a full-speed-ahead program on its elaborate refurbishing of the Sheffield warehouse on West 57th St., New York, near the Hudson River, which will be the focal point for its Gotham TV operation for at least the next five years. (Eventually CBS envisions construction of a TV City outside of New York, probably in Westchester County, but that's a few years off.)

As the web's TV activity begins to spurt at the Sheffield Building, CBS will be in a position to gradually relinquish some of its 19 scattered properties throughout New York City, including a flock of ex-legit houses.

For the time being, all the mechanical phases of the TV operation will be concentrated at the West 57th St. property, but in a year or two CBS will start opening up studio space there for program originations.

## Madden Slated For NBC Pub Relations

NBC veepee Edward D. Madden, who was recently named exec assistant to prez Joseph M. McConnell, will reportedly be tapped as successor to William F. Brooks in charge of the web's public relations setup. It's expected that Madden will hold down the two jobs concurrently.

Veepee in charges of TV sales and operations prior to NBC's recent reintegration of its AM and video operations, Madden was moved over as exec assistant to McConnell when John K. Herbert, sales veepee for radio, also took over the top job in TV sales. Madden has a long public relations background. He was proxy of the American Newspaper Advertisers Network prior to joining NBC, and before that had been a veepee at McCann-Erickson for a number of years.

Brooks' resignation, tendered last week, is effective Oct. 1. He will set up his own PR company and has three major clients already inked, one of which is NBC, which he'll serve on a consultant basis.

## GUESS WHAT?

With Dick Kollmar, emcee; Mark Hanna, Lisa Ferraday, Cliff Norton, Audrey Christie.  
Producers: Larry White, Manny Rosenberg.  
Director: Harry Coyle.  
30 Mins.; Tues., 9 p.m.  
WINE CORP. OF AMERICA  
DuMont, from N.Y.  
(Weiss & Geller).

Take the high spots from most of the successful panel quiz shows on TV, put 'em all together and they spell "Guess What?" the new quizzer now holding down the Tuesday night 9 to 9:30 slot on DuMont. For viewers who still like to watch guest celebs bat their brains out against each other, this one will probably fill the bill. And, based on the success of similar panel quizers, there's no reason why it shouldn't.

Format has Dick Kollmar as emcee, pitching the questions to the panel via short quotations or statements which he delivers dramatically and often in dialect. Panelists then ask questions which can be answered either yes or no, with the problem passing to the next in line each time one gets a no answer. If the panel identifies the person, event or whatever it is, Kollmar drops some money into a jar, and if the panelists miss, then they must pay. Money goes to charity. Viewers are let in on the answers in advance, via film clips and superimposed identification.

Kollmar, who's done considerable acting and also pairs with his wife, Dorothy Kilgallen, as a "Mr. and Mrs." morning radio show via WOR, N.Y. indie, sparked the show caught (5) with his affable wit and neat delivery of the questions. Panelists, comprising talent agent Mark Hanna, actress-model Lisa Ferraday, TV comedian Cliff Norton and actress Audrey Christie, joined in the fun to make the show a pleasant enough half-hour.

Plugs for Mogen-David Wine, delivered live, were interesting, demonstrating some of the cool summer drinks that can be made with the product. *Stat.*

## FOR MEN ONLY

With Mack Phillips, Chappie Chapman.  
Producer: Pete Katz.  
Directors: Wayne Wolfert, Allen Blankenbaker.  
Writers: Pete Katz, Minor Clark.  
30 Mins., Sat. 8 p.m.  
WHAS-TV, Louisville.

Fourth show in a series slanted toward men viewers concerned fishing in Kentucky Lakes. At show caught, Herrington and Dewey Lakes, two of the State's better known fishing spots, were given attention. Much of the material used on the show was provided by Minor Clark, Assistant Director of the Kentucky Dept. of Fish and Wildlife Resources, who worked with producer Pete Katz in preparing the show. Mack Phillips, local sportsman, m. c.'s the shows, and will be the permanent emcee when the show goes into golfing, photography, fire arms and hunting, in future weeks.

Saturday's (9) show included instruction on sculling and jig casting; a film of the lake areas, and simulating the catching of a fish from one of the lakes. Incidentally, the fish were transported to the studio in special tanks with the water from their own lakes plus special quantities of oxygen to help keep them alive.

Prominent in the show was "Chappie" Chapman, a real fisherman, who acted his role with complete naturalness in the studio surroundings. Guy has a McCoy Kentucky dialect, and lent authenticity to his portrayal of a fishing enthusiast, adding instructions in how to tie a fly, bait a hook, and all the minute details utilized by fishermen who study the ways of the finny tribe, almost everything, that is, except the answer to one question, "Where did you catch your biggest one?"

It was the intention of the producers to have viewers phone in their questions about fishing which were to have been answered by the experts on the show, but time did not allow for the q. and a. sesh.

Camera work and direction were top drawer. Katz and his assistants used imagination in closeups, and simulation of a boat anchored in a lake while the guests were apparently engaged in fishing, must have required ingenuity. Show should appeal to men of all ages, and doubtless the fair sex found it interesting, too. *Wied.*

Syracuse—Ed Brown, former staffer at WSYR, local indie radio station, has joined the announcing staff at WHEN, indie TV outlet. Brown formerly worked as an announcer at WENY, Elmira, N.Y., and KFDA, Amarillo.

## WHAT HAPPENED?

With Roger Price, Lisa Ferraday, Maureen Stapleton, Frank Gallop, Jack Norton; Ben Grauer, emcee.  
Producer: Art Stark.  
Director: Alan Neuman.  
30 Mins.; Thurs., 8:30 p.m.  
Sustaining  
NBC-TV, from New York

Latest addition to the panels on the channels is "What Happened?" The angle of this video game is that each guest has had something unique or amusing happen to him so that he got written up in the newspaper. Game viewers are shown a slide with a headline telling the guest's story, and the panelists have to elicit the information by asking questions. Stanza might be tagged "What's My Headline?"

On the preem Thursday (7) the Frank Cooper package didn't get off to a strong start, although on this kind of program there's lots of room for juggling contestants, questions, techniques, etc. Panel consisted of Roger Price, Frank Gallop, Maureen Stapleton and Lisa Ferraday, of whom funnyman Price and sonorous-voiced Gallop "Lights Out" host seemed the best bets. Group didn't know how to work together to press for the solution, as the team's on "20 Questions" and "What's My Line?" do, but should develop along these lines with more experience.

Ben Grauer, usually an excellent gabber, didn't prove hep enough as moderator, although he might be able to after additional sessions. He was a little hesitant with the scoring, tipped some information unnecessarily, and didn't sharpen the questions or interpret them as precisely as required in this kind of brain-teasing.

The happenings the board had to guess—birds building a nest in a man's pants, a Latin Quarter dancer allergic to mink, a baby-sitter thrown by her judo-expert charge, and a fortune teller whose crystal ball was stolen—seemed promising enough, but somehow didn't provoke much hilarity. They might have been too silly to generate interest in whether or not they will be guessed.

Each edition has one special guest. On the kickoff it was Jack Norton, comic who specializes in an inept act. Panel had to guess his yarn, which was his inheriting part interest in a milk bar. His turn provided some bright moments, although the interrogation didn't yield much in the way of humor. *Brit.*

## GIRL OF THE YEAR

With Donn Bennett.  
Director: Robert Krieger.  
Wed., 7:15 min., 11 p.m.  
BARBARA JEAN PRODUCTS  
WPITZ, Philadelphia

A replica of the Atlantic City "Miss America" pageant, including an accountant to check the jury's votes and running three quarters of an hour overtime. Philly's entry in the shore beauty contest was chosen Wednesday evening (6) from a field of 10 semi-finalists.

Miss Greater Philadelphia of 1952 is Patricia Mary Hunt, 20, a junior at Wellesley (specializing in Biblical history) who entered the beauty competition on the recommendation of her Sunday School teacher. Miss Hunt announced on program that she plans to use any scholarship awards that might come her way in Atlantic City to further her studies at Union Theological Seminary.

Selection gave good evidence to television audience of ever-increasing refinement of the Atlantic City bathing beauty show. Handling of girls by Donn Bennett, who did the intros and the quizzing was marked by an "If I may," or "If she will" approach in queries. Stress on intellect was also much in evidence. The four finalists were put to the test with a stumper for the State Department, namely: "If actions speak louder than words, what actions would convince other nations that we want peace?" The winner was for the U.N.

Miss Greater Philly in her talent did an excerpt from Shaw's "Saint Joan," which could hardly have added points to her final tab. The other young ladies did recitations from Shakespeare and Browning, "Il Bacio," a woman's club takeoff, and the regular assortment of painful talents. Production was mounted better than any previous TV beauty contest, with an attempt to relieve static aspects by having girls and dates against vacation background using sports paraphernalia. The jury was also blue ribbon—the head of a fashionable girls school, several artists, social and civic notables.

Bennett handled the girls easily and interviewed jury filing in bulls during changes. Commercially were live and stressed fact that sponsors' stockings, briefs, etc., could be purchased in thousands of grocery stores throughout area. *Gagh.*

## KIDS &amp; CO.

With Johnny Olsen, emcee; various guests.  
Director: Pat Fay.  
30 Mins.; Sat., 11:30 a.m.  
RED GOOSE SHOES  
DuMont, from New York

(Weichner & Block)  
In starting its second year under Red Goose Shoes sponsorship, "Kids & Co." retains the same general format the half-hour show has relied upon in the past. Resumption of the stanza on the DuMont net Saturday morning (9) again had Johnny Olsen handling the emcee chores. Other features of the layout were a "Kid of the Week," a salute to a moppet who's overcome a handicap, and some child talent for a change of pace.

Saluted on Saturday's session was a Latrobe, Pa., girl who had collected \$500 in a personal drive against muscular dystrophy. "Kid of the Week" was Johnny Wells, a Union City, Mich., lad who seized the wheel of a school bus when the driver fainted. Named "Kid of the Year" was Jimmy Carrick of Pittsburgh. On a cross-country tour since May 24, he picked up 8,000 pledges for the blood bank.

Talent portion of the program is of varying effectiveness. Two Negro lads teed off the air with some song and dance routines, a 12-year-old girl yodeler followed and another girl contributed an accordion solo. Every participant is gifted with loot including watches, shoes, etc. But the jackpot goes to "Kid of the Week" who also collects a like and a dog, among other things.

For the moppet market, "Kids & Co." adds up to an entertaining package. Emcee Olsen guides the proceedings, with a friendly approach from a rostrum that makes the guests relax and lose their self-consciousness. He also dishes out the plugs for the product. In this respect he has the assistance of a prop goose whose voice chimes in at strategic moments. *Gib.*

## GEORGE V. DENNY

Producer: Gene Wyckoff.  
Writers: Denny and Wyckoff.  
15 Mins., Mon. thru Fri., 10:45 p.m.  
BARR MANUFACTURING CO.  
KECA-TV, Hollywood

It's curiosity more than any other factor that tempted the dialer to this channel. For all the years of his moderating "Town Meeting of the Air," the voice of George V. Denny was as well known as most. Now they wanted to see what he looks like.

Denny didn't disappoint them on either score despite a bumpy take-off. There were moments of brief mental lapses and repetition and intruding commercials threw him off his stride. Toward the close he signed off two minutes early and had to come back to finish up. He has a scholarly approach and friendly demeanor and should find for himself a place in television comparable to his success in radio, especially on the local level.

This being a period of political palaver and the populace being confused by the conflicting claims of the candidates, Denny said he would undertake to un-confuse the mixed minds and promised a "political education" to those who make him a nightly dialing habit.

On upcoming programs he said public figures would be interviewed and among those named were the vice presidential hopefuls, Richard Nixon and John Sparkman.

If Denny can generate as much enthusiasm and controversy as he did on "Town Meeting," he should get beyond his trial period, which was indicated when he told of the program's format "for the next few weeks." *Helm.*

## FAMILY BATTLE

With Virginia, Woody, Taylor, Nicky Kevin and Christopher Klose, John Wieglo.  
Producer: Woody Klose.  
Director: Dan Schuffman.  
30 Mins.; Thurs., 8:30 p.m.  
Sustaining  
WENR-TV, Chicago

With a little lightning here and there this quiz session built around the Klose clan may well carve out a sizeable niche for itself in the nighttime dialing derby. Format is routine enough, with emcee John Wieglo pegging sent-in queries at the panel. But it's the family circle rostrum that gives the offering its staying power. The Kloses—mom and pop and four youngsters—are a personable bunch and their friendly competition in the brains game is the stuff on which a good audience rapport is built.

Idea pits mother Virginia Klose and sons Taylor and Kevin against father Woody and Nicky and Christopher. On show seen (7) Mrs. K. and her half of the panel wound up on top. Questions were generally of a historical or scientific nature with some of them based on film clips—technique that could be expanded upon. *Dave.*

## Tele Follow-Up Comment

There are times when Ben Blue shows much of the Chaplinesque quality to his comedy, but what are you gonna do when the guy gets inundated with inferior material? That was particularly evident over the weekend on NBC's "All Star Summer Revue," when neither Blue, nor his co-headliner, Roger Price, could rescue this show from the heat, or whatever happened to be bothering this hour-long entertainment.

There were a couple of hokey comedy sketches used by Blue, one of them a panto bit in the box of an opera house, but this is a too familiar piece of material by now. Just another variation of the kind of comedy that Willie Howard, Herb Williams and Al Trahan used to do in vaude's heyday. Another sketch, involving the triangle theme, was a complete enigma. None of this, however, could be laid at the door of Blue, basically a very funny guy with a very funny kisser. Sid Slate was a good foil for Blue.

Price, with his monologs, was spotty in his material, and it doesn't make much difference as to who got there first, but the fact remains that he does smack a little too much of Wally Cox in delivery and style.

Rest of the bill comprised a standard type of ballroom team, Sinclair & Spaulding; the Beverley Sisters, from England, who need to brush up on routine and style; the Wild Bill Davis instrumental trio, who do well enough in a few moments' interlude; Rudy Docky's dog act, notable for its puncturing of balloons, is hardly distinctive for the variety idiom.

Maybe the sponsor should have supplied a little more of its product, Kellogg's All-Bran. Lack of bulk can lead to irregularity, said the commercial spieler, and if you want to be a regular guy, you've got to be an all-bran guy. This show was highly irregular. *Kahn.*

Artie Shaw makes a considerable dent in the TV medium. And he doesn't need a clarinet to score. Appearing on "Author Meets the Critics" last Thursday (7) over the DuMont net to front his book, "The Trouble With Cinderella," he all but stole the show.

The quondam bandleader, frequently a controversial figure in the musical firmament, balanced his articulateness with proper spicings of candor and self-effacement, even went so far as to agree with the evaluators of his anti-critic, Leo Gurko of Hunter College, N.Y.

Shaw's own appraisal of his work on the side of objectivity than the voicings of either Gurko or the author's protagonist, literary critic Edith Walton. "Cinderella" is partly autobiog, partly a critique on his life—"about the story of a guy (in Shaw's TV words) who got into the wrong thing and tried to fight his way out of the jungle." The work, he said, was not a justification of his attitude but a dissection of it. Later expression came as a result of Gurko's statement that Shaw was "turning his back on life."

Miss Walton kept defending Shaw almost to the point of superfluity, since Shaw seemed better qualified to handle Gurko's barbs. At one point she accused Gurko of making moral judgments and not evaluating the book. Some of the exchanges between the critics were on the side of preciousness, but in the overall the half-hour made an interesting and often absorbing show.

Faye Emerson was aided in the moderation by the fact that Shaw was on the qui vive to make a point wherever it appeared necessary. Whether he was acting or not, Shaw's modesty and flexibility and his whole manner suggested substantial debating skill. *Trau.*

Sen. John Sparkman, Democratic Vice-Presidential nominee, impressed as having a good TV personality which can count in corraling some votes from viewers when he guested Sunday night (10) on the Drew Pearson show via ABC-TV. Pearson himself is on a four-week vacation, and his interview chores were taken over by two of his staff assistants, Fred Blumenthal and John Anderson. Sparkman utilized his politico privileges of skirting several questions put to him, but also gave forthright answers to other sticklers, such as why he had endorsed Dwight D. Eisenhower, now the Republican Presidential nominee, as a potential candidate in 1948 and why he had backed the Dixiecrat ticket that year. Sparkman guested earlier Sun-

day evening on NBC-TV's "Meet the Press" so that his appearance on the Pearson show represented pretty much of a reprise. Blumenthal and Anderson provided a nice buildup for his Horatio Alger background, up to and including his demonstration of how to pick cotton. They queried him forthrightly about reports that he had once been a member of the Ku Klux Klan and Sparkman came back with just as forthright a denial, emphasizing that neither he nor members of his family sympathized with the Klan or any of its principles. He provided an interesting sidelight on the recent Demo convention with the disclosure that he had had no idea he would be tapped for the Vice-Presidential nomination until 4:30 a.m. of the day he was nominated. Filmed plugs for Carter Products, which sponsors Pearson's show, were in rather bad taste. *Stat.*

Armstrong Cork Co.'s "Circle Theatre" on NBC-TV came through last Tuesday (5) with a pleasant little comedy-farce, Frank P. Felita's "The Vase." Strictly in the soufflé, hot weather vein, the Hudson Faussett production treated of E. G. Marshall, an American in Rome, getting his arm stuck in a valuable Ming vase at a museum there. The comedy stemmed from efforts made by the frantic museum curator, Dennis Hoey, and his aides trying to free the arm without injuring the objet d'art, this even calling for contract interpretation from a representative of Lloyd's of London.

During the chuckleful shenanigans, Marshall arrived at a greater understanding of his marriage relationship with Muriel Kirkland, a fact which supplied a serious but not too heavily underscored note.

Marshall, Miss Kirkland and Hoey played their roles with restrained effectiveness and received good support from Vincent Barby, as an Italo spouting museum attendant, and Anthony Dawson, as the Lloyd's man. The set by Herb Andrews provided appropriate atmosphere. *Trau.*

CBS-TV's "Toast of the Town," during emcee Ed Sullivan's vacation, is using guest stars to sub as host. Talent budget has been pared for the dog days, and inking of comics as confederates is an asset, since they can also double with their own acts. On Sunday's edition (10), post was ably held down by Jack Carter, who had his own show on NBC-TV for a couple of seasons. Carter used some of his old material, such as his impersonations, but added some fresh stuff and registered well, keeping the show going smoothly and without injecting himself into the other turns. Altogether it was a more relaxed pace than he has had in the past, and generally was easier to take.

Chirp Pearl Bailey socked across "Tired," a laugh-getting number she has done for years, but it's still strong and called for more. The Maxwells, Aussie duo which also works o.c., did their cliko acro-comedy stint, with their slow-moving, characterization paying off in seemingly effortless stunts.

The Dublin Players, Irish troupe which has previously been on the Sullivan layout, excerpted the drawingroom scene from George Bernard Shaw's "Pygmalion" in a polished performance. Classical note was Anna Marie Alberghetti, who pleased with "Fa La Nanna Bambin" and "Lo, Hear the Gentle Lark." And speaking of larks, Valentine's Birds, flock of feathered performers, offered a change of pace.

Neat commercial twist was provided by a Punch and Judy intro to a Lincoln-Mercury spiel. *Brit.*

Prevented by playwright Lillian Hellman from staging her "Another Part of the Forest" this week (4-8), producer Warren Wade was forced to toss in a last-minute replacement for his "Broadway TV Theatre" series—a dull little farce, Gertrude Donkonog's "Three Corners Moon," which had a Broadway run back in 1933. Haste with which the production must have been put together for its airing via WOR-TV, N. Y. in Blumenthal and John Anderson. Sparkman utilized his politico privileges of skirting several questions put to him, but also gave forthright answers to other sticklers, such as why he had endorsed Dwight D. Eisenhower, now the Republican Presidential nominee, as a potential candidate in 1948 and why he had backed the Dixiecrat ticket that year. Sparkman guested earlier Sun-

(Continued on page 32)

# 'DEPT. OF UTTER CONFUSION'

## Scorecard On Veepees

With the appointment of W. Spencer Harrison as veepee in charge of legal and business affairs for CBS Television and I. S. Becker as a veepee in charge of business affairs for CBS Radio, the Columbia vs. NBC scorecard on vice-presidents breaks down as follows:

CBS has 11 veepees, in radio; 10 in television, for a total of 21. This is exclusive of the 12 vice-presidents operating as 20th floor general executives of the overall operating company, which CBS considers comparable to the NBC parent company's RCA executive v.p. staff.

CBS' 21 runs about neck and neck with NBC's 22. When William F. Brooks resigns his public relations job Oct. 1 to set up his new office, both webs will be all even at 21. A couple more are expected to be lopped off in the current NBC integration shakeup.

## It's Not the Rating But Radio's Ability to Sell Product: NBC's Pitch

NBC, in its new campaign to revive the flagging interest of sponsors in network radio, is expected to switch emphasis from straight rating studies, such as the Nielsens, Hoopers, etc., to the effective job done by AM in actually selling the advertiser's product. That's the most significant point in the web's new study of radio's "effective sales power," which reveals that some network programs boost sales of their clients as much as 111%.

Survey, conducted for the web among matched samples of listeners and non-listeners, was undertaken to determine how many listeners actually went out and bought a product because "a program they liked talked them into it." Primary conclusion arrived at is that radio today does as good a selling job as it ever did, despite the growth of television. According to sales veepee Rudd Lawrence, the web's promotion, planning and development chief, this is the first qualitative survey of radio's selling effectiveness in the last 12 years.

To punch home to agencies and sponsors the results of its survey, NBC revealed how radio sells the advertiser's product on certain basic program types. On "Voice of Firestone," an evening musical show, for example, the web found that sales are 11% higher among listeners than among non-listeners. In Alka Seltzer's "News of the World," sales among listeners are 20% higher. On "Halls of Ivy," a situation comedy bankrolled by Schlitz, the web found sales 24% higher among listeners. On "Mary Lee Taylor," a once-weekly daytime show slanted to housewives, sales of Pet Milk among listeners were 20% higher than among those who don't tune in the shows. Similar gains were found for other programs, up to "Hollywood Theatre," on which sales of Tums among listeners were 111% higher than among non-listeners.

Survey was initiated by Hugh M. Beville, Jr., NBC plans and research chief, and conducted under the supervision of Dr. Thomas E. Coffin, who originated the NBC video Hofstra reports. Actual field work was conducted during March. (Continued on page 32)

## D.C. Transit Radio Faces New Attack

Washington, Aug. 12. Transit Radio, upheld in the Supreme Court, just a few months ago, is under attack again. The Transit Riders Assn., which began the battle against FM radio in buses and trolleys of the Capital Transit Co. here, back in 1949 and fought the case up to the Supreme Court, has a new angle.

It filed a petition with the FCC last Friday, asking the FCC to reconsider the recent renewal of license to Station WWDC-FM, which broadcasts to the transit vehicles. Association claimed these broadcasts are not in the public interest and are not for the benefit of the general public.

Counsel for WWDC-FM said that the FCC was fully aware of the facts in the case at the time it granted the license renewal.

## 4 WEBS GROPE FOR ANSWERS

By GEORGE ROSEN

The current administrative upheaval at NBC, and to a lesser extent the waiting-with-baited-breath status of the regimes at ABC, CBS and Mutual, highlights, perhaps as never before, the existing confusions, tensions and "has-anybody-got-the-answers?" anxieties prevailing in a year that finds the four major networks juggling the AM vs. TV ball smack in the middle of unprecedented chaos.

The NBC story, of course, is now a matter of record, with personnel shifts an "almost daily occurrence as the network, completely reversing itself and going whole hog on integration, strives for a modus operandi that will permit radio and TV to live together under a same economy.

For Mutual it's a completely new order these days, with Tom O'Neil as the new masterminder backed by the General Tire fortunes. After years of operation strictly in the runner-up status among the competitive radio networks, Mutual has hurled the TV challenge in its bid for prosperity and preeminence as the first "celluloid network" among the video impresarios.

ABC is only awaiting the FCC final go-ahead on the UPT merger, and only last week gained a partial victory on separating the wedding from the Par anti-trust hearings which may bring it the all-clear by Oct. 15—the day that will find UPT's Leonard Goldenson and \$30,000,000 treasure chest moving in on the network as the prelude to a sweeping reorganization.

Perhaps of all the webs CBS alone seems to be settling for the status quo on establishing a working organizational formula, although even here there has been some speculation as to whether board chairman William S. Paley's "homecoming" (after winding up his Metals Procurement report for the D. C. big brass) might not invite a reappraisal and reshuffling among the "penthouse boys" at 485 Madison Avenue headquarters upon his return from his European vacation.

Already there's been a minor reorganization of sorts among the upper echelon fraternity, prompted by the resignation and retirement of executive vice-president Joseph R. Ream. While Richard S. Salant, former law partner with Rosenman, Goldmark, Colin & Kay (CBS' legalites) was moved into the CBS fold, Ream's job as such has not been filled, with Salant operating in the "general executive" area of veepees comprising such men as Larry Lowman, Daniel T. O'Shea, Howard Meighan, etc.

Around CBS it's generally acknowledged that the stepping aside of Ream (he officially left Aug. 1 to reside in Florida with his ailing wife) and the breaking up of the Frank Stanton-Ream combo of executive masterminding has its parallel only in the bustup of the wartime administrative regime of the Paul Kesten-Stanton team when Kesten, in ill health, found it necessary to turn in his resignation.

There's been some conjecture around CBS as to whether Columbia will continue to champion the (Continued on page 32)

## 10 More for Dinah

NBC-TV has picked up an additional 10 video markets for the Dinah Shore show, which returns to the 7:30 to 7:45 p.m. slot Tuesdays and Thursdays, starting next month. Local Chevrolet Dealers continue as sponsor, through Campbell-Ewald.

Miss Shore's show last year was aired in 26 markets on a live basis, and fed to 10 others on a delayed kinescope setup. For the 1957-58 season, she'll have a live lineup of 41 markets, plus five other markets via the kine route.

## It's Alan Young, Red Buttons Vs. Berle As Tues. Lineup; CBS Also Sets Sat.

### CBS' Splash Preem

CBS-TV is taking a leaf out of the major film studios' exploitation book for the launching of its new video programs in the fall, teeing off two Tuesday night shows on the same date and three Saturday night shows simultaneously for a splash preem deal. New Alan Young and Red Buttons shows both start on the same Tuesday night early in October, while Eddie Albert's "Leave It to Dad" and Jane Froman's "USO Canteen" will both bow in Sept. 20 for the Saturday night viewing trade, along with the Jackie Gleason show.

CBS plans to give the preems the full ballyhoo treatment preceding their inaugurals, including newspaper and on-the-air plugging. ABC-TV, incidentally, utilized the same technique two years ago, when it launched "Stop the Music," "Blind Date" and "Crusade in Europe" all on the same Thursday night.

CBS-TV will attempt to fight fire with fire again this season, scheduling two top-budgeted half-hour variety shows to air directly opposite the high-rated Milton Berle show on NBC-TV. CBS this week also completed most of its Saturday night programming plans, inking in Eddie Albert's new half-hour situation comedy, "Leave It to Dad," for the 9 to 9:30 period, and a new show starring Jane Froman for the 9:30 to 10 period.

Two Tuesday night shows are a new Alan Young starrer, which is to be filmed on the Coast for the 8 to 8:30 slot, and a variety show starring Red Buttons as comecence, which will originate live in N. Y. for the 8:30 to 9 period. Web programming execs completed the Tuesday and Saturday night lineups only this week, so the sales staffers have only started to pitch them to prospective agencies and clients. CBS previously, of course, had wrapped up three participating bankrollers for its new Jackie Gleason show, which goes Saturday nights from 8 to 9. Trio of sponsors are Schick Shaver, Clorox and Thos. Leeming & Co.

CBS has tried several times in the past to crack Berle's "Texaco Star Theatre" with variety programs, but has never succeeded, either rating-wise or sponsor-wise. Web last season had an hour-long Frank Sinatra show in the Tuesday night at 8 period but had only various quarter-hour segments sponsored sporadically through the year. Show nicked the Berle rating sufficiently to drag Berle out of top place in the listings but never came close on a point-for-point comparison. Previous to that, CBS had an all-Negro variety show opposite Berle and also tried an hour-long dramatic series, which was sponsored by Prudential Insurance.

On Saturday nights, Albert's show will be staged live in N. Y. Miss Froman's show, to be titled "USO Canteen," will have a servicemen's setting, thereby tying in with the singer's rep as one of the performers who has done most to entertain GIs during and since the war. CBS previously had sold the 10:30 to 11 p.m. Saturday slot to Serutan for "Battle of the Ages," leaving the 10 to 10:30 period the only Saturday night slot which still must be filled. If no sponsor is forthcoming for that slot, CBS will fill with the Cass Daley show.

## 100G Consultant Era Ends at NBC

The days of the \$100,000-a-year consultancy deals in television are over, certainly as far as NBC is concerned. In the wake of disclosures that Billy Rose has been quietly dropped off the network's consultancy payroll, upon expiration of his year's contract, it's also been learned that Henry Ginsberg, the former chief of production at Paramount, has also been "scratched" off the NBC Coast TV list.

Rose was signed at \$100,000 a year. He came up with one analytical report on TV showmanship which web execs have described as "enlightening" but which has since been relegated to a shelf. Ginsberg's fee as a consultant has not been disclosed, but was reportedly in an upper bracket. NBC hasn't disclosed his contribution as a consultant.

## Chet Campbell Into Jack Ryan's Chi Post

Chicago, Aug. 12. Chet Campbell this week takes over as publicity director for Chi NBC, replacing Jack Ryan who resigned the web berth after 15 years to make his home on the Coast. Campbell has been the assistant director of the department for the past couple of years. He joined NBC as a staff writer in 1945.

## GRUEN BUYS WW ON EVERY-WEEK BASIS

Gruen-watch, which previously had been in-kinked to bankroll Walter Winchell for alternate weeks on ABC radio and television, will bankroll the gabber on consecutive weeks, starting Oct. 5. However, the door is not closed to an alternate sponsorship.

According to a novel clause in the contract, an alternate sponsor can still get aboard the Winchell-gram if he signs before mid-September. If the second backer isn't firm by that deadline, Gruen will have the consecutive sponsorship for 13 weeks. That would rule out another advertiser's coming in until after the first of the year. At that time the WW shows may again be available for a second sponsor.

Winchell will be slotted at 6:45 p.m. Sundays on ABC-TV and will have his longtime berth at 9 p.m. on ABC radio.

## Which Side You On?

One thing which NBC did not explain in its new study on radio's "effective sales power" study is the apparent disparity on the comparative size of the radio and TV audiences as disclosed in the ESP survey and the web's "Summer TV" Hofstra report of last spring. According to the new radio study, the average person watches TV 83 minutes daily but listens to radio 124 minutes per day. Yet the Hofstra TV survey found the average "family head" watches TV 76 minutes daily but listens to radio only 74 minutes.

It's pointed out, of course, that the two surveys covered different areas of the country and also were taken during different periods of the year. While the Hofstra report on summer video covered viewers in the metropolitan N. Y. area, the radio ESP survey covered Davenport, Ia., and Fort Wayne, Ind. And, while the TV study was compiled in August, 1951, the AM study was researched last March.

## Educ'l B'casters' European Trek On Culture Exchange

National Assn. of Educational Broadcasters is sending a delegation to London, Paris, Rome and Geneva later this month in a top level push to promote the international exchange of cultural and information programs. The project embraces video as well as radio, and the committee will seek to swap educational telepix with the other countries.

Accompanying the NABE group will be Neil Morrison, production chief of the Canadian Broadcasting Corp. The junket grew out of recent meetings NABE held with CBC and British Broadcasting Corp. execs on the cultural interchange of programs, when it was decided that the broadcasters of the three English-speaking countries would trade educational programs in a round-robin.

NABE group consists of Seymour N. Siegel, head of WNYC, N. Y., and NABE prez; George Probst, director of "U. of Chicago Round Table," and chairman of NABE adult education committee; and Parker Wheatley, of WGBH, Boston, and the Lowell Institute Broadcast Council.

They were invited to Britain by (Continued on page 34)

## Schine Files for TV

Washington, Aug. 12. Application for TV station in Albany, N. Y., was filed with the FCC yesterday (Mon.) by the Schine Theatre Circuit through its subsidiary, Patroon Broadcasting Co.

Patroon operates radio station WPTB in Albany.



**PICK THE WINNER**  
With Dwight Cooke, moderator;  
Betty Furness, Stuart Metz, an-  
nouncers  
Producer: Al Morgan  
30 Mins.; Sun., 4:30 p.m.  
**WESTINGHOUSE**  
CBS from New York  
(Ketchum, McLeod & Grove)

"Pick the Winner" is a pre-election series presenting spokesmen for the Democrats and Republicans on the various issues in the Presidential campaign. Same series bows on CBS-TV tomorrow night (Thurs.), also sponsored by Westinghouse, which is backing the convention-election spread on Columbia.

On the initialer Sunday (10) the opponents were Sen. Theodore Green (R.I.) in the Democrats' corner and Sen. James Duff (Pa.) in the GOP's. While future editions will each be devoted to a specific sector of the political battle ground, the kickoff broadcast "covered the waterfront" by way of introduction, with Korea, corruption in government, the Fair Employment Practices question and similar matters coming up for debate.

Most of the bones of contention have been well gnawed on various other radio and tele forums. However, the senators were articulate and their rundown on the major questions provided a summary of the key points on which the two parties are slugging it out. There is, of course, a certain amount of argument-by-formula, with the "ins" plugging "good times" and the "outs" urging the need for change.

Alrer's chief asset is Dwight Cooke, vet referee on "People's Platform," who is able to keep things moving smoothly and to keep his charges to a consistent line of argument. A noteworthy feature is the program's call for more citizens to get out and vote. Betty Furness handles the commercials with her usual deftness for the bankroller. **Bril.**

**BILL HARRINGTON SHOW**  
With Roy Ross Orch.  
Producer: Bill Kaland  
55 Mins.; Mon.-Fri., 12 noon  
Participating  
WNEW, New York

As replacement for Bob Haymes (now installed on WCBS, N.Y.), WNEW has set Bill Harrington in the noon strip (Allyn Edwards has been brought back to take over Haymes' other cross-the-board show, at 9:35 a.m.). Indie has a good bet in Harrington, who has just been released from his hour-plus daily chores on WJZ-TV, N.Y. Young singer is a multi-threat performer, also playing a good jazz piano and a pleasant accordion, besides gabbing and warbling.

Harrington's vocalizing should please the midday femme dialers and his personality comes across in his chatter. (His commercials, incidentally, are handled nicely.) He gets neat backing by Roy Ross' WNEW house orch. His banter on the preem Monday (11) wasn't as assured as Haymes', but there's room for development along these lines. In addition to the live music, Harrington spins about five disks during the session. **Bril.**

**THE ASIA STORY**  
With Carlos P. Romulo, guest; Bill Costello, Bill Downs, Griffing Baneroff  
Producer: Lewis Shollenberger  
30 Mins.; Sun., 12 noon  
Sustaining  
CBS, from Washington

With primary attention now centering around Asia as the focal point of the fight against Soviet aggression, CBS Radio has launched an interesting and highly-informative public service series in which a group of the web's D.C. correspondents interview members of the diplomatic corps from Asiatic countries stationed in Washington. Series should help considerably to provide a much-needed background for listeners in their understanding of the political, economic and ethnological problems confronting the U.S. in its attempt to retain these countries as allies, and CBS rates credit for devoting air time to the series, which obviously will crack no Top 10 rating lists.

Gen. Carlos P. Romulo, ambassador from the Philippines to the U.S., guested on the initialer Sunday (10) and furnished some perceptive commentaries on the role being played by his country in the anti-Red battle. As a military leader in the Philippines during the war and a former top exec in the United Nations, Romulo came to the show with an excellent background of experience and information. Under questioning by the trio of CBS newsmen, including Bill Costello, Bill Downs and Griffing Baneroff, he touched on the recent Anzus conference in Hawaii, participation of Filipino troops in Korea, his country's battle against the Hukbs, etc.

Show's format follows basically the "Meet the Press" pattern, with the correspondents firing their questions at point-blank range at the guest. It's probably the best technique possible for a show of this type, and producer Lewis Shollenberger, who is CBS Radio's special events chief in D.C., handled it well. **Stat.**

## St. L. School Board Okays 75G for TV Station

St. Louis, Aug. 12. Members of the local School Board last week went on record as okaying a plan to appropriate \$75,000 of the funds of the board for the first year of operation of a proposed educational TV station. A committee that's been delving into the matter has estimated that a station could be set up at a minimum cost of \$175,000 and could be operated for \$150,000 per annum.

The board's attorney will determine whether some of the board's radio station could be used for TV. This would include use of part of the studios and the 375-foot radio broadcasting tower. A survey also will be made to determine what schools in St. Louis County and in Illinois communities across the Mississippi from here would contribute funds for the establishment and operation of the TV station.

**COVINGTON SINGS**  
With Warren Covington, Alfredo Antonini Orch.  
Producer-director: Oliver Daniel  
15 Mins.; Sat., 5 p.m.  
Sustaining  
CBS, from New York

CBS has a pleasant quarter-hour filler for its late Saturday afternoon programming sked in "Covington Sings." Its simple format of presenting vocals by baritone Warren Covington and an instrumental by the Alfredo Antonini orch makes for okay listening and should hold on to the dialers who've already got the web tuned in.

Covington has an amiable if not exciting piping technique and he belts out his well selected song-along with assurance. His brief intro patter helps establish an effective rapport with the listener. On the preem show Saturday (9), Covington's tune course included "Walking My Baby Back Home," "Wish You Were Here," "Tumbling Tumbleweeds" and "I'm Gonna Sit Right Down and Write Myself a Letter." Selection displayed his vocal versatility and held attention all the way. The Antonini orch backing was tasteful. Orch, however, could have done more with its instrumental workover of "Dellcato." Arrangements was average and rendition lacked spirit. **Gros.**

## FANS IN THE STANDS

With Bill Bennett, others  
15 Mins.; Mon.-Thru-Sat., 5:15 p.m.  
**SAWANA MINERAL WATERS**  
WPTR, Albany

Interview program from Saratoga racetrack, guided by Bill Bennett, did not break fast from the gate, but showed indications of possessing the stamina for a good showing during the 24-day run. Better preparation, tighter screening, sharper technical handling and briefer advertising would make it a strong entry in the listener sweepstakes. Potential guest material abounds at the famed course, if the same can be mobilized and taken to the grandstand roof. Possibly the time—after the feature event, broadcast over WPTR and a special web—is not the best to corral visitors.

Opening show included interviews with Mrs. Anna Clare, track superintendent, and the owner of a winning horse. The second shot brought on the wives of two Casales—father and son—who are turf writers and handicappers, with a promise the men might appear later. The third was climaxed by an interesting five-minute exchange with Sammy Renick, former jockey and now featured on CBS-TV "Racing With Renick" Saturday block. Others presented were Saratogans, present or former, and fans. With them, the conversation sometimes detoured into dull listening and padded plugging.

Bennett, featured on a heavy deejay schedule, acquits himself reasonably well with assignment in a new field. **Jaco.**

## Radio Followups

Robert Q. Lewis, substituting for Arthur Godfrey on CBS radio during his vacation, used his tour of strawhats in "Charley's Aunt" as a peg around which to hang a series of stories, gags, comments and tie-ins to commercials. Lewis, his usual brisk, loquacious, quizzical, kidding and sometimes dry self, with the addition of several vocal tricks possibly developed while starring in the ancient farce, hit a nice pace after a rather slow start. He received good cooperation from announcer Tony Martin and other members of the "Little Show" cast.

Lewis called himself "not a good actor" but explained that "no one expects great things in summer stock, although everybody works hard. My main idea was to make people laugh." He noted plenty of potentially "great" youthful talent in stock. Lewis also spoke convincingly of "rediscovering radio" during his silo swing. **Jaco.**

Kay Ashton-Stevens is again showcasing her abilities as a raconteur via WBBM, Chicago, filling in for the vacationing Ivy Kupcinet for the next several weeks on his nightly air column. And it's must-dialing for the Windy City show biz cognoscenti.

Besides a thorough knowledge of the contemporary local and national picture, Mrs. Stevens has a font of knowledge of things theatrical garnered from her own stage career and her long associate role with her late husband, Ashton Stevens, dean of American drama critics.

There were sprightly anecdotes aplenty on edition heard (5), ranging from local society tidbits to yarns about George Jessel and Talulah Bankhead. **Dave.**

# Television Chatter

## New York

Martin Manulis, CBS producer, spending his two weeks vacation directing and co-producing "How to Fly With One Feather" with Philip Barry, Jr., at East Hampton, L.I.; legible is being prepped for Broadway... Connie Russell, ex-"Dave Garraway At Large," is replacing Francey Lane, who is on leave from "Breakfast With Music" on WNBT to have a baby.

Broadway producer Robert Whitehead (ANTA exec) being repped for television by Priscilla Morgan and Liebling-Wood... Walter Hart is directing ABC-TV's "Gilly Queen" this week. Donald Richardson has left the stanza, with a new megger not yet set by packagers Norman and Irving Pincus... Dumont has lined up 53 stations in 52 separate markets for its coverage of the Los Angeles Rams-College All Stars football game Friday night (15), which it claims is the largest network ever set for a sports telecast. DuMont pickup is being bankrolled by Admiral... Comic Will Jordan guesting on CBS' "Arthur Murray Show" Friday... Video consultant Rudy Bretz completing his training in Toronto this week of CBS-TV staff. He goes from there to WOR-TV, Ames, Ia., to participate in the station's Educational TV Workshop... 12-year-old Denise Alexander set for a featured role on "Kraft Theatre's presentation of 'Lace on Her Petticoat' tonight (Wed.)... Richard B. Stark, formerly with the Katz station, recently has joined the DuMont sales staff as an account exec.

Actress Shirley Blanc in "Widowers' Houses," legible at the Greenwich News Theatre... Film thesp Mihail Rasumny arrived from Hollywood yesterday (Tues.) to do the comedy lead in a vidpic series for CBS-TV... Dannon Yogurt will launch a year-long concentrated spot drive over WOR-TV via the Zlowe agency... Wilbur Stark, substituting for his wife, Kathi Norris, on WABD, is baking a cake for sale at the Connecticut Yankee Fair in Wilton, Conn., Saturday (16)... Red Reynolds getting the radio-TV veepeeship nod at the Fletcher D. Richards agency... Sandy Becker now emceeing "Ask the Camera" cross the board on WNBT, and will also play the lead on "Armstrong's Theatre of Today" Saturday (16).

Wright King back from the Coast and into the lead role in "Night, Must Fall" next week on WOR-TV's "Broadway Theatre"... Sam K. Maxwell, formerly with CBS Radio Spot Sales, joined the CBS-TV web's sales department as an account exec... Martin Magnar has resigned as a director at CBS to freelance. His first assignment is on NBC-TV's "Curtain Call" series Friday night (15)... Shirley Eggleston repeating her role in "A Child is Crying" for the repeat performance of the show on ABC's "Tales of Tomorrow" Friday night. Bert Lytell and Robin Morgan star in the show.

Scripter John Roeburt ("Barrie Craig," "Private Files of Matthew Bell" and "Inner Sanctum") contracted to script four NBC-TV "Lights Out" chillers. Next opus, "Twist of Fate," is lensed Monday (18).

## Hollywood

James Pollack, former ABC-TV program manager in Chicago, replaces Alvin Flanagan as program director at KECA-TV... KTLA and KTTV covered arrival and talk here of G.O.P. Presidential candidate Dwight D. Eisenhower... Betty Hoyt of KNBH's "Food for Thought" back from a vacation in Yosemite... Ed Kemmer of ABC-TV's "Space Patrol" back from N.Y. personals, and Lyn Osborn of same show took off on vacash to Baja, Calif... KTTV bought block of 300 motion pictures for showing on "Jackson's Theatre," getting pix from Motion Pictures for Television... Nils T. Granlund is negotiating with KECA-TV for transfer of his KNXT show along with participating sponsors, whose billing is over \$1,000 a week... Frank Falknor, CBS veepee in charge of operations, here checking on progress of net's Television City, opening in fall... KTTV upped Class A time rates to \$1,200 an hour... KNXT bought 50 pix for \$50,000... John Vrba of KTTV to Chi and Gotham on biz... Doty Edouarde new sales manager of KNBH, replacing Robert DeSousa, who ankied... KNBH manager Don Norman left for meeting of NBC station managers in N.Y... Jack Bailey returned to his chores on "Queen for a Day" on KJH-TV following an illness... "Fishing Facts" on KTTV renewed

by Pacific Sports-fishing Assn... KTLA negotiating for site on lot next to present location for new studio... "Your All Time Favorites" on KJH-TV on brief hiatus, with Ted Meyers and guests taking over... KJAC-TV general manager Don Feddersen to Frisco on biz... Donald O'Connor tees off his first Colgate Comedy Hour on NBC in fall on Oct. 5.

## Chicago

Studs Terkel substituting for Ivy Kupcinet during his hiatus on his WBKB "Column of the Air"... Kiddie science clubs chartered by Don Herbert and tied in with his "Mr. Wizard" NBC-TV show now total 1,500 groups in 35 states with a membership of 15,000... International Shoe picking up the tab for WGN-TV's Saturday "Movies for Kids"... Charles Stamps taken on by NBC as associate TV director... Hal Tate is again deejaying Screen Gems musical shorts via WBKB... Dorothy Sands and understudy Ethel Woodruff from the "Bell, Book and Candle" cast featured in DuMont's "They Stand Accused" last week... Danny O'Neill's "Musical Nitecap" winding up on WBKB... WNBQ beaming the Little League baseball tourney Saturday (16) with Chick Hearn doing the play-by-play and Illinois Bell bankrolling... Luckey North, WBKB's femme gabber, named chairman of CARE's citizens' iron lung committee for Japan... Gottfried Motors has bought into WGN-TV's pickup of the Monday night DuMont boxing show from the Parkway Arena... WBKB is reprising its sidewalk interview strip Sept. 1 with Chuck Bill handling the curbstone chores and Nelson Bros. bankrolling... William Coyne back at his Chi NBC-TV projection duties after a 16-month hitch in the air force... Lee Salberg, WBKB publicity-promotion chief, and missus off to a Florida vacation... Patricia Greene added to the WBKB sales staff.

## London

A new American play by Stanley Young, titled "Mystery Story," being produced by Douglas Allene Aug. 17 and 21. Its background is the U.S. with unusual camera shots and sound effects. Two Canadians are featured, Olga Landiak and Vernon Gray, with U.S. supporting character actors... "The Declining Years" documentary program depicting living conditions of elder folk being presented by Caryl Doncaster next Mon. (18)... A new serial play for children opens on Tues. (19) in four weekly parts. Naomi Capon will produce the first episode, titled "The March of the Peasants"... Wilfred Pickles, top ranking BBC interviewer will be seen in excerpts from "The Gay Dog," currently at the Piccadilly Theatre, Aug. 22.



Eileen BARTON

Currently  
**JUNG HOTEL**  
NEW ORLEANS  
Coral Recording Artist  
DIRECTION: MCA

**HARPO MARX**  
NBC-TV  
RCA-VICTOR  
Mgt.: GUMMO MARX

## RADIO MUSIC QUIZ

Who does the music for "Top Guy"—ABC Fri. at 8:00 p.m.

(See Page 32)

Profitable TV Audience  
exclusive with

**WGAL-TV**  
LANCASTER, PENNA.

Only TV station in only TV  
station seen in this large  
rich Pennsylvania market area

Clair R. McCullough, Pres.

Represented by

**ROBERT MEEKER ASSOCIATES**

New York Los Angeles San Francisco Chicago

# Your Lucky Strike Hit Parade

presents to all our friends during our 8-week hiatus a special summer service!



ON RADIO—"Your Hit Parade"...starring Guy Lombardo and his Royal Canadians. Back on the air Friday, August 29.

## Your Lucky 7 tunes that you would have heard last week

as determined by Your<sup>8</sup> Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. WALKIN' MY BABY BACK HOME
2. AUF WIEDERSEH'N, SWEETHEART
3. I'M YOURS
4. DELICADO
5. Half As Much
6. KISS OF FIRE
7. Blue Tango

Look for this listing every week. We'll be back on  
Radio—AUGUST 29  
TV—AUGUST 30

ON TV—"Your Hit Parade"...starring Eileen Wilson, Snooky Lanson, Dorothy Collins and Raymond Scott. Back on the air Saturday, August 30.



See your Lucky Strike Hit Parade Summer TV replacement

## "ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M., NBC Television Network

(N. Y. Time)



## From the Production Centres

### IN NEW YORK CITY . . .

Lester Gottlieb, CBS Radio programming veepee, guesting on his own network Friday (15); he'll discuss "Summer Programming" on Dwight Cooke's "You and the World" strip. . . WOR's Barbara Welles to tape a show from N. Y. Stock Exchange tomorrow (Thurs.). . . WLIB launches a new series, minute-long "Prayers for Today," to be aired at 6:30 a.m. and 6 p.m. daily by Negro churchmen. . . John Mohler back as a WOR account exec after tour with army intelligence; Rollin Boynton upped to account exec with the MBS outlet. . . WMGM's Eileen O'Connell to officiate at the Men's National A.A.A. swimming meet Aug. 26. . . Charles Gussman's resignation as writer of NBC's "Road of Life" takes effect next week; he quit after two years and takes the "Road to Mexico" for two months. . . WLIB airs a memorial to the late Dr. C. C. Spaulding, pioneer Negro banker, tomorrow (Thurs.) at 11:45 a.m., with William Marshall as narrator and Lofton Mitchell scripting. . . Shirley Graf of Gainsborough Associates winged to Coast yesterday (Tues.). . . Coast actor Jack Lloyd in town for an appearance this week on "The Chase," via NBC. . . Jack Hynes back with "Original Amateur Hour" staff after major surgery, which kept him out two months. . . Mercer McLeod to "Helen Trent" . . . Added to "Front Page Farrell" are Sylvia Leigh, John Griggs, Mary Jane Higby, Joseph Curtin, Craig McDonnell, Ann Loring. . . Sidney Smith subbing for Karl Swenson during his vacation from "Lorenzo, Jones" and Ronald Long, Bill Zuckert and Agnes Young have been added to "Lorenzo" cast.

Theodore C. Strelbert, prez of General Telecasting, elected to board of trustees of Adelphi College, Garden City. . . Fred Blumenthal and John Anderson subbing for Drew Pearson on ABC during his four-week vacation. . . Alberto Castillo, top Argentine singer, guests on Pru Devon's WQXR stanza Friday (15) night. . . Henry Ford II, national chairman, has named Richard B. Walsh as exec vice-chairman of Crusade for Freedom. . . Harold L. McClinton, prez of Calkins & Holden, Carlock McClinton & Smith, heading the public relations committee of Travelers Aid Assn. . . Stan Johnson, student who auditioned on "Playhouse on Broadway," appears in the film "What Price Glory?" opening in N. Y. this week. . . Helen Hall (WOR's "Barbara Welles") leaves for a European tour Monday (18). . . Dolores Dwyer, CBS Radio clerk, was part of a U. S. Olympic team which set a new women's world record for the 880-yard relay in a London post-Olympic meet. . . WINS' Dick Winters off for a week's hiatus. . . Staats Cotsworth, AM-TV actor, will be listed this year in "Who's Who in American Art"; he's having a one-man show of his watercolors at the Berkshire Playhouse, Stockbridge, prior to his appearance there in "Macbeth." . . Wauhullau La Hay, flack chief of N. W. Ayer, is authoress of a piece on being an Indian in New York, for the Aug. 30 edition of Collier's; originally titled "How Aboriginal Can You Get?", self-portrait is now labeled "Smile When You Call Me Pocahontas." . . WMGM & MBS gabber Paula Stone left Friday (8) for two-week biz-pleasure trek to Coast. . . Norman R. Prouty, sales manager of WFIL, Philly, returns to the Katz agency sales staff; he's previously been with Ed Petry and ABC. . . W. W. Chaplin is taking over Clifton Utley's NBC radio newscasts on Sunday for three weeks while Utley swings around the globe, hitting Europe, the Near East, India, the Far East, Tokyo and Korea.

### IN HOLLYWOOD . . .

Bill Robson, who seems to flower on long hours and hard work, hopped east to tape 13 quarter hours in four days for American Medical Assn. Last spring he knocked off 20 Errol Flynn's in 10 days. When he gets back he winds up his Frederic Ziv assignment on the Ty Power series. . . George Gruskkin's frau, the ex-Flo Halop, left Gotham's humidity behind for sunshine and shakes. Morris' TV and radio man due out later. . . Carroll Carroll chugged in from a provincial holiday through the tourist traps and not once did an index finger tap a typewriter key. . . NBC's Joseph McConnell around but mostly to golf and fish, he says. Those huddles with John K. West can't be all about which fly or club to use. . . NBC landed Marilyn Monroe for her first radio guesting on "Hollywood Star Playhouse" Aug. 31. Jack Johnstone directs her in "Statement in Full." . . CBS taped the third of its "singer" series starring Jo Stafford. Others are Doris Day and Nelson Eddy. Bill Brennan produced the Stafford audition from Glenn Wheaton's script. Half hour musicals are being marketed for \$4,000. . . No longer on ABC will newscasters or commentators refer to Los Angeles as L. A. Civic pride, he says, prompted Frank LaTourette, head

of the net's news and special events, to order full and complete identity for City of the Angels.

### IN CHICAGO . . .

Chi NBC veep Harry Kopf skies to Europe for a month this weekend after a round of homeoffice conferences. . . Clifton Utley, Chi NBC newsmen, likewise off to Europe on a quickie round-the-globe looksee. . . Jay Trompeter now hosting WIND's "Record Shop" replacing Jim Lounsbury, who is leaving the staff to freelance. . . Painters are busy this week re-doing Ken Craig's WBBM office, badly singed by a late-night fire. . . George Bond, former Schwinn Bicycle ad manager, has joined Bozell & Jacobs as an associate account exec. . . WGN's "Chicago At Midnight" nitery chatter session hosted by Roy Topper moved this week from the Cairo to the Cameo restaurant. Nelson Bros. bankrolls the first half of the hour-long Monday-thru-Saturday show. . . Singer Johnnie Desmond taking his annual two-week hiatus from ABC's "Breakfast Club." . . Wheatena Cereal picks up the tab starting Sept. 8 for Jack Angell's 11:55-12 (noon) daily WMAQ newscasts. . . WBBM farm director Harry Campbell packing his tape recorder around the state fair circuit. . . Johnson & Johnson purchased a daily spot on Ernie Simon's afternoon spread on WGN. . . WBBM producer Sam Parnas vacationing in St. Louis. . . With promotion chief John Drake and program director Harold Safford ahead as advance men last week the WLS National Barn Dance display made its annual trek to the Illinois State Fair. . . WBBM Paul Gibson ordered by his docs to slow down a bit.

### IN PITTSBURGH . . .

Kenny Kenfield is the new manager of WPGH, with Howard Lazarus going back to head of sales again. . . Mary Boone, deejay at WHJB in Greensburg, has switched to WMMN in Fairmont, W. Va., a CBS affiliate. . . Jane Gibson and Jim Thompson have started a new daily half-hour program called "Musical Market" on KQV. It airs at 10 a.m. . . Iron City Beer is using Harry Wismer's "Teleports Digest" on WDTV Monday evenings at 9 until live "Perfection Time" resumes in the fall. . . Diane Futerman and Gail Epstein are new additions to the KDKA secretariat. . . Fred Utell brought on to m.c. Rosenbaum's "Guest to Ghost" show while Bill Burns is vacationing. Faye Parker has become a permanent addition to this panel stanza. . . Leonard Kapner, general manager of WCAE, and his family are vacationing at Beach Haven, N. J. . . Carl Mara, head of publicity at WJAS, taking a two-week rest in Quebec. . . Art Brown's wife is co-starring with him and Johnny Costa on "Prom Time" Wednesday afternoons over Channel 3 until Betty Carr returns.

## Tele Followup Comment

Continued from page 25

and uninteresting, making for an overall impression of dullness.

With that in mind, some members of the cast came out ahead of their dialog and situations. Bethel Leslie, for example, playing the romantic daughter, turned in a standout performance, being one of the few to generate any viewer sympathy. William Post, Jr., playing the doctor-friend of the family, was one of those miscast. He has shown to much better advantage in other video shows. Helen MacKellar overplayed to the point of absurdity her role as the mother, but Jean Carson, cast as the dumb-dora girlfriend of one of the sons, suffered most. She should never have accepted the role, and her poor showing reflected the major fluff on the part of director Richard Lukin and stager Charles W. Christenberry. Ben Cooper, Wright King and Anthony Carr, as the three brothers, and Murray Hamilton as the dreaming novelist whom the family supported for awhile, were good.

Wade and his associate, Lola Montez, could have primed the show with better production mountings but erred in their selection of background music, the single set, etc. Commercials for General Tire and Cavalier cigarettes were par.

Worthington L. (Tony) Miner came up Friday night (8) with what was probably his best production to date in his summer "Curtain Call" series on NBC-TV, via his presentation of "Season for Divorce." Excellently scripted by Norman Lessing from a short story by John Cheever, the yarn made for adult video drama at its best. Standout cast, toplined by Leora Dana, Shepperd Strudwick and Richard Kiley, all reflected their sensitive thespian ability and Miner's production, coupled with direction by Clark Kiley, provided the topping to make it a fine half-hour.

Probably the best feature of the show was the way it dealt with adult emotions without attempting to play down to the audience. Show had Miss Dana as a contented wife, happy with her husband and two young children until a well-to-do medico, obsessed with her to the point where he was willing to sacrifice both his home and hers, made her temporarily tire of her way of life. Emotional interplay was built neatly via her husband's trouble at his office and the illness of her youngest child, which had both of them near the break-up point. Because of the skillful scripting and playing, the soap opera aspects of the yarn were completely sublimated and it emerged as a poignant vignette.

Miss Dana registered solidly as the wife, with Strudwick, as the medico, and Kiley, as her husband, matching her step for step. Small supporting cast was competent. Miner's production mountings, par-

ticularly the sets, gave the show an A-budgeted look. One minor drawback occurred during the sequence devoted to the child's illness, when rapidly-cut shots of a doctor's thermometer, the child's bed, etc., became slightly confusing. As usual on this series, the RCA Victor plugs, confined to the opening and closing spots only, were dignified and interesting.

Stal.

### 'Utter Confusion'

Continued from page 25

"split down the middle" operational technique (with its resultant separate organizations and six different presidents), or whether, like NBC, Paley, Stanton & Co. will hew closer toward a policy of integration. Stanton is known to take the position that, with each medium having its own problems to resolve, the split technique adds up to the most sense—at least until something better comes along.

Since the Columbia separations and setting up of distinct companies for radio, television, recordings, manufacturing, etc., plus the Stanton-guided parent company, there has been one major casualty in the year-old "experiment." Howard Meighan being replaced last winter as CBS Radio president by Adrian Murphy, until then president of CBS Laboratories, Inc. Murphy's ex-spot has never been filled. Meighan has returned to the penthouse of general executives.

### NBC Pitch

Continued from page 25

1952, by W. R. Simmons, an indie outfit. To study the job done by radio in TV as against non-TV areas, interviewers worked in Dayton, Ia., which has TV, and in Fort Wayne, Ind., which has no TV. Web pointed out that, since TV saturation ownership for the total sample is about 45%, results can be projected on a national basis. It's expected that nation-wide TV saturation will hit 45% by Jan. 1.

Under the direction of ad-promotion chief Jacob A. Evans, NBC has prepared a slide-film presentation on the study, with Meredith Willson as narrator, which will be used to pitch results to agencies and clients. In addition, a book on the research techniques utilized will be mailed to agency and client research heads, while a brochure listing the chief findings are to be sent to top execs in the 100 largest firms in the country. Web is also planning a fullscale on-the-air campaign for its "ESP" message, plugging the work for the next 13 weeks on the Elmo Roper show and "American Forum of the Air."

## MILLER HIGH LIFE BUYS RADIO 'FIRST NIGHTER'

NBC closed out another segment of its Tuesday night Radio Lineup this week when Miller's High Life Beer pacted to bankroll a new version of "First Nighter" in the 10:30 to 11 period, starting in the fall. Slotting of the dramatic series in that time means that the web will tee off the night with drama, then have a two-hour comedy block, then close with drama at 10:30.

Present Tuesday night schedule for the fall season has duPont's "Cavalcade of America" at 8; the Red Skelton show, which has not yet been sold, at 8:30; Martin & Lewis, with Chesterfield bankrolling, at 9; Fibber & Molly, sponsored by Reynolds Metals, at 9:30; the Old Gold replacement for the Fred Allen show at 10, and "First Nighter" at 10:30. Allen show was to have been "Two for the Money," which was set for NBC-TV at the same time. Herb Shriner will replace the ailing Allen in the quizzier for both AM and TV.

### Liebman

Continued from page 25

—"but that was all." They're doing little about bringing TV to the fore, he added. In fact, he saw only one TV set while in Europe—and that was on exhibition, as a curiosity item, at a general exposition in Munich, of multiple products.

"British TV, of course, is much more advanced," Liebman added, "though the programming is still pretty inadequate."

Regarding show biz in general, Liebman was considerably impressed by the British enthusiasm for the theatre. "The prices are cheaper, production costs are cheaper, and everything is generally more conducive to going to the theatre," he stated.

"Most of the plays, of course, might not have much of a chance on Broadway, but the British audiences, with their traditional love for the theatre, have many perennial favorites among the performers, and they support them better than is done in America."

There were about 50 shows running in London when he was there, Liebman added, "and I saw as many as three a day." The unorthodox theatre time schedule there, coupled with the fact that he would rush from the first act of one play to the second act of another, enabled him to catch almost all the shows in the West End.

Greensboro, N. C.—Addison P. Penfield has been named sports director of WBIG here. He's currently doing two nightly sports-casts. In the fall, Penfield will handle the play-by-play broadcasts of the newly-formed Duke University football network.

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## Inside Stuff—Television

American Civil Liberties Union is telling the FCC today (Wed.) that "no valid objection on civil liberties grounds can be raised to the contemplated merger" of ABC and United-Paramount Theatres. ACLU said that arguments that the blending would "possibly create a monopoly are far outweighed by the likelihood of strengthening ABC so that it would be fully capable of providing a third major outlet for the dissemination of information and opinion, thus insuring greater diversification of communication" and increasing competition with NBC and CBS.

Breakdown of ARB ratings on the political conventions show an unexpected contrast between the audiences tuned to the Admiral coverage (ABC) and those for Westinghouse (CBS) and Philco (NBC). In the Westinghouse and Philco audiences, women outnumbered the men by about 10%; in the Admiral audience, however, the men outnumbered the women by about 12%.

ABC figures that men are better versed in politics than women and that its coverage cornered "a more discriminating audience."

WJZ-TV, N. Y., will air a half-hour film program on behalf of the N. Y. Herald Tribune Fresh Air Fund on Monday (18) at 9:30 p.m.

Program will consist of highlights of the FAF all-star football games of the past 16 years. "Flashback Game" idea was suggested by Irving Marsh, of the H-T, due to fact that this year the newspaper-backed charity isn't tied in with the N. Y. grid Giants as in previous years. Show will be narrated by Herman Hickman, who resigned this week as Yale coach to devote more time to tele.

## 'Hometown' Block of TV Soap Operas Peddled At 2G Per 15-Min. Seg

NBC's projected new daytime TV soap opera block, titled "Hometown," will sell at about \$2,000 per quarter-hour segment, per day, which is far less than any similar show now on the air. Reason for the low budget is that the web thinks it has licked the cost problem by building a permanent, standing set at its Brooklyn, N. Y., studios on which all four daily quarter-hour segments will play, thereby eliminating such budget-busters as set construction, trucking, etc.

Hour-long block is slated to preem early in October and will hold down the 10:30 to 11:30 a.m. period cross-the-board. Web will sell each quarter-hour segment to a single sponsor for the five days or sell it on a participating basis within each show. Procter & Gamble has reportedly already evidenced considerable interest in the project, but web execs said this week they will start the series even though it's not entirely sold out by its scheduled teeoff date.

As detailed this week by NBC veepee Sylvester L. (Pat) Weaver, the show is to be a "soap opera on a higher level," in which the fact that the scripters will be working against a background of American life should stimulate them to "something new and better—into story values stronger than amnesia." Hour is to be divided into four different daytime strips, each featuring separate lead characters, but with various minor characters appearing in as many as all four shows. Characters from each of the four shows will utilize all parts of the set, which will also help tie the various segments together.

Idea for the show was conceived by Bill Kaufman. Ted Mills will produce and Charles Speer will be story editor.

## KPRS Shift Okayed

Kansas City, Aug. 12. Approval of the FCC has been given to the proposal to move KPRS from Olathe, Kans., to Kansas City, Mo. Application for the move was filed some months ago by Twin Cities Advertising Agency, Inc., here, which sought to buy the station from the Johnson County Broadcasting Co.

Locating of KPRS in Kansas City will raise the number of stations in the metropolitan area to seven. It is the only one owned by an advertising agency.

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## JUNE VALLI SET FOR 'HIT PARADE' ON TV

Lucky Strike's "Hit Parade" will have a major change in personnel for the first time since it went TV when it returns to the NBC video web Aug. 30. Vocalist June Valli succeeds Eileen Wilson on the show, joining Snooky Lanson, Dorothy Collins and Russell Arms to continue the two boy-two girl singing setup.

Sue Bennett, third femme singer on the show last season, is bowing off and will not be replaced. Raymond Scott's orch will continue. Miss Valli was a permanent member of the "Stop the Music" video production before it was axed off the ABC web about a month ago and has since then guested on a number of TV programs. She's an RCA Victor recording artist and recently played both the Broadway Paramount and La Vie en Rose, N. Y. nitery.

Radio version of "Hit Parade," meanwhile, returns to the NBC radio network Aug. 29 under Lucky Strike sponsorship. Guy Lombardo and his orch will again play the show, with the new season's preem slated to emanate from St. Albans veterans hospital on Long Island, N. Y. Singer Eileen Barton guests on the preem. BBD&O is the agency on both shows.

## If Radio Is Dead, How Come 300 Bids For New AM Stations in FCC Files?

Indianapolis, Aug. 12.

FCC Chairman Paul Walker disclosed here yesterday (Mon.) that despite the impact of TV on radio, the demand for new AM stations continues brisk, with 300 applications on file with the agency.

Speaking at the seventh annual Radio Workshop of Butler School of Religion, Walker said there are now 2,350 AM stations on the air, with 100 more under construction. There are more communities today with radio stations than with daily newspapers, he added.

In addition, he said, there are 630 FM stations on the air, 18 others under construction, and 12 applications pending.

Through recent authorizations issued by the commission, Walker said, there are 23 TV stations pending built and applications pending for 725 more.

Walker revealed that 25 religious organizations operate radio stations and that three have applied for commercial TV outlets.

With the broadcasting system constantly expanding, said Walker, there is increasing opportunity for religious faiths to present their message to the public. Pointing out that facilities have been made

available for 2,000 TV stations, he declared that "properly used, no other medium can better help us to move toward our common goal—the brotherhood of man."

## Clyde, Bunny North TVer Gets Sponsor for Philly

Providence, Aug. 12.

Clyde and Bunny North TV show, song and patter stint featuring Bunny's piano playing and singing, has been picked up by Gracious Living, Inc., for presentation over WFIL-TV, Philadelphia, Sunday nights at 6:30, starting Sept. 7. Show formerly originated from WJAR-TV.

Group is believed to be only genuine family of four in the medium in the east, and includes Clyde, Bunny and their two daughters, Claudia, 9, and Jennifer, 5. Sponsor seeking time in four other markets for fall.

Kansas City—Shift at KMBC-KFRM brings in Ed Dahl to work local sales, under direction of George Higgins, general manager. Dahl formerly was with Ziv Transcriptions office here.



## Photo Finish for Video Signals

The various parts of the video signals that carry a television picture through a coaxial cable travel at different speeds. When they leave the studio, they accurately represent the scene before the camera. But, like sprinters, some are faster than others and pull ahead in the "race" to the receiving point.

Bell System technicians insure a "photo finish" by making intricate adjustments to coaxial cable facilities. Using special equipment, capable of measuring fractions of a millionth of a second, they slow down the faster frequencies so that all arrive at the same time.

This is an interesting example of the great care the Bell System takes to insure high-quality transmission of television signals. It's only a small part of the total investment of money, equipment and personnel that is involved in making network television possible.

Yet the cost of the service is low. The Telephone Company's total network charges average about 10 cents a mile for a half hour of program time.



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PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION BROADCASTING TODAY AND TOMORROW

## Progressive Party Wins Air Time, 'Polices' Outlets on FCC 'Equal' Rule

Progressive Party said this week that it is starting to "crack through broadcasters' discrimination against us." NBC, which failed to carry any of PP's July convention, will carry speeches by PP candidates, Vincent Hallinan and Mrs. Charlotte A. Bass, on Saturday, Sept. 6 at 1:30-2 p.m., on both radio and tele. Party spokesman also said that DuMont will give it a half-hour and CBS-TV will carry an additional program. The Progressive candidates will then have been aired on all networks at least once.

While the networks have been or will be carrying PP candidates, the party said it has found it necessary to "police" all radio and television stations individually to make certain that they take the web broadcasts. On July 31 it sent letters to all AM and TV stations, putting them on notice that they must comply with the July 3 ruling of the FCC, telling stations which carry speeches by the Republican or Democratic candidates to afford equal facilities to the Progressives.

Progressives said that although the chains had aired their broadcasts, most affiliates had not been picking them up. However, in reply to the PP letter citing the FCC position, most stations explained that they had not been informed that their network was carrying the PP speeches. As a result, the webs have sent the program out again on closed circuit, for stations which have not carried them to record and play back later. Webs are also making transcriptions available.

A few stations, about 10%, said they would carry the PP speakers only if they were sponsored. The party declared that it would file for revocation of their licenses for failure to comply with the Commission's order. The FCC said, "A broadcast licensee who has made or proposes to make opportunities available for acceptance speeches by one candidate for a particular office is under a firm obligation

to make equal opportunities available to all other legally qualified candidates for that office." It also cited rules providing that there shall be no "discrimination in charges, practices, regulations, facilities or services for or in connection with the service . . . or make or give any preference to any candidate for public office or subject any such candidate to any prejudice or disadvantage."

The small group of stations which said it would not air the PP speeches did so on the basis that the GOP and Democratic speeches were sponsored. This, the PP argues, proves its earlier contention that sponsorship of the nominating conventions by Admiral, Philco and Westinghouse, placed it under "unfair discrimination." It declared that if the speeches are rejected, it would start proceedings to revoke the licenses of those outlets "because they have made illegal contracts, giving two parties preference over the others."

During the first week of July, CBS-TV aired a half-hour of the Progressive convention, ABC and ABC-TV carried 15 minutes and Mutual took a half-hour. PP contrasted these figures with the approximately 80 hours given to the GOP and Democratic conclaves on each of the AM and TV webs.

### Pitt Deeja's Doubling Into Public Relations For Booking Agencies

Pittsburgh, Aug. 12.

There seems to be a trend around here in the booking agencies to add deejays to their staffs in different capacities, chiefly public relations. It started when Sid Dickler, who spins platters daily for WMCK, McKeesport, and does publicity on the side, got quarters in agent Joe Hiller's office in return for doing press work on clients handled by Hiller. At the same time, Dickler has a broadcasting studio downtown and does his WMCK remotes from there, frequently using Hiller accounts for guests when they drop in to see about bookings and pay their commissions.

Shortly after, George Claire, another Pitt 10er, announced that Jan Andree, WPIT disk jockey, was coming into his office to do publicity and also head up a TV department. Andree was at WWSW for years, later going to WJAS and only recently switching to WPIT when Jay Michael left that station to go with WJAS. He's not manning his mikes at Claire's, however, since studio is only a couple of blocks away. With Dickler, WMCK's out in McKeesport, about 18 miles distant from Golden Triangle, and the Hiller headquarters enables him to get guests he was never able to induce before to take the long ride.

### Patterson's WPIX Post

John (Jack) Patterson has been named sales director of the N. Y. Daily News' WPIX. He succeeds Jack Noone, resigned.

Patterson has been with the station or the News since 1932, except for a few years with Standard Oil and his stint as a Navy officer during the war. He was most recently assistant sales chief for WPIX.

Schenectady—Bob Stone now teaming with Howard de Freitas and Roy Shudt in a weekly telecast via WRGB from the Saratoga Raceway, under sponsorship of Saratoga Vichy. It's an hour program.



Now starring on NBC's  
ALL STAR REVUE  
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### Betty McDonald Series Prepped for CBS Video

With virtually all the holes in its Tuesday and Saturday night program lineups now filled, CBS-TV is wrapping up plans for a new situation comedy series based on Betty McDonald's "Anybody Can Do Anything." Date for the lensing of a kinescope audition will be set as soon as the casting is completed, with the web now talking with Audrey Christie and Virginia Gilmore to take over the two femme leads.

Show is contemplated as a half-hour, once-weekly production, which would be aired live from N. Y. Since its fall lineup is now almost completely finalized, CBS has no particular time period in mind for the show at this time. If the audition turns out well, however, it will be one of those, which the web will be pitching to its current clients as possible stronger entries than the programs they now bankroll.

### 4A's Merger

Continued from page 26

AGVA apparently holds the balance of power. Should Equity and Chorus Equity oppose five-branch merger on the pro's plan, AGVA's vote in the 4A's could permit realization of an AFTRA.

One factor pushing the guilds to a relatively early settlement of the impasse is the decisions made last winter at the TVA convention. At that time the TVA convention said that its first wish was a five-branch merger; that if this was not achieved by July, it wanted an AFTRA; and further, if AFTRA wasn't effected earlier, there would have to be another TVA convention by Sept. 15 to determine whether TVA would ask to be set up as a separate branch in the 4A's, rather than the trusteeship it now is.

TVA's development into a separate union is something most performers don't wish, since it would mean another guild to which dues and initiation fees would have to be paid. Heller said at the meeting that if Equity will not oppose AFTRA, a separate TVA would not come into existence. TVA opposes its continuation as a trusteeship, since its governing board is not elected by the members but by the five branches which are in the 4A's.

Because Equity opposes a separate TVA and the AFTRA-TVA wedding, compromise on the pro's blueprint is a possibility. There might be a stipulation that the university format would provide the basis of a constitutional convention where some of the differences would be ironed out.

At the N. Y. meeting, 4A's prez Paul Dulzell presided and Prof. Robert Aronson, of Cornell, took part. Other union reps participating were Ben Irving, of Chorus Equity; Howard Laramy, AGMA exec secretary; and A. Frank Reel, AFTRA exec secretary.

### Educ'l B'casters

Continued from page 29

Harman Grisewood, director of the spoken word for BBC, and will meet Lord Simons, outgoing BBC chairman, and Sir Alexander Cadoogan, new BBC chief. In Paris they'll be escorted by Pierre Crenesse, North American head of RDF, the French broadcasting system. In Rome they'll confer with RIA, the Italian network, and meet with TV film producers.

In the countries they visit, the NAEB reps will also talk to U. S. embassy officials, heads of the various U. S. missions abroad, the Mutual Security Administration, etc.

The trip is likely to result in the greatest interchange of cultural and informational shows across national frontiers that has ever been seen, Siegel said this week. Typical of the programs which the delegation is trying to develop, he noted, is a series in which the editorial comments of leading European periodicals, particularly as they refer to the U. S., will be available for broadcast here, so that Americans can see how we are viewed overseas.

NAEB-ers sail on the Ile de France Aug. 20 and return on the Queen Mary Sept. 23.

## Inside Stuff—Radio

Radio at the local station level will get a nice chunk of the \$500,000 which Druggists Supply Corp., largest wholesale drug group in the country, will spend on its forthcoming Christmas promotion.

DSC, with 154 member wholesale firms, will combine with 21 leading Christmas gift manufacturers in a solid two-week radio and newspaper ad campaign beginning Dec. 1. Spot announcements at the rate of 25-30 daily will be used in saturation drives over more than 200 stations, reaching almost 90% of the U. S. population. Network radio and TV will be bypassed.

Agency is Ruthrauff & Ryan. Long-range aim is to bring traffic into the drug store and fight inroads made by food supermarkets. Theme is "Gifts Galore—and a dollar's worth more." Spot commercial uses a jingle penned by Alan and Marilyn Scott, Larchmont (N.Y.) couple.

Broadcasting and film commission of the National Council of Churches of Christ has published "Broadcasting Religion," a manual on AM and TV for religious. It includes chapters on denominational broadcasting policy, script writing, audience measurement, the various program formats, dealing with stations, governmental aspects of broadcasting, available radio transcriptions and films for TV, etc.

The "bible" was compiled by Clayton T. Griswold and Charles H. Schmitz, with 11 other religious and broadcasting contributors.

NBC Chimes, monthly mag for NBC employees, has been given a new, more professional format. Expanded house organ will eventually cover NBC staffers across the country.

Journal is edited by Nell Gahagan; aided by correspondents in each department.

"Way Back Home," new radio series produced by Armed Forces Radio Service, will go on the air Aug. 17 from 60 AFPS stations abroad.

Every day the show will present items from three or four American communities, each about three-four minutes long. By mail the folks at home tell the troops the exact dates their home towns are slated for worldwide airing, so that the GIs can hear the segment containing their home-town features, neighborhood music groups, and other characteristic community bits.

Show is produced with the cooperation of radio stations across the country. They send taped segments to AFPS headquarters in Hollywood, commanded by Col. William Mason Wright. Tapes are edited into 15-minute shows covering various phases of Americana.

Joe Franklin, the antique record collector, on Monday (11) gave NBC program v.p. Charles (Bud) Barry a 27-year-old disk as a gag-present for Sylvester L. (Pat) Weaver, NBC v.p. for radio and tele. The Okeh platter of "Railroad Porter Blues" and "Polecat Blues" was sung by an oldtimer named Sylvester Weaver (sans the L. and Pat), no relation to the NBC exec.

Franklin came across the collectors' item while poring over his wax museum which contains 30,000 ancient acetates.

Frederic W. Ziv is launching an "I Like America" announcement series for stations carrying its new Tyrone Power-starrer, "Freedom, U. S. A." Project is intended as a public service and as an audience-promotion tool.

For example, in Atlanta, where WGST will air "Freedom," Power will be recorded saying, "This is Tyrone Power. I like America. In Atlanta, I like WGST." Individual disks will be sent to all subscribing stations.

Show, which starts late next month, has been bought by over 150 stations so far. Last week it was picked up by the five McClatchy stations in California. Ziv is also offering scripts of quizzes, based on the content of each broadcast, for use on the air and for distribution to schools. Students will be quizzed on facts about civics and government contained on each show, which describes the adventure of a U. S. senator.

### Gen. Foods, B&B Nicked As Morgan Wins 375G For Bellringing Idea

Los Angeles, Aug. 12.

Raymond R. Morgan, the Coast ad agency head, won \$375,000 verdict against Benton & Bowles and General Foods on charges of unfair competition and breach of implied contract. It was the first such judgment ever recorded in local courts for legal protection of a promotion idea tied in with radio.

Morgan had first sued for \$1,000,000 but just before the trial was concluded after three weeks, he dropped the punitive cause of action and asked only compensatory damages of \$500,000. After one hour's deliberation, the jurors awarded Morgan \$750,000 but halved the figure when told of Morgan's abandonment of punitive damages.

General Foods, on behalf of its brand, Maxwell House coffee, and its agency, B & B, were charged by Morgan with appropriating his copyrighted "doorbell ringing plan" and without compensation or agreement with him, using it in competitive territory. Previously, Morgan testified, the agency's Hollywood office solicited him on the plan and the price—\$200 a week royalty in key cities and \$100 a week in smaller communities—and then went ahead and used it in competition with his client. Folger's coffee, in Spokane, Wash. Sales graphs were shown in court to prove Morgan's statement that in the four years his merchandising plan was used, sales of Folger's coffee, in Spokane, rose from \$4,000,000 to \$40,000,000. Others using his doorbell ringing sales promotion are Old Gold and Coca Cola.

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## It's Peddlin' Time' For Webs in Chi

Chicago, Aug. 12.

With operations back on a normal keel now that the political conventions are out of the way, Chi radio network sales crews are busy beating the bushes for those autumn accounts.

First to scare up a client were the ABC peddlers who latched on to the O'Ceard Corp. for a tri-weekly ride on Don McNeill's "Breakfast Club." Mop firm moves into the first quarter hour Monday, Wednesday and Friday of the early morning strip, as of Sept. 8, going into the spot vacated earlier this summer by General Foods' Jell-O. As the McNeill airer has been consistently sold out during its 19-year run, ABCers expect to line up in short order the remaining Tuesday and Thursday availabilities. Philco and Swift continue with their identity on the rest of the hour-long show.

At NBC, they're putting the finishing touches to a 52-week renewal pact by Armour for the daily quarter-hour "Dial Dave Garro-way" show which is in the bag except for the formal signing. Same web is pitching a nighttime half-hour to the Miller Brewing Co., which has expressed interest in a Tuesday night slot for an unrevealed show.

## Although Pitt Brewery Strike Is Over, Talent Continues to Take Rap

Pittsburgh, Aug. 12.

Big live TV musical shows sponsored by local breweries may be a long time returning in wake of nearly four-month strike which just ended. Duquesne's "Show Time" series, Iron City's "Perfection Time" and Tech's "Varieties," which were originally scheduled to resume in the fall, aren't doing that immediately on account of terrific losses suffered during 103-day walkout, and it may be late November at the earliest, if then, before active production is resumed.

However, one old program which has already been activated is Saturday afternoon wrestling at the Grotto on the Northside, with Fort Pitt bringing in Wayne Griffin from Chicago every week to announce the bouts. Same bank-roller has started a live news show with Dave Murray and Ray Scott every night at 11 for 15 minutes, but this was to have been launched early in May, as a replacement for the "Supper-time" early evening quarter-hour musical strip, and had been postponed when the strike was called in the meantime.

Otherwise, Duquesne is hanging on to its 8-8:30 Wednesday evening slot with "The Unexpected" film series; Tech resumes "Files of Jeffrey Jones" telepix Friday nights at 8, previously held down by "Varieties," and Iron City has Harry Wismer's "Teleports Digest" running in place of "Perfection Time" Mondays at 9 p.m. Live 15-minute "Time Out" show every evening at 7:30 continues for Duquesne. It was never off, however, even during strike.

Channel 3, of course, isn't being hurt, but talent is.

### MOVING TO LOS ANGELES?

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## MEREDITH PUBLISHERS' TWIN CITIES TV BID

Minneapolis, Aug. 12.

Meredith Co., Des Moines, publishers of magazines Better Homes and Gardens and Successful Farming and owners of WHEN, Syracuse, N. Y.; WOW-TV, Omaha, and KPHO-TV, Phoenix, and with applications pending for TV stations in Rochester, N. Y., and St. Louis, wants a TV station in the Twin Cities, too.

Its application just filed with the FCC, one of 10 now before the commission for new Twin Cities TV stations, is for channel 11, with a transmitter on the Foshay tower, tallest local office building, and a plant to cost approximately \$732,000.

## Seabrook Farms Back As Matthew Bell Sponsor

Seabrook Farms was inked last week to bring back "Private Files of Matthew Bell," Joseph Cotten-starrer, on Mutual starting Sept. 7.

Airer is currently on hiatus. It takes the Sunday 4:30-4:55 p.m. spot. Agency is Hilton & Riggle.

Web also got a renewal on "Wild Bill Hickok" from Kellogg's. Show returns Sept. 8 in the Monday-Wednesday-Friday 5:30-5:55 p.m. slot. Agency is Leo Burnett.

San Antonio—Mike Carpenter, news editor of KTRN, Wichita Falls, has been elected new prez of the Texas AP Broadcasters Assn. Carpenter succeeds Corwin Riddell, Houston, who recently resigned the post. He was chosen in a mail election.

## Philly TV Actor Mugged

Philadelphia, Aug. 12.

William A. Wells, 29, TV actor, was beaten and robbed by four men in sailor uniforms early Friday (8) in the heart of Philly's Bohemian cafe district.

Wells, who lives in Clifton Heights, Pa., was knocked to the pavement and the thieves escaped with \$15 in cash and his wrist watch, valued at \$100.

## Joe Reichman's Marathon Stim on Tex. Station

Dallas, Aug. 12.

Joe Reichman will begin a new Sunday half-hour weekly series on WFAA, part recordings and part featuring his own piano musings. This puts Reichman, band leader turned disk jockey, in the air time at over nine hours weekly. He is heard daily on WFAA at 1 p.m. and again at 6 p.m. on Monday, Wednesday and Friday.

## 25% Discount

Continued from page 27

and perhaps for the other radio networks.

Adrian Murphy, prez of CBS Radio, accompanied Stanton to Chicago to sit in on the huddles. George B. Storer, prez of Storer Stations, who had chaired the affiliates committee, is ill and could not be present for today's meet. At a result, John Fetzer, general manager of WKZO, Kalamazoo, (also Kansas City), presided for the affiliated group.

## NBC O&O's Fullscale Convention Spotlights Coin-Earning Stations

With the owned-and-operated stations becoming more of an important segment of the networks' operations, particularly from the income-earning viewpoint, NBC this week is holding a fullscale meeting of its radio and tele station managers and some of their top staffers. Big plans are being mapped at the sessions currently under way in N. Y., with toppers from the five TV and o-and-o's and the six AM o-and-o's taking part.

Plans won't incorporate organizational changes, since the o-and-o's have an integrated setup with station managers covering both AM and TV, a format which has proved successful and which anticipated the network's new organizational concept. Sales, programming and promotion facets are being covered at the four-day meet.

Jim Gaines, o-and-o v.p., is chairing the meeting, with Charles R. Denny, v.p. over o&o stations; Carleton Smith, o&o operations v.p.; Tom McFadden, national spot chief; Red Neubert, spot merchandising manager; Jack Reber, spot TV sales chief; Bill Davidson, spot AM sales chief; Henry Slogren, o&o controller; Luellen Stearns, TV spot sales; Richard Close, represented stations; Hank Sheppard, ad-promotion director, and other o&o department execs.

Stations and out-of-town execs at the powwows include Ted Cott,

WNBC-WNBT, N. Y., general manager; Jules Herbeuveaux, TV operations director in Chi; George Heinemann, WNBQ program manager, Chi; Harry Kopf, general manager WNBQ and WMAQ, Chi; Al Crapsey, KNBC, Frisco, sales manager; Lloyd Yoder, KNBC station manager; Eugene Juster, WRC-WNBW, D. C., station manager; Hamilton Shea, WTAM-WNBK, Cleveland, manager; Don Norman, KNBH, Hollywood, manager; Charles Bevis, KOA, Denver, manager; George Greaves, assistant general manager, KNBC; Robert Leder, WNBC sales manager; and Dick Pack, program director, WNBT.

## Fran Harris to London For Radio Lux 'Perry Mason'

Fran Harris flies tomorrow (Thurs.) to London to direct the "Perry Mason" strip for Peter Saunders, British indie packager. Series is sponsored by Thomas Headley & Son, a Young & Rubicam account, and is heard six nights weekly over Radio Luxembourg for Tide.

Miss Harris formerly with McCann-Erickson for seven years and with William Morris Agency. Deal is for five weeks of intensive recording sessions, with possibility of more.

## WBAL Offers a Mighty Advertising-Merchandising Plan!

# "Operation Chain-Action"

Strike twice at your customers with WBAL'S unique OPERATION CHAIN-ACTION—at home with radio commercials and at the point of sale. Food advertisers guaranteed powerful point of sale promotion in over 213 leading chain food stores coupled with the unequalled power of radio advertising for mass selling. Give your product's advertising the needed, doubled-barrelled impact with CHAIN-ACTION. Complete details on request.

50,000 WATTS

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NBC IN MARYLAND



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## Inside Orchestras—Music

With most of the major diskers hopping on the instrumental, "Meet Mr. Callaghan," new British import, it's anticipated in trade circles that the tune will repeat the click of "The Third Man Theme" several seasons back. Tune, which was penned by Eric Speare, is used as thematic material for the legit meller. "Meet Mr. Callaghan," now running at the Garrick Theatre, London. Already on release are wax versions by Les Paul-Mary Ford (Capitol); The Melachrinio Strings (RCA Victor); Sid Phillips (Coral); Peter Todd (M-G-M) and Frank Gove (London). "Callaghan" is published in England by David Toff and in the U. S. by Leeds Music.

Fast getaway of Guy Mitchell's "Feet Up" and Frankie Laine's "Rock of Gibraltar," both on the Columbia label, further indicates the growing performer-writer identification the two singers have developed during the past several years. Bob Merrill, who wrote "Feet Up," has already come up with such hits for Mitchell as "My Truly, Truly Fair," "Belle, Belle, My Liberty Belle," "Sparrow in the Treetop" and "Pittsburgh, Pa." Terry Gilkyson, who penned "Gibraltar," has penned such other Laine disclicks as "Girl in the Wood," "Gambella the Gambling Lady" and 1,000,000 disk seller, "Cry of the Wild Goose."

Leroy Anderson's click instrumental, "Blue Tango," which topped the 1,000,000 sales mark on the Decca label, has been given a lyric treatment by Mitchell Parish. Mills Music, which publishes the tune, assigned Parish and Irving Gordon to submit their lyric ideas several months ago and Parish's treatment won out. Parish has written lyrics for more than 1,000 songs including "Stardust," "Deep Purple," "Sophisticated Lady" and "Lilacs in the Rain."

Another instrumental number recently given a lyric is Ralph Burns' "Early Autumn." Tune, which was originally published by Woody Herman's firm, Charming Music, was picked up by Howie Richmond for his Cromwell Music subsid with a lyric penned by Johnny Mercer.

### Morgan Band For Dallas

Dallas, Aug. 12.

Russ Morgan's band has been booked for the Mural Room, Baker Hotel, Sept. 5-13.

### Jimmy Hilliard, newly-appointed

artists and repertoire chief for Decca Records, headed for the Coast last week for a series of recording sessions. He'll be gone about 10 days.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

### Survey Week of August 1-7

A Girl A Fella A Beach Umbrella	Valando
Auf Wiederseh'n Sweetheart	Hill & R
Be Anything (But Be Mine)	Shapiro-B
Blue Tango	Mills
Delicado	Remick
For the Very First Time	Berlin
Half As Much	Acuff-R
Here Comes That Mood	Life
Here In My Heart	Mellin
High Noon—†"High Noon"	Feist
How Close	Life
I'm Yours	Algonquin
Just For You—†"Just For You"	Burvan
Kiss O' Fire	Duchess
Lovely To Look At	Harms
Lover	Famous
Luna Rossa	Bregman-V-C
Maybe	Robbins
Once In A While	Miller
Padam Padam	Leeds
So Madly In Love	Shapiro-B
Somewhere Along Way	United
South	Peer
Sweetest Words I Know	Life
Vanessa	E. H. Morris
Walkin' My Baby Back Home	DeSylva-B-H
Watermelon Weather	E. H. Morris
Wish You Were Here—†"Wish You Were Here"	Chappell
You Intrigue Me	Remick
Zing a Little Zong—†"Just For You"	Burvan

### Second Group

Botch-A-Me	Hollis
Busybody	Alamo
Cling To Me	Ardmore
Forgive Me	Advanced
From The Time You Say Goodbye	Pickwick
Ginny	Goday
I Love You So	Jerome
If Someone Had Told Me	Witmark
I'll Forget You	Witmark
I'm Confessin'	Bourne
In The Good Old Summer Time	Marks
Plunk Plunk Plunk	Mills
Rosanne	ABC
Roses Of Yesterday	Berlin
Sleepy Little Cowboy	Beacon
Smoke Rings	Am Academy
This Is The Beginning Of The End	Robbins
West Of The Mountains	Goday
When I Fall In Love	Young
Why Did You Leave Me	Roncom
You Belong To Me	Ridgeway

### Top 10 Songs On TV

Blacksmith Blues	Hill & R
Gonna Get Along Without You Now	Kellem
Goody Goody	DeSylva-B-H
I Want A Girl	Tilzer
I Wish I Wuz	United
Kisses On Paper	Wizell & D
Lover	Famous
Somewhere Along The Way	United
What Good Is A Gal	Miller
Wish You Were Here—†"Wish You Were Here"	Chappell

### FIVE TOP STANDARDS

Girl That I Marry	Berlin
I Love You	Feist
Tell Me That You Love Me Tonight	Harms
That Old Black Magic	Famous
Twelfth Street Rag	Shapiro-B

† Filmusical. \* Legit musical.

## VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue

for

WEEK ENDING AUGUST 9

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS	This Last	ARTIST AND LABEL	TUNE
week.	week.		
1	1	ROSEMARY CLOONEY (Columbia)	{Half as Much Botch-A-Me
2	2	VERA LYNN (London)	Auf Wiederseh'n
3	6	EDDIE FISHER (Victor)	{I'm Yours Wish You Were Here
4	3	AL MARTINO (BBS)	Here in My Heart
5	5	JOHNNIE RAY (Columbia)	{Walkin' My Baby Home All of Me
6	7	FRANKIE LAINE-D. DAY (Columbia)	Sugarbush
7	4	PERCY FAITH (Columbia)	Delicado
8	8	NAT (KING) COLE (Capitol)	{Walkin' My Baby Home Somewhere Along Way
9		COMO-FISHER (Victor)	Maybe
10		TONY MARTIN (Victor)	Kiss of Fire

### TUNES

POSITIONS	This Last	TUNE	PUBLISHER
week.	week.		
1	1	AUF WIEDERSEHN SWEETHEART	Hill-R
2	2	HALF AS MUCH	Acuff-R
3	6	BOTCH-A-ME	Hollis
4	3	WALKIN' MY BABY BACK HOME	DeSylva-B-H
5	4	HERE IN MY HEART	Mellin
6	9	BLUE TANGO	Mills
7	7	DELICADO	Remick
8	5	KISS OF FIRE	Duchess
9		WISH YOU WERE HERE	Chappell
10	8	I'M YOURS	Algonquin

## VARIETY 10 Best Sellers on Coin-Machines Week of Aug. 9

1. AUF WIEDERSEHN (3) (Hill-R)	{ Vera Lynn ..... London Eddy Howard ..... Mercury
2. HALF AS MUCH (9) (Acuff-R)	Rosemary Clooney ..... Columbia
3. BOTCH-A-ME (6) (Hollis)	Rosemary Clooney ..... Columbia
4. HERE IN MY HEART (12) (Mellin)	{ Al Martino ..... BBS Tony Bennett ..... Columbia
5. WALKIN' MY BABY BACK HOME (12) (DeSylva-B-H)	{ Johnnie Ray ..... Columbia Nat (King) Cole ..... Capitol
6. SUGARBUSH (3) (Schimer)	Frankie Laine-D. Day ..... Columbia
7. DELICADO (11) (Witmark)	{ P. Faith ..... Columbia S. Kenton ..... Capitol
8. MAYBE (6) (Robbins)	P. Como-E. Fisher ..... Victor
9. KISS OF FIRE (15) (Duchess)	{ T. Martin ..... Victor G. Gitts ..... Mercury
10. WISH YOU WERE HERE (1) (Chappell)	B. Eckstine ..... MGM Eddie Fisher ..... Victor

### Second Group

I'M YOURS (13) (Algonquin)	{ Eddie Fisher ..... Victor Don Cornell ..... Coral
SO MADLY IN LOVE (Shapiro-B)	Georgia Gibbs ..... Mercury
LOVER (5) (Famous)	Reggy Lee-G. Jenkins ..... Decca
FOOL, FOOL, FOOL (Progressive)	Kay Starr ..... Capitol
WALKIN' TO MISSOURI (Hawthorne)	Sammie Kaye ..... Columbia
BLUE TANGO (19) (Mills)	{ Leroy Anderson ..... Decca Hugo Winterhalter ..... Victor
SMOKE RINGS (Am Academy)	Les Paul-Mary Ford ..... Capitol
SOMEWHERE ALONG THE WAY (United)	{ Nat (King) Cole ..... Capitol Tony Bennett ..... Columbia
I'LL WALK ALONE (10) (Mayfair)	{ Don Cornell ..... Coral Richard Hayes ..... Mercury
MAKE ME LOVE YOU (Pickwick)	Georgia Gibbs ..... Mercury
I LOVE GIRLS (Ardmore)	Arthur Godfrey ..... Columbia
I MAY HATE MYSELF IN THE MORNING (Valando)	Betty McClaurin ..... Derby
TILL THE END OF THE WORLD (Southern)	Bing Crosby-G. Martin ..... Decca
HONKY TONK ANGELS (Peer-Int'l)	Kitty Wells ..... Decca

Figures in parentheses indicate number of weeks song has been in the Top 101

# BANDS ROLLING FOR BIG SEASON

## Col on Fair Trade Prices

Anent the platter biz controversy over the new Federal Trade law signed last month by President Truman, James B. Conkling, prez of Columbia Records, said Monday (11) that several years ago Col had succeeded in establishing in the courts that records are a product which can be fair traded and that that is a "distinct and important advantage on which our present consideration of the problem is based."

"Columbia now wishes to be certain," he added, "that if it attempts to fair trade, again, it will be able to enforce its fair trade prices. There are many collateral problems which must be considered, such as interstate mailing of records, the effect of fair trading on various dealers subject to different OPS ceiling prices, etc. Columbia believes that non-effective and unfair trading would be worse than none at all. Therefore, we are not yet prepared to announce our plans for enforcing such a decision."

## Pubs Prowling Foreign Market For Pops in New Import Upbeat

Clicks of the German tune, "Auf Wiederseh'n," and the Italian import, "Botch-A-Me," in the U. S. pop market have sent pubs on the prowl again for foreign melodies. "Auf Wiederseh'n" and "Botch-A-Me," which were kicked off here via platters by Vera Lynn (London) and Rosemary Clooney (Columbia), respectively, is seen reversing the American pubs' attitude regarding imports, which they've been eyeing cautiously for the past year because of the big gamble involved.

Many of the pubs had been brushing off foreign tunes because of the difficulty in getting a suitable lyric and the stiff coin demands made by the European publishing firms. Many of them were asking from \$1,000 to \$2,000 advance with a 50-50 split on royalties. American pub also has to shell out an additional royalty to the English lyric writer — which leaves a small profit if the tune clicks and a big outlay if it doesn't. The top bracket positions of "Auf Wiederseh'n" and "Botch-A-Me," however, have put the pubs in a bullish mood on foreign properties.

European melodies already set here for a big pop push are "Make It Soon," adapted from the French song, "Le Loupe, La Biche et Le Chevalier," "Whispering Serenade," adapted from the French "Avril au Portugal," and "My Love and Devotion" and "Say You'll Wait For Me," both of which were adapted from the Italian compositions of J. B. Mascheroni. "Meet Mr. Callaghan," an instrumental from England, is currently making some noise in the market via the Les Paul-Mary Ford waxing for Capitol Records.

## CORNELL-LAWRENCE AS COMBO SET FOR TOUR

Don Cornell and the Elliot Lawrence orch are being packaged for a series of combination terp and concert dates. The one-nerter trek, which will cover New England, Canada and the southeast, is expected to tee off Sept. 25 for a six-week routing. Cornell and Lawrence are currently headlining at the Paramount Theatre, N. Y.

Package is being booked by the Associated Booking Corp. in conjunction with the William Morris Agency. ABC reps Lawrence while Morris handles Cornell.

## Rodgers 'Victory' Tunes On Chappell Schedule

A couple of themes from Richard Rodgers' background score for NBC-TV's "Victory At Sea," which the web will preem, in the fall, are being prepped for pop diskery coverage by Chappell Music. Numbers being readied for record company submission are "Guadalcanal March" and an untitled tango.

The background score recently was completed by Rodgers, who penned it especially for the tele series. Rodgers debuted the "March" at Lewisohn Stadium, N. Y., several weeks ago.

Only other tele-pegged compositions which have attracted diskery interest so far have been Tony Mottola's background scores for CBS-TV's "Danger," which M-G-M Records packaged last year.

## AGENCIES LINE UP SOLID BOOKINGS

Emerging from its healthiest summer since the end of the war, the band biz is rolling in high gear into a strong fall season. Bullish signs are being felt by the band agencies which are currently lining up fall tours for their orch properties without any difficulty. General Artists, for example, has most of its band pacts solidly booked for September, October and November.

According to the agency men, the ballroom operators around the country are going all out on their fall bookings because of the socko b.o. racked up by the orchs during the hot weather season. Another important factor in the pickup, they claim, is the public's renewed interest in dancing.

The upbeat encompasses the non-name orchs as well as the name outfits and the ops report that terps are coming out more than ever before for the semi-name bands. Resistance to booking the lesser name crews is steadily diminishing since the majority of the ops discovered that the terping lure isn't limited to marquee power alone. During the months of June and July, the lesser names have been able to keep the ops in the black by pulling a hefty turn-out.

The name bands, of course, are getting the cream location and one-nerter assignments. Last year's standout grossers, Ray Anthony, Ralph Flanagan, Sammy Kaye and Guy Lombardo continue to get most of the calls. The new disk-launched orchs, Sauter-Finegan (RCA Victor) and Art Lowry (Columbia) are attracting plenty of op interest for fall dates via their initial platters.

The agencies believe that the sock summer b.o. can be repeated in the fall if ops continue their hyped promotional activities. Extensive exploitation in newspapers, radio-TV spots, window cards, etc., helped bring up the summer grosses. For example, Sammy Solomon, ballroom operator in Lauderberg, N. C., with a population of only 7,500, has upped his window card order to between 750 and 1,500 for each band booked. The agencies are helping out on the exploitation end with updated press books and more eye-catching ad mats. They are also tying with record companies to plug the orch's appearance on the disk jockey and retail level.

## Decca's 270G 6-Month Net

Decca Records' net earnings for six-month period ended June 30 amounted to \$270,923 after provision of \$279,174 for income tax. Earnings are equal to 35c per share on the 776,650 share outstanding on that date.

Earnings compare with net of \$362,204 or 47c per capital share for the corresponding period of 1951.

## Como's 1st-Hand View of How Disk Hits Are Made

Perry Como decided to accompany RCA Victor sales manager Larry Kanaga on a 10-day swing, covering nine cities, to meet the trade, the deejays, coin-machine operators and a segment of the public. He came away greatly surprised and considerably enlightened.

It was no fan mag, daily press or cocktailery pitch—it was an intraday closeup on what makes the phonograph record biz tick, and Como was reimpresed by the large local impact that the regional disk jockeys exercise in cities like Bos-

(Continued on page 42)

## Indies Take on New Importance As Distribs Click With Flock of Disks

### ASCAP's Exhib Tap

ASCAP this week began moving in on a new source of coin—motion picture theatres. Licensing org is out to collect for recorded music played in pic houses during intermissions, at openings and closings. Details in film section.

With the small record companies continuing to break through on the hit lists, the indie distributors handling their lines have steadily been growing in importance to the dealers around the country. In many territories the major company distribs are attempting to re-gear their setup to buck the inroads made by the indies.

Most of the indie distribs, however, have developed to such an extent during the past three years that their position as solid disk merchandisers has become secure. Such indie distribs as Jerry Blaine, who operates in the New York and Philly area via Cosnat, Sam Clark, who heads up New England Music in Boston, and James Martin who covers the Chicago territory, are currently topping the field in platter sales.

The indies have been able to overtake the big company distribs in selling techniques because of the free hand with which they can market their disks. They're not bound by any institutional limitations and can make such deals as "bonus records" and "introductory offers" without having to check with the front office. The indies also are free to peddle any platter in their line since they're not burdened with a complete big diskery catalog that they've got to move. Since the indies can make their own specialized terms, they've managed to build a strong relationship with the coinbox operators who've become increasingly important in helping a disk break out.

Along the same lines, they've also made strong contact with the "one-stoppers," disk jobbers and/or middlemen, to whom more and more dealers are going for their platters. The "one-stoppers" serve as central stations for the retailer who doesn't want to shop around the many distrib outlets in his area and they also facilitate the purchasing problem by making quick deals for cash. They don't want to carry a big line so the indies have stepped in and taken hold.

Many of these distribs also are beginning to take on a classical long play line from the small manufacturers. Although the majors still have a stranglehold in this department, the indie distribs have managed to move in on their sales.

## Col Stable Rides Through Summer With Pop Smashes

With its entire pop artists roster repped by high riding disk entries, Columbia Records is completing one of the strongest summer sales seasons in its history. Although the diskery has been pacing the shellac field for the past couple of years, this marks the first time all of its pop stable have been riding together with top bracket etchings. Company has had as many as 20 releases selling more than 10,000 platters weekly during the summer dogdays.

Topping Col's sales lists for the past 10 weeks have been Rosemary Clooney with "Botch-A-Me" and "Half As Much," Frankie Laine with the "High Noon," "Rock of Gibraltar" coupling, Johnnie Ray with "Walking My Baby Back Home" and "All of Me," and Tony Bennett's "Have a Good Time." Other click items are Jo Stafford's "You Belong to Me," Sammy Kaye's "Walkin' to Missouri," "Sugar Bush" with Laine and Doris Day and the Toni Arden-Ghamp Butler waxing of "Remembering." Among the platters released within the past two weeks Guy Mitchell's "Feet Up" and Miss Stafford's "Jambalaya" are already showing up as top commercial entries. Doris Day's cutting of "A Guy Is a Guy," although a late spring release, has carried over with top impact during July and early August.

Col also is racking up big sales in the album field with its Johnnie Ray package. In the instrumental groove, Percy Faith's "Delicado" has been a steady seller.

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

## National Rating Week Ending August 9

This Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Minneapolis, Schmitt Music Co.	Kansas City, Jenkins Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano Co.	Seattle, Capitol Music Co.	Cleveland, Grossman Music	Indianapolis, Pearson's	TOTAL POINTS
1	1 "Auf Wiederseh'n" (Hill-R).....	1	2	2	1	5	2	1	2	1	1	1	1	102
2	4 "Blue Tango" (Mills).....	4	5	1	3	..	1	8	4	7	8	4	3	79
3	2 "Walkin' My Baby Home" (D.B.H.).....	5	4	3	..	2	4	4	1	2	6	2	..	77
4	3 "Here In My Heart" (Acuff-R).....	6	1	5	..	9	3	7	9	3	4	6	2	68
5	6 "I'm Yours" (Algonquin).....	8	6	4	4	..	5	5	3	5	..	5	5	60
6	5 "Kiss of Fire" (Duchess).....	..	..	9	5	..	6	3	6	4	..	3	7	45
7	7 "Here In My Heart" (Mellin).....	9	9	8	6	..	10	2	5	6	9	9	4	44
8	9 "Botch-A-Me" (Hollis).....	2	3	..	9	..	9	..	9	2	7	..	..	36
9	8 "Delicado" (Remick).....	10	10	7	2	..	6	8	8	10	8	8	3	33
10	.. "Somewhere Along Way" (United).....	7	..	..	4	..	..	..	10	5	..	1	28	28
11	.. "Wish You Were Here" (Chappell).....	3	..	6	10	..	..	..	..	..	..	9	16	16
12	.. "Walkin' to Missouri" (Hawthorne).....	..	..	..	1	7	..	..	..	..	..	..	14	14
13A	13 "God's Little Candles" (Hill-R).....	..	..	..	8	..	..	..	3	..	..	..	11	11
13B	10 "I'll Walk Alone" (Mayfair).....	..	..	..	9	..	7	..	7	10	..	..	11	11
14	.. "All Of Me" (Simons-M).....	..	..	..	3	..	..	..	..	..	..	..	8	8

## Sammy Kaye Auditions New Crew; Big Tour Of 1-Niters Set for Fall

Sammy Kaye, whose orch was cut apart last month when 10 sidemen exited to form their own orch, is currently auditioning tooters for a new crew which he'll take out in the fall.

Already lined up are Joe De Rosa, who's returning to his spot in the lead sax chair, and trumpeter Andy Russo. Russo, former Tommy Tucker, Buddy Morrow and Henry Busse sideman, will also handle the comedy assignments for the Kaye outfit. Kaye expects to launch a two-month one-nerter tour in October.

## RCA DICKERING FOR EARTHA KITT SERIES

In a move to latch on to new name personalities for its artists roster, RCA Victor is dickering with Eartha Kitt, Negro thrush who is currently appearing in the Broadway revue, "New Faces of 1952." Miss Kitt etched several songs which she sings in the show for Victor's original cast album of "New Faces" which will be released within the next few weeks. Diskery plans to package a flock of Miss Kitt's international song-along for her first solo when the pact is consummated.





*the One and Only...*

# PERRY COMO



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HOLIDAY"**

*and*

**'MY LOVE  
AND  
DEVOTION'**

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RCA

**RCA VICTOR RECORDS**

# Jocks, Jukes and Disks

By MIKE GROSS

**Patti Page:** "I Went To Your Wedding"—"You Belong To Me" (Mercury). This is a money platter. Both numbers are hit list potentials and Patti Page's excellent delivery assures a fast getaway. "Wedding" is right up Miss Page's piping alley in melody and lyric mood. It's sentimental, flavorsome and should get a solid ride on all levels. "Belong To Me" is a stand-out ballad entry which is getting wide diskery coverage. Miss Page's rendition will be hard to beat.

**Perry Como:** "Sweetheart's Holiday"—"My Love and Devotion" (Victor). "Sweetheart's Holiday" is a hitting number which shows Perry Como off in a gay, zestful mood. Tune has a rollicking beat and a rousing lyric which Como belts out with an ingratiating spirit. Rates plenty of spins. "Love and Devotion" is a grandiose ballad which Como handles eloquently.

**Dick Todd:** "You're More Like Your Mommy Ev'ry Day"—"Someone To Kiss Your Tears Away" (Decca). Dick Todd has a surefire follow up to his clicko "Daddy's Little Girl" in "You're More Like Your Mommy Ev'ry Day." It's in the same simple groove, loaded with paternal sentiment and worked over in top form by Todd. His pleasant vocaling manner gets the most out of the neat lyric. Bottom slice is a slow, moody ballad that gets a standard Todd treatment.

**Ray Shaw:** "The World Is Mine"—"Today, Tomorrow and Always" (Mercury). Ray Shaw, newest addition to the Mercury stable, impresses as a good bet to crash the solid bloc of male vocalists. He's got a full-bodied piping quality and knows how to project the kind of wax excitement that clicks with the teen-age platter buyers. More care in enunciation is about all he needs. "World Is Mine" is another offspring of the "Kiss of Fire" genre but it still packs plenty of drive. Shaw belts it out for all it's worth. On the reverse, he works over an average waltz ballad for fair results. Xavier Cugat's orch provides a fiery backing.

**June Christy:** "Some Folks Do"—

"Bei Mir Bist Du Schoen" (Capitol). June Christy, who has worked over some solid jump tunes as vocalist with Stan Kenton's orch, has come up with a so-so solo effort in "Some Folks Do." The spirit is still there but the number in general doesn't seem to be worth her efforts. The oldie on the flipover, however, shows her off in top form and it could start a revival. Pete Rugolo assists with a first-rate backing job.

**Neal Hefti Orch-Frances Wayne:** "Jambalaya"—"Two-Faced Clock" (Coral). The captivating bayou bounce of "Jambalaya" gives the Neal Hefti orch and warbler Frances Wayne plenty of opportunity to showcase their stylish musicianship. It's a slick, commercial number which most of the diskeries are hopping on but the Hefti-Miss Wayne treatment will be able to hold its own in the competition. Jocks and jukes will overlook the reverse, "Two-Faced Clock," to spin its mate. Tune has a distinctive beat but a pointless lyric.

**April Stevens:** "That Naughty Waltz"—"I Like To Talk To Myself" (Victor). The whispery April Stevens styling gets the echo chamber treatment on "That Naughty Waltz," an ear-appealing number with mid-hit possibilities. The multiple-voice gimmick doesn't hinder Miss Stevens smooth delivery and makes the side okay juke fodder. Miss Stevens puts it on a little too thick on "Talk To Myself" dissipating tune's values. Henri Rene orch lends an appropriate backing.

**Bill Hayes:** "My Search For You Is Ended"—"Say You'll Wait For Me" (M-G-M). Hayes has one of his most impressive sides in some time in "My Search For You Is Ended." Number lends itself to the big-voice, lush orch backing that's currently clicking with the platter buying clientele and it could take off. Hayes projects plenty of appeal with his rousing vocal and the femmes will go for his emotional styling. Reverse is a sock adaptation of an Italian tune which get solid spins.

**Doris Day:** "Make It Soon"—"My

Love and Devotion" (Columbia). "Make It Soon," an off-beat novelty tune, gives Miss Day a sock follow-up to her clicko "A Guy Is A Guy." Tune has a neat bounce and a cute lyric which Miss Day works over in a sly and charming fashion. The jukes should go for this in a big way. On the bottom slice, Miss Day changes pace for a serious ballad number for fair results. Tune is a routine Tin Pan Alley entry but Miss Day's treatment gives it some distinction. Percy Faith supplies a topflight backing job on both sides.

**Pearl Bailey:** "Takes Two To Tango"—"Let There Be Love" (Coral). Pearl Bailey gets a chance at some excellent material in "Takes Two To Tango" and she makes it a good commercial entry. She belts out the catchy lyric, blended with a captivating beat, in the effortless manner that's

trademarked all her piping efforts. Don Redman's orch provides the background kick. Reverse shows off more of La Bailey's technique but to lesser advantage than its mate.

**Jeanne Gayle:** "Bim Bam Baby"—"It Wasn't God Who Made The Honky Tonk Angels" (Capitol). "Bim Bam Baby" is an okay jump tune which Jeanne Gayle socks across for maximum impact. Her drive and enthusiasm will get it plenty of spinning time especially on the juke level. "Honky Tonk Angels" is strictly off the cob in melody and lyric sentiment. Miss Gayle delivers with a twangy authenticity and Chiffie Stone's orch dishes out a snappy alfalfa backing but it'll be hard thing to sell to the urban ear.

**John Raitt:** "Because You're Mine"—"The Song Angels Sing" (Decca). John Raitt steps out as a

potent factor in the male vocal disk sweepstakes with his initial pop pressing for Decca. (Raitt appeared on Broadway several seasons ago in the leading male role in "Carousel," which Decca etched in an original cast album release.) He's got a strong set of pipes which he handles for top results. His wide range and excellent phrasing command attention. Tunes from the forthcoming Metro musical "Because You're Mine," serve as excellent showcases for his vocaling. Title song has a quasiclassical veneer but has a sock pop potential. "Angels Sing" is a stand-out adaptation of the Third Movement of Brahms Symphony III and it, too, should do well in the pop market. Camarata's backing is excellent.

## Platter-Pointers

Red Foley and Roberta Lee have a surefire commercial slice in "Don't Believe Everything You Hear" (Decca). Ray Bloch orch's workover of "Someday" on the Coral label rates lots of spinning time. Ronnie Deauville's vocal is stand out... Jan Garber hits smoothly on "You Belong To Me" (Capitol). Henri Rene orch does a neat job on "Since You Went Away" for Victor. Lou Diamond's warbling is an added flip... Xavier Cugat's orch has an exciting treatment of "Oooh!" (Mercury)... Johnny Prophet impresses on "Where In The World" on the indie Kem label... Alfred Newman batons the Hollywood Symph Orch in a stand-out cutting of "Jamaican Rumba" (Mercury)... Nora Morales has a good bolero entry in "Bella Mujer" (M-G-M)... Ralph Flanagan has a hit potential in "I Should Care" (Victor)... Lawrence Welk orch has a pleasant slice in "Cocoanut Grove."

Standout folk, western, religious, blues, rhythm, etc.: Bill Monroe, "Pike County Breakdown" (Decca)... Slim Williams, "Yoke of Oxen" (Coral)... Skeets Yaney, "So Dishearted" (M-G-M)... The Harmon-eers Quartet, "I Just Can't Help Loving My Jesus" (Bible-tone).

Forms Whitehall Music Co. Whitehall Music Corp. chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value. A. Edward Masters is a director and filing attorney.

## Disk Companies' Best Sellers

### CAPITOL ARTIST

1. KAY'S LAMENT ..... Kay Starr  
FOOL, FOOL, FOOL
2. SOMEWHERE ALONG THE WAY ..... Nat (King) Cole  
WHAT DOES IT TAKE
3. IN THE GOOD OLD SUMMER TIME ..... Les Paul-Mary Ford  
SMOKE RINGS
4. LOVE IS JUST AROUND THE CORNER ..... Billy May  
GIN AND TONIC
5. WALKIN' MY BABY BACK HOME ..... (Nat (King) Cole  
FUNNY

### COLUMBIA

1. PRETTY BOY ..... Jo Stafford  
YOU BELONG TO ME
2. BOTCH-A-ME ..... Rosemary Clooney  
ON THE FIRST WARM DAY
3. HALF AS MUCH ..... Rosemary Clooney  
POOR WHIP POOR WILL
4. HIGH NOON ..... Frankie Laine  
ROCK OF GIBRALTAR
5. HOW LOVELY COOKS THE MEAT ..... Frankie Laine-D. Day  
SUGARBUSH

### CORAL

1. STRING ALONG ..... Ames Bros.  
ABSENCE MAKES THE HEART GROW FONDER
2. MY THRILL ..... Alan Dale  
YOU'RE MY DESTINY
3. JAMBALAYA ..... Neil Hefti & F. Wayne  
TWO FACED CLOCK
4. THIS IS THE BEGINNING OF THE END ..... Don Cornell  
I CAN'T CRY ANYMORE
5. IT TAKES TWO TO SAMBA ..... Pearl Bailey  
LET THERE BE LOVE

### DECCA

1. SHOULD I ..... Four Aces  
THERE'S ONLY TONIGHT
2. BLUE TANGO ..... Leroy Anderson  
BELLE OF THE BALL
3. AUF WIEDERSEH'N SWEETHEART ..... Guy Lombardo  
HALF AS MUCH
4. BLUE AND SENTIMENTAL ..... Mills Bros.  
JUST WHEN WE'RE FALLING IN LOVE
5. WISH YOU WERE HERE ..... Guy Lombardo  
HONKY TONK SWEETHEART

### MERCURY

1. AUF WIEDERSEH'N SWEETHEART ..... Eddy Howard  
I DON'T WANT TO TAKE A CHANCE
2. ONCE IN A WHILE ..... Patti Page  
I'M GLAD YOU'RE HAPPY WITH SOMEONE ELSE
3. SO MADLY IN LOVE ..... Georgia Gibbs  
MAKE ME LOVE YOU
4. ROSANNE ..... Vic Damone  
TAKE MY HEART
5. YOU BELONG TO ME ..... Patti Page  
I WENT TO YOUR WEDDING

### M-G-M

1. I'LL FORGET YOU ..... Alan Dean  
LUNA ROSA
2. STRANGE SENSATION ..... Billy Eckstine  
HAVE A GOOD TIME
3. BEYOND THE NEXT HILL ..... Acquaviva & Orch.  
TILLIE'S TANGO
4. KISS OF FIRE ..... Billy Eckstine  
NEVER LIKE THIS
5. VANESSA ..... David Rose & Orch.  
ALL THE THINGS YOU ARE

### RCA VICTOR

1. WISH YOU WERE HERE ..... Eddie Fisher  
THE HAND OF FATE
2. I'M YOURS ..... Eddie Fisher  
JUST A LITTLE LOVIN'
3. VANESSA ..... Hugo Winterhalter  
SOMEWHERE ALONG THE WAY
4. SOMEDAY ..... Tony Martin  
LUNA ROSA
5. HESITATION ..... Hugo Winterhalter  
TIC TAC TOE



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AND HIS ORCHESTRA

play

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YOU SO

I'LL SI-SI  
YA IN BAHIA

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# PATTI PAGE

Two Smash Hits

## "YOU BELONG TO ME"

and Another Exciting Hit

## "I WENT TO YOUR WEDDING"

## MERCURY RECORD

No. 5899 and 5899X45

# GUY MITCHELL

**VARIETY**  
**Guy Mitchell Boosts Palladium to Top July**  
 London, Aug. 5.  
 The Guy Mitchell fortnight which ended at the Palladium last Saturday (2) has given the theatre the best July season since Jack Benny's engagement in 1948. The final week was capacity at every performance, and the entire house was sold solid by the early part of the week.  
 The second week spurt in business, beating the initial week's gross of around \$28,000, followed the broadcast from the theatre on the first Saturday night. Big crowds waited for the boxoffice to open the next Monday morning. Arrangements are now being set for Mitchell to return next year for a comprehensive vaude tour.



## LONDON DISPATCH —By LEIGH VANCE (Billboard)

"LONDON, Aug. 2.—The British are traditionally cagey about coming across with figures. But one thing is certain—Guy Mitchell is doing fabulous business at the Palladium. He was easy, relaxed, obviously in complete control of his audience. And what an audience! Rumor says Mitchell is the biggest draw after Danny Kaye, who comes into a special category at the Palladium. When I caught the show again, Britain was sweltering under a heat wave—usually enough to keep crowds away from the un-cooled Palladium. But on that night I counted only six unoccupied seats in the stalls. Even the boxes were filled. With the crowds standing along the walls I estimate that there were 2,800 people there. And that has been a typical reaction to Mitchell, which startled even the Palladium staff, who had not realized his disk reputation carried such weight here. Val Parnell signed him up for a second season within a few days of the opening. And he seldom gambles on anything but winners."

## VARIETY, London, July 22

"There can be no two opinions about the impact made by Guy Mitchell on his Palladium debut. With a reputation made solely on the sale of his disks, he hits the top bracket on his first entrance here and stays there throughout, giving the customers a non-stop performance and eliminating the time-wasting speeches that too frequently characterize the work of first-timers.  
 It's an act astutely designed to please the fans, but equally entertaining for those not familiar with his past achievements. All his noted hit songs are there.  
 Mitchell's ovation at the opening maintained the renowned Palladium tradition. His first appearance was greeted with ecstatic delight, and the delirium remained throughout his 10 numbers. The fans were still clamoring for more when he begged off."  
 Myro.

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YOUR REF.  
 FROM THE MANAGING DIRECTOR'S OFFICE

Guy Mitchell Esq.,  
 The London Palladium,  
 Argyll Street,  
 W.1.

Dear Guy,

At the close of your two weeks' engagement at the London Palladium, I would like to congratulate you on the enormous success you have made, and to thank you for two terrific weeks' business.

The audience reaction at the end of every one of your performances, must have made it most clear to you that you will be more than welcome to pay us a return visit.

All good wishes and kindest regards.

Yours sincerely,  
 For MOSS' EMPIRES LTD.  
*W. J. Joy*  
 Managing Director.

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# On the Upbeat

## New York

Muggsy Spanier orch plays a jazz concert at Childs Paramount, N. Y., Sunday (17). . . . **Buddy Basch** handling promotion for the **Art Mooney** orch. . . . **Illinois Jaquet** orch into the Capitol Lounge, Chicago, Aug. 20. . . . **Herb Cochran** joined General Artists Corp. cocktail department. . . . **Ella Fitzgerald** opens at the Birdland, N.Y., tomorrow (Thurs.). . . . **Joe Liebowitz**, prez of Wallis Records, indie label, leaves for Europe Friday (15) to set up distribution deals for his company. . . . **Jerry Forrest** orch opens at Pep's, Philly, Aug. 18. . . . **Sherm Feller** launched a new disk jockey show on WJLB, Boston, Monday (11). . . . **Cress Courtney** and **Tim Gale** feted **Frankie Laine** at a cocktail party at Idlewild Airport, N. Y., yesterday (Tues.) prior to Laine's takeoff for England.

## Chicago

Diplomats signed with Harry Greben office and open at the Beverly Hills Country Club, Newport, Ky., Aug. 29. . . . **Cy-Clowns** invade Miller's Supper club, Marion, Ind., Aug. 15 for two frames. . . . **Billy Devroe** booked for the Pic-Wic, Syracuse, Ind., Aug. 15 for 14 days. . . . **Janie O'Brien** returned to the Steakhouse Aug. 10. . . . **Harmonicals** and **Jan August** cut four sides last week for Mercury. . . . **Mill Bros.** have a week at Zanzibar, Denver, Sept. 15. . . . **Russ Morgan** set for some one-nighters in that territory before going into the Baker Hotel, Dallas, Sept. 5. . . . **Jimmy Featherstone** does a month repeat at the Cavalier Hotel, Virginia Beach, starting Sept. 9. . . . **Count Basie** does a string of one-nighters in Texas beginning Aug. 18. . . . **Ronald Bros.** move from the Preview to the Cairo for an extended run. . . . **Margaret Whiting** headlines the DuQuoin, Ill. State Fair Aug. 25 for a week with **Lou Breese's** orch and **Will Mahoney**. . . . **Mel Johnson** and **Bob Morton**, of the **Wayne King** teevee show, are singing this summer at the Whitcomb Hotel, St. Joseph. . . . **Lila Leeds** chirps at Nob Hill, backed by the **Lefty Bates** Trio, starting Nov. 10. . . . **Estelle Loring** does four weeks at the Jefferson Hotel, St. Louis, Oct. 1. . . . Fifth Ave. Club has opened in Chicago with **Freddie Williamson** of Associated Booking setting the talent. **Bistro** has **Stump Jordan** for first

projected theatre tour interferences. **Wally Griffin** headlines Nov. 11 and **Teddi King** does 14 days starting Nov. 25.

## Pittsburgh

Pianist **Harry Wiggs** left **Bob Stewart's** orch at **Blackmore Boat Club** after four years to join the **Jack Peck** unit in the southwest. **Joe Rozmarin** replacing him with **Stewart**. . . . **Bill Owens**, **Howdy Baum's** tenor saxman, smashed up badly in an auto crackup, but **Vernon Lodge**, another **Baum** musician who was riding with him at the time, walked away unhurt. . . . **Larry Faith's** crew will become the regular house band at the new **Horizon Room** at the **Greater Pittsburgh Airport**. . . . **Ernie Rudy** band booked for return at **Bill Green's** beginning Aug. 25. In the same room, organist **Dave Betcher's** option picked up again. . . . **Three Suns** booked into the **Twin Coaches** Labor Day week (Sept. 1). . . . pianist **Harry Walton** landed another teevee show, "Fun With Faye" (Parker), Wednesday nights at 10:15.

## Jack Robbins Setting Up Subsid Desi Arnaz Pubs

Desi Arnaz Publications, Inc., is being set up by Jack Robbins on a 50-50 basis to publish an "I Love Lucy" theme song, which Arnaz has asked Johnny Mercer and Harry Warren to write as a thematic for their TV show (Lucille Ball) and also to specialize in general music publishing.

J. J. Robbins & Sons also has 50% of the World & Music firm with Cork O'Keefe. Ed Kastner, in turn, is in for 50% of the Robbins firm (not to be confused with Metro's Robbins Music Corp.), with an option to buy within 10 years from 1951 when the tentative working agreement was first set up.

Lloyd Dunn, Capitol Records veepee, heads back to the diskery's Coast headquarters today (Wed.).

## RIAA's Assist To UNESCO on Disks

In its initial institutional promotion campaign for the disk industry, the Record Industry Assn. of America is currently supervising the collection of a complete listing of American folk music recordings for a catalog being compiled by the International Folk Music Council, London. Catalog is being put together for the United Nations Educational, Scientific and Cultural Organization (UNESCO).

RIAA is working on the project in conjunction with Library of Congress. Harold Spivacke, chief of the Library of Congress' music division, is handling the American section of the catalog.

## Mercury Records Adds Det. Symph to Roster

Detroit, Aug. 12. A long-term recording contract has been signed by the Detroit Symphony Orchestra and Mercury Records. First cutting sessions will be early in 1953, under the direction of the orch's permanent conductor, Paul Paray.

Detroit symph joins the Chicago, Minneapolis and Eastern-Rochester orchs on the Mercury roster.

## Best British Sheet Sellers

(Week ending Aug. 2)  
London, Aug. 5.  
Auf Wiederseh'n . . . Maurice Blue Tango . . . Mills  
Homing Waltz . . . Reine Kiss of Fire . . . Duchess  
Never . . . F.D.&H.  
High Noon . . . Robbins  
Blacksmith Blues . . . Chappell  
I'm Yours . . . Mellin  
Won't Live in Castle Connelly  
Pawnpshop Corner . . . Cinephone  
Be Anything . . . Cinephone  
Time Say Goodbye . . . Pickwick

## Second 12

Tell Me Why . . . Morris  
Ay-round The Corner . . . Dash  
Trust in Me . . . Wright  
Wheel of Fortune . . . Victoria  
Gandy Dancers Ball . . . Disney  
Cry . . . F.D.&H.  
Live Till I Die . . . Connelly  
Day of Jubilo . . . Connelly  
You're in Love . . . Connelly  
Walkin' My Baby . . . Victoria  
Anytime . . . Victoria  
At Last . . . Pickwick

## RETAIL DISK BEST SELLERS

# VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

## Week Ending August 9

National  
Rating

This Last  
wk. wk.

Artist, Label, Title

New York—(Davega Stores)  
Chicago—(Hudson Ross)  
Los Angeles—(Denel's Mus. Shop)  
Boston—(Boston Music Co.)  
Minneapolis—(Don Leary)  
St. Louis—(Ludwig Music House)  
Philadelphia—(A. Williams Co.)  
Kansas City—(Jenkins Music)  
Detroit—(Grinnell Bros.)  
San Antonio—(Alamo Piano Co.)  
Seattle—(Sherman & Clay)  
Cleveland—(Record Mart)

1	1	VERA LYNN (London) "Auf Wiederseh'n"—1227	3	2	2	2	1	1	3	1	2	1				92
2	3	ROSEMARY CLOONEY (Col.) "Botch-A-Me"—39767	8	2	3	8		7	3	8	3	3	2	1		71
3	2	ROSEMARY CLOONEY (Col.) "Half As Much"—39710	4	4	5				5	4	2	1	4	3		67
4	6	EDDIE FISHER (Victor) "Wish You Were Here"—20-4830	5	1		6			4		5				4	41
5	10	FRANKIE LAINE (Columbia) "High Noon"—39770	1	5			5	9						3		32
6A	9	F. LAINE-DORIS DAY (Col.) "Sugarbush"—39693	3	8			3		2	9						30
6B	4	PERCY FAITH (Columbia) "Delicado"—39708	9			5		6		6		4	6			30
7A	5	JOHNNIE RAY (Columbia) "Walkin' My Baby Home"—39750	6		10		4	5		7		5				29
7B	7	AL MARTINO (BBS) "Here In My Heart"—101			9			2		2		6	7			29
8	8	NAT COLE (Capitol) "Somewhere Along Way"—2069	7		6	4	9		10	5			8			28
9	11	HUGO WINTERHALTER (Victor) "Vanessa"—20-4691	10					10			4	7	5			19
10	17	TONY MARTIN (Victor) "Kiss of Fire"—20-4671						3		1						18
11A		JO STAFFORD (Columbia) "You Belong To Me"—39811					3			6						13
11B	15	ALAN DEAN (MGM) "Luna Rossa"—11269					7								2	13
12		COMO-FISHER (Victor) "Maybe"—20-4744			1	10					10					12
13A		SLIM WHITMAN (Imperial) "Indian Love Call"—8156				1							10			11
13B	14	LEROY ANDERSON (Decca) "Blue Tango"—40220				9		4					9			11
14		SAMMY KAYE (Columbia) "Walkin' to Missouri"—39769						1								10
15	18	JOHNNIE RAY (Columbia) "All of Me"—39788	2													9
16		KAY STARR (Capitol) "Kay's Lament"—2151			9						7					6

## FIVE TOP ALBUMS

1	2	3	4	5
BIG BAND BASH Billy May Capitol KCF-329 DCN-329 L-329	WITH A SONG IN MY HEART Jane Froman Capitol BDN-309 KDF-309 L-309	SINGIN' IN THE RAIN Hollywood Cast M-G-M M-G-M-113 K-113 E-113	JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88	WISH YOU WERE HERE B'way Cast Victor LOC-1007 WOC-1007 OC-1007

## Como's View

Continued from page 37  
ton, Buffalo, Cleveland and Detroit.  
He learned how hits can start and can mushroom away from the big cities. He learned how jukebox operators have an uncanny knack of picking hits; how, by the very reprise of the first 10 or 12 bars, they sense how well a platter will click. (It's for this reason that the "sing high" kickoff is such a current new, vogue.)  
From the kids he learned how they measure values; how they even sense when and how an artist was perhaps "tired" that day, or didn't have confidence in what he was doing. These hinterland junkets obviously are no secret to

every diskery but a special revelation to an artist like Como.  
Incidentally, both were so busy that Kanaga couldn't find time to take a haircut, whereupon Como broke out his clippers and cutters, ala his onetime profession, and coiffed the RCA Victor general sales chieftain's pate into what (at this writing) is a rather unusual crewcut.



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## Seek Kaye For Dallas at Xmas

Danny Kaye is being dickered for a Christmas period date at the Texas State Fair Auditorium, Dallas, but is holding out pending results of his San Francisco engagement. Kaye will play Frisco's Curran Theatre starting Sept. 7, doing 20 shows in 15 days for \$28,000 against 70%, or option of 75-25 split. The Texas show would have a similar coin setup.

Kaye had previously been reported as following the Coast stint with a run at the Palace, N. Y., after that house drops its grind to resume the two-day name policy in October. The Palace idea is still active.

Comedian is also being dangled before Robert J. O'Donnell, operating head of Texas' Interstate circuit, for theatres in Houston and San Antonio.

## Pitt Airport Cafe Pushes Show Ahead as Warmup For Ted Lewis' Arrival

Pittsburgh, Aug. 12. Three-day postponement of Ted Lewis' opening at town's newest niter, 550-seat, glass-enclosed Horizon Room at Greater Pittsburgh Airport, won't delay the tee-off. Owner Andy Chakeras has decided to unveil the spot tomorrow night (Wed.), 48 hours ahead of originally scheduled date, in order to get most of the kinks out of the operation before Lewis comes in. Lewis had been slated to begin his fortnight engagement Friday (15), when Horizon Room planned to get going, but can't come in until the 18th.

Chakeras has booked in Larry Faith's orch and a show, headed by Sinclair & Alda, Allen Carrier and Myrna Bell to carry on for four nights prior to Lewis' arrival. It's understood that following the Lewis stand, Faith will get the house orch assignment in the room.

Chakeras, who formerly had the Vogue Terrace, which he sold last December to John Betera, operates bar, niter, restaurant and hotel concessions at Pittsburgh's new \$30,000,000 air terminal.

## AGVA Warns Martha Raye On D.J. Cuffo, But No Fine

Miami, Aug. 12. American Guild of Variety Artists' branch staffer here, Sid Leonard, and local board of directors handed Martha Raye a mild reprimand for her appearance on Sam Gysson's deejay show. They held off any fines or strong action when Miss Raye pointed out that there had been no official notification by the national office on the ruling against such cuffo guestings.

Understood that all members in Miami area will be so notified and that hereafter there'll be stronger action taken for any such gratis appearances.

## Sept. 11 N.Y. Opening For 'Ice Capades'

Sept. 11 is definitely set for the preem of "Ice Capades" at Madison Square Garden, N. Y. The John H. Harris Iceer will play the arena for 10 days and then embark on a 25-city tour. Engagement will mark the first time in nine years for "Ice Capades" in Gotham. Boxoffice opened Monday (11).

Cast in the '53 edition are three skaters with champ tags. Jacqueline Du Bief won the world figure title last March in Paris. Sonya Kaye (previously known as Sonya Klopfer), runner-up to Miss Du Bief, holds the U. S. and North American crowns. Ginny Baxter is the new Olympic winner in the freestyle division.

Others in this year's troupe are Bobby Specht, Trixie, Bobby & Ruby Maxson, Forgie & Larson, Charles Slagle, the Maxwells and the Mighty Mite (Paul Castle).

**Connie Moore to Houston**  
Houston, Aug. 12. Constance Moore is skedded as next topper in the Emerald Room of the Shamrock Hotel here. Singer replaces Rex Ramer and Louise Martell.

## L. A. HIPPO SOLD AS PARKING LOT

Los Angeles, Aug. 12. Hippodrome Theatre, a landmark in Los Angeles show biz, will soon be nothing more than a parking lot. It was sold by Harry M. and Frances S. Popkin for \$207,500 to a parking company and turned over to the Cleveland Wrecking Co. for demolition.

Theatre was built by the late Adolph Ramish in 1916 as a vaudeville house. The Popkins bought it in 1948.

## New Mgt. Setup For Miami Copa

Miami Beach, Aug. 12. New managerial alignment for Copa City's winter season here was announced this week by Shirley Woolf, attorney for the corporation which owns this biggest cafe in the greater Miami area.

Ned Schuyler, who partnered with Murray Weinger last two seasons in the operation, is on leave for a year, due to illness. And Weinger has not set his status in the 1952-53 plans. All bookings are to be worked through Copa City president, Sam Schuyler (brother of Ned) and secretary George Weinger (brother of Murray). Miss Woolf also stated that all performing contracts signed must bear signatures of both Sam Schuyler and George Weinger and that no one else is authorized to okay any bookings for the 750-seat plushery.

Name policy of former years will be adhered to with same lush productions. Current plans call for lighting up Christmas week.

## K.C. Bellerive Reopening Zephyr Room With Music; El Casbah Mulls Policy

Kansas City, Aug. 12. After being without entertainment of any kind for several weeks, Hotel Bellerive is reopening its Zephyr Room week of Aug. 18. Policy will be a musical unit with dancing in the room, which used to be the hotel cocktail lounge. Room formerly had music sans dancing.

Zephyr has been redecorated and enlarged. Bob Noyes, hotel manager, said the Gene Melgs Trio is being brought in from the Coast to provide the music. Bellerive has had its El Casbah room closed for some weeks, but it also is scheduled for redecoration, Noyes said. Whether or not the room will have an entertainment policy is yet to be decided. It formerly was a de luxe dinner spot with orch, acts and cover.

## Set Latin Orchs, Acts For Queens Terrace, N. Y.

Queens Terrace, niter in Queens, N. Y., ushers in a new policy starting Sept. 19, when it tees off in its downstairs room with Latin-American orchs and acts on a six-day basis.

Tito Rodriguez's band will be the first in from the Mercury Artists Corp.'s stable of Latino talent. He'll be followed by Ralph Font, Oct. 3, and Pupi Campo, Oct. 19, with Curt Bell's band on relief.

## Chi Cop's Grill Friends Of Murdered Ex-Dancer

Chicago, Aug. 12. Georgia Delaurentis, 27, former dancer, was found slain in a ditch here last week. She had worked many of the Chicago strip spots, but had been inactive in the last several years.

Police have been grilling many of her former associates, but so far no arrests have been made. However, near north and west side girlie joints have toned down.

## Bill Jordan Gets 10%er

Bill Jordan, who operates the Bar of Music, Miami Beach, is branching out during the non-winter Miami season, and has signed with MCA to handle him for theatres, cafes and TV.

It's the first time that the veteran singer-pianist is being agented exclusively, since he has for years confined his performing to his Miami Beach cafe.



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**JACK BERTELL**  
4 West 58th St., N.Y. PL 9-5260

## EMA's 'Strategy' Group Vs. AGVA

Chicago, Aug. 12. Entertainment Mgrs. Assn. here last week formed a strategy committee to plan what steps might become necessary if the American Guild of Variety Artists goes ahead with projected plans for granting booking licenses to non-associated members after Sept. 9.

Plans are on a local rather than national level, and deal heavily with club dates, of which the majority are booked in the Chicago area.

There has been talk of an act pool from which agents could draw, but such acts would probably be on unfair list of AGVA.

Chuck Suber, Freddie Williamson, Sid Epstein and Lyman Goss have been selected for the committee.

## Jimmy Brink, Ky. Cafe Owner, Killed in Plane Crash; U.S. Seizes Cash

Cincinnati, Aug. 12. James H. (Jimmy) Brink, 47, owner of the Lookout House, niter-casino in Covington, Ky., opposite Cincinnati, was killed Aug. 5 in the flaming crash of his plane at Atlanta. He was piloting the five-seat single engine plane which overshot a runway in trying to land.

Charles W. Drahnmann, 54, Brink's lieutenant in operation of the nightclub, also was killed. Both bodies were burned beyond recognition.

The two men were returning from Miami, where Brink reportedly sold some real estate for a relative. Internal revenue agents seized \$16,200 in currency found in a leather bag amid the wreckage, claiming it was to be held as a "jeopardy assessment" against Brink. The department had filed liens against Brink and his wife for \$473,327.

Brink's father, Bernard W. (Ben) Brink, who was a partner in the Lookout House, was killed last May in an auto crash.

In March, 1951, Brink told the Kefauver Crime Committee that gambling had been going on for seven or eight years at his spot.

## Cavallaro, Other Names Booked in San Antonio

San Antonio, Aug. 12. Opening tonight (Tues.) of Carmen Cavallaro, a single, and the Steve Kisleigh orch on the bandstand of the newly redecorated Anacacho Room of the St. Anthony Hotel marks a new policy of top-flight entertainment through the fall and winter.

Other bands in prospect are those of Nat Brandwynne, Henry King and Al Donahue. The Donahue orch is scheduled from Nov. 18 to 30, with Jan August, pianist, sharing the billing.

For the holiday season, Dec. 2 to Jan. 11, the music will be by the Jack Fina band.

## WOR, N.Y., Dispatching Caribe Talent As Camp Shows Bows Out of Area

### Jack Carter, Toni Arden Head N.J. Riviera Bill

Comic Jack Carter and singer Toni Arden head the new bill at Bill Miller's Riviera, Fort Lee, N. J., opening tomorrow (Thurs.).

Also booked is impressionist Harry Mimmo, who played his first U. S. date last May at the Chateau Madrid, N. Y. The Three Cabots, dancers, hold over.

## Henie Vs. Wirtz In Indianapolis

Indianapolis, Aug. 12. Stiff competition between the Sonja Henie and Arthur M. Wirtz ice shows looms here in October with announcement that both units will play here on overlapping dates.

News of Henie engagement at Butler fieldhouse leaked when Herman Schaefer, coach of Indianapolis Olympians, pro basketball team, told sports writers it would interrupt practice sessions. James Culligan, general manager of Henie troupe, then confirmed plans, stating dates of two or three-week run have not been set yet but that show definitely would be here by Oct. 25.

Coliseum officials then announced that the Wirtz icer, which traditionally opens here on Thanksgiving Eve, has advanced its local dates to Oct. 9-28. Both Culligan and Coliseum spokesman claimed each show planned its Indianapolis engagement last spring, without knowing what the other had in mind.

A third possible entry is George Tyson's "Holiday On Ice," which cancelled plans to play the Butler Fieldhouse last spring after Wirtz booked a quick and unprecedented return engagement of his unit into the Coliseum. Tyson said then he would try again early in the fall, evidently with the intention of getting in here before Wirtz, but nothing has been heard from him as yet.

Henie was a great drawing card here while starring in Wirtz's "Hollywood Ice Revue" for 11 straight years prior to 1951. Fans came in droves by special train and chartered bus from Indiana and border states.

## K.C.'s Sam Eddy Foils Would-Be Bandit By Reversing Latter's Gun

Kansas City, Aug. 12. An attempt to hold up Eddy's Restaurant, deluxe downtown niter, was snuffed last week when Sam Eddy, one of the owners, struggled with the bandit. The culprit was seriously wounded by a shot from his own pistol which Eddy had turned on him.

Robbery gave his name as Pat Haggerty at General Hospital, where his condition is critical. He first accosted Eddy in the bar and later pulled the gun and attempted the holdup in the private office in the rear.

It was the second time in about two years a robbery had been attempted at the spot. The first resulted in a theft of about \$4,000. It was also the second time within a matter of weeks that an owner of a major downtown club was held up. Charles Maggio, one of two brothers operating the Southern Mansion, was separated from about \$5,000 when he was accosted on the street near his club recently.

Eddy's is operated by brothers, Sam, Ned and George Eddy, latter being currently in Europe. Ned arrived on the scene shortly after the scuffle and admonished his brother not to fight it out with any would-be bandits in the future.

## Richman's Dallas Date

Dallas, Aug. 12. Harry Richman has been booked to appear here at the Century Room, Hotel Adolphus, opening Sept. 22.

Johnnie Ray opens on that date at the Sky Club for a week.

Nat Abramson, head of the WOR, N. Y., entertainment bureau, is hunting for talent to send to armed service bases in the Caribbean area, starting this week. Abramson is handling entertainment for GIs in the Caribbean because USO-Camp Shows is concentrating on the Far Eastern and Alaskan theatres and, due to limitations of its funds, is giving up the Caribbean, Abramson said.

The WOR exec was called down to Washington on the situation. It was figured out that with Post Exchange funds, Abramson's and other sponsors' contributions and cuffed transportation, troupes would be sent to Panama, Puerto Rico, Trinidad and other Caribbean spots. Two or three units will be sent out each month, with trips lasting from three to five weeks. About 15 bases will be covered.

Performers are being paid \$100 per week, working five or six days a week and doing one performance a day. Abramson has obtained special concessions from American Guild of Variety Artists for this service circuit. All acts get AGVA insurance and agents' commission on the booking is limited to 5% instead of the usual 10%. Acts are screened by the FBI.

Units will start in Mobile, Ala., and go on to other points by plane.

For some time, Abramson has been sending acts to southern U. S. bases which otherwise did not get professional entertainment. However, this has not been on a permanent basis. The Caribbean project, like the groups he is sending to the south, is a non-profit operation.

## Radio-Ballied Game Farm In Upstate N.Y. May Quit As Overhead Takes Toll

Catskill, N. Y., Aug. 12. The Catskill Game Farm, which has made wide use of radio to lure visitors, may be closed within 30 days because of increased taxes, rising insurance rates and spiraling maintenance costs.

Owner Roland Lindeman said that the farm, which displays about 1,000 animals and draws 400,000 annually, has been running at a loss of \$20,000 a year. This has led to the decision for closing it to the public, although the farm will continue as a supply base for zoos and parks.

Lindeman disclosed that the animal mortality rate runs high, due to the fact that tourists feed the occupants chewing gum, cellophane and other injurious matter. The farm, operating from April until December, has a staff of 65.

## PITT VOGUE WOOS ECK IN TWO-WAY TEEOFF

Pittsburgh, Aug. 12. Vogue Terrace is trying to land Billy Eckstine for a three-day stand next weekend when he comes to his home town to play in the Negro National Open golf tournament at South Park. Entries also include Joe Louis and Sugar Ray Robinson.

Eckstine was here for a couple of days last week visiting his folks and also getting in some practice rounds at South Park. Vogue Terrace management approached him at that time, but deal still has to be worked out.

Eckstine has never worked a local niter since he left Pittsburgh years ago, although he's been back several times for jazz concerts and Leond Club all-star shows at Syria Mosque.

## Downey's Apple Fete

Jackson, O., Aug. 12. Morton Downey will crown the queen at the Jackson County Apple Festival here Sept. 17-20.

Downey will take along a musical unit and present a 45-minute program following the coronation.

## Kay-Wms. Bros. for Dallas

Dallas, Aug. 12. Kay Thompson & the Williams Bros. will open in the Century Room of the Hotel Adolphus here on Sept. 3.

This will be the troupe's second appearance at the spot.

## Night Club Reviews

### El Rancho, Las Vegas

Las Vegas, Aug. 6.  
Billy Daniels with Benny Payne; John & June Belmont, Bill Skipper, Joy Walker, Fluff Charlton, El Rancho Girls (8), Ted Fio Rito Orch (10); no cover, minimum.

The last time Billy Daniels opened his lusty pipes, writhed and snapped his fingers in a Vegas nitery was at the threshold of his latent career, which has since found him in the high-bracket nomenclature. That he will bring SRO biz into El Rancho for the next two frames is a cinch.

Top showmanship coupled with suavity, plus songspiel bound to please the varied tastes of revelers here, starts the kudosing early and builds into ovations. Reys up with "Just One of Those Things" into purr of "September Song." First of spellbinding duets with accomper Benny Payne brings enthusiasm to a peak as pair shout "Do I Love You?" Steps into various moods and rhythms with "Rainbow Round My Shoulder," "She's Funny That Way," and another romp with Payne, "Sunny Side of the Street." "Be Mine" ballad is sequenced by duet, "Bye Bye Blackbird," and intro of new tune, "You Can Be in Love and Still Be Lonely."

Daniels ups tempo for "One Hour Tonight!" before crooning his best chant, "Yiddish Mama." Cheers for this continue for almost two minutes. Caps with "That Old

Black Magic" and begoff. Payne's perfect Steinway backing and conducting the Fio Rito orch is a delight to behold.

John & June Belmont prime with a session of ballrooming which pleases from all aspects. Although pair do not resort to flamboyant tricks for attention, they rope in palms for variation of terps ranging from sexy, "Easy to Love" through a soft-shoe "Oh Johnny."

Bill Skipper heads flings of new El Rancho line. Femmes are for the most part contingent of former Arden-Fletcher quadrillers, disbanded recently at another Strip spa. Lively interpretation of Latin-terp "Panama" for curtain-upper has Skipper warbling with Joy Walker before leaping around with a suitcase. His own choreography in the midway spot is a Dailiesque. Here Comes the Blues" with weird patterns by ensemble and soloists Joy Walker and Fluff Charlton. Musicomedy staging marks this one many steps above usual nitery one-two-three kicks.

Ted Fio Rito orch cuts everything with clean sweep, maestro taking his hiatus for Benny Payne during Daniels' inning. Will.

### Riverside, Reno

Reno, Aug. 7.  
Harry Richman, Betty & Jane Kean, Riverside Starlets (12), Bill Clifford Orch; no cover or minimum.

Reno resident Harry Richman is playing to his "neighbors" from around his Pyramid Lake ranch, and the townfolk like his showmanship as much as his citizenship. Richman swings immediately into "You're Gonna Lose Your Gal," giving a glimpse of all the w.k. trademarks—the tilting and retwisting of the straw, the twirling of the cane, and the little shuffle and strutting.

For a surprise, he next sings one he wrote and which is now enjoying a revival. "Walkin' My Baby Back Home." Settling down to business, he sits down behind a grand piano with a mike, tells a few stories and launches into "What Good Is a Gal Without a Guy." Piano stint includes "It Had to Be You" and a sentimental bit, "What Is a Boy?"

Returning to the floor, Richman does a medley of tunes he is best known for—"Vagabond Song," "Sunny Side of the Street" and "Birth of the Blues." A clever George Moro production built around him closes his stanza on a high plane.

Betty & Jane Kean are socko as the only other act on the bill. In a 20-minute riot of songs and slapstick, they keep increasing the tempo until Riversideliners are exhausted.

Jane gives Betty ample opportunity for cavorting and mugging. While Jane tears out her heart as Johnnie Ray, Betty goes into a fit on the floor with a handkerchief. The team never lags for a moment. Moro has outdone himself with an 18-minute production opener. Authentic from the toes up, the Starlets do an Egyptian dance. Expertly coached by Sonja Shaw, the Starlets are drawing crowds just to see this number. She and Moro have broken the routine in half with dance duo of Myrtil & Pacaud, who sparkle from head to toe, making an exciting and beautiful number, are extremely graceful.

Bill Clifford's orch, a big fave here, is back after a successful tour of the east. Macu.

### Ben Seir, N. Y.

Alice Ghostley with G. Wood, 3 Riffs, Norene Tate, 3 Flames, Jimmie Daniels; \$3 minimum.

Comedienne - vocalist Alice Ghostley is back at this Greenwich Village cellar den with top billing and on the hop nightly from the Royale Theatre, where she's featured in "New Faces." She's accompanied on the keys by G. Wood, her scripter, who was with her at the same bistro a year and a half ago when the two were lower-case on the bill.

Miss Ghostley has a challenging chore here, for she's following the 3 Riffs. And they've got socko stuff. But the gal and Wood take over without a hitch in winning quick audience response. His material and her comedic delivery, subtle shadings and expert timing add up to solid intimacy merchandising.

Ghostley-Wood combo warms up with duet on "You're the Tops," done in ingratiating fashion with special lyrics. Miss Ghostley then slows the pace with a soliloquy titled "Conversation" but comes back to enliven the room with "With a Queen, Keep It Clean." This is an imaginative ditty, slightly colored but in best of taste, and gets the yocks. Chirper goes straight with a sweet rendition of "Red River Valley" and segues into more comedies via "Mona Lisa" wherein the model with the enigmatic smile can't figure why the artist is interested only in his brushwork. Other material, including a tenuous routine with Wood and Miss Ghostley, ancient a femme who abstains from cigarettes and winds up with a nervous twitch, all scores.

Jimmie Daniels does the opener, offering a few vocals which show limited range but amiable personality and showmanship. He also m.c.'s Norene Tate, balladist and pianist, wins good mitting, particularly with her chirping of "Tenderly." Femme masters the trick of turning the volume up and down with good effect.

Riffs trio could click in any medium. Their stuff is clean and clever all the way. Their madcap gyrations, harmonizing and take-offs on Billy Daniels, Johnnie Ray, the Ink Spots and a holy-roll group provide a neat laugh session.

Three Flames beat out nice rhythms via their instrumentalizing between each of the turns.

Gene.

### Colony & Astor, London

London, July 30.  
Virginia Somers, Felix King Orch, Don Carlos Samba Band, Wallace Rocket Orch; Colony, \$5.50 minimum; Astor, \$3 minimum before 11 p.m., \$3 cover thereafter.

When she played several cafe dates in London last season, Virginia Somers impressed with her combination of vocals and pianistics. After a prolonged sesh on the Continent she returns with an improved style and a more confident technique. Artist was originally booked for a single week but the engagement has been extended to a month, and she's set for another season here at the beginning of October.

Act is smartly paced, with enough lightweight material to blend with the more dramatic offerings, while the lively displays on the ivories provide an added measure of variation. In this category, gal contributes a heap rendition of "Till the End of Time," and in marked contrast follows with a breezy interpretation of "Begin the Begat" from "Finian's Rainbow."

Thrush uses the title song of "La Ronde" to good effect as her opener, but changes tempo to click with "Tricks of the Trade." Medley of hits from "Pal Joey" is solid for the customers, who also give a hefty mitt for the more solemn "Guess Who I Saw Today." Slick tune with a racy lyric, "Rhythm Plane," makes a strong closer.

Felix King takes over from Miss Somers at the Steinway and accompanies in polished style, while his combo do their usual competent job of backgrounding. Show was caught at the Colony where hefty biz was registered. Myro.

### New Golden, Reno

Reno, Aug. 7.  
Eddie "Rochester" Anderson with Jimmy Peterson; The Hoosier Hotshots (4), Curry, Byrd & Leroy, Golden Girls (8), Paul Pendavis Orch; no cover or minimum.

Rochester revisits a neglected medium for him with no little success. His gravel voice causes big laughs, his lowdown fancy dancing pleases just as much, and a shining personality makes him triple-threat.

Comic doesn't overdo the J.

Benny connection. As would be expected, however, he starts out briefly by discussing his "employer," via gags. In one telephone bit, he carries on a confab with the "Polly" the parrot about some Benny affairs.

Otherwise, Rochester coasts on his own. Some songs, like "My Blue Heaven" and "Sunny Side of the Street" are punctuated with flourishes of footwork for good returns.

Rochester has brought with him Jimmy Peterson, who throws him lines and takes off on a dance by himself. Between pair, routines, Petersen leaps over three and four chairs, plops up a hanky in his teeth, and completes the circuit with a split. Rochester does a comedy dance to "Song of India" and begs off.

Hoosier Hotshots harvest a good crop of corn in a good market here. Opener is "West Side of North Hollywood." A medley of "Cuddle a Little Closer," "Ain't She Sweet," "Pretty Baby," "Beautiful Doll," etc., gets them rolling. "She Broke My Heart in Three Places" brings out Hezzie with his washboard and gadgets to produce corn that's well fertilized with chuckles. Hometown band routine brings Hotshots back for encore with small-size instruments.

Curry, Byrd & Leroy start out as a duo and they're later joined by a drunken heckler, Leroy. He plants himself before showtime at a table in audience, ingratiates himself with customers and gets proper surprise returns when he finally stumbles onstage to take part in a ballroom dance sequence.

The apparent ad lib between Curry and Leroy as the heckling starts is good for yocks. When Leroy moves to the stage, customers aren't quite sure what's up until he does too well in singing around the femme in the group. Macu.

### Last Frontier, Las Vegas

Las Vegas, Aug. 8.  
Herb Shriner, Ben Yost's Royal Guards (5), Nita Bieber Dancers (3), Jimmy Sisco, Jean Devlyn Girl Revue (12), Bobby Ramos Orch (10); no cover or minimum.

Recent buildup via video for Herb Shriner will not spur traffic into Ramona Room for his tonight because of television's absence in these parts. Word of mouth will do the trick. Entire show stacks up for top bracketing, with Ben Yost's Royal Guards grabbing off plentiful kudosing and line production forming a good closing bombast.

It is Shriner's method of delivery that most auditors favor. His bucolic utterances at schooled by similar small-town experiences felt by many tablers. Shriner stands with hands in pockets, gabbing without affectation about his hometown in Indiana and the various amusing incidents that befell some characters in the hamlet. Most of his paragraphs contain belters and outright boomerangs.

Very few humorists can take up five minutes talking about the weather and making each quip a hilarious commentary. With a long, drawing meander about shows in his hometown, he leads into harmonica soloing of "Hora Staccato." He is brought back by insistent applause to rock the house with his w.k. army mess routine.

Ben Yost's Royal Guards present a most colorful front with cardinal jackets, gold epaulettes and black trousers as they sing in formal cadence hits from "Oklahoma," "Student Prince," and several service songs. Relax their pipes, which too often sound strident in this room, for ramble through radio fields laying down many okay impressions. Headed by Yost, they sock this interlude over before Rocky Millard is introed to boom "Old Man River." Spark heavy mitting for "South Pacific" medley and exit to salvos.

Nita Bieber, a looker with fine frame and gams, heads her group of two male terps in opener, an Afro-Cuban sortie. Returns before the Shriner segment to thrush a husky "Swing Low Sweet Chariot" and accompanying moderne posturings. Red and black, costuming of trio is effective eye-catcher, but choreo doesn't contain enough zing to spark heavy returns.

Jean Devlyn sets up an Olympian design of callisthenics at outset, with Jimmy Sisco calling commands. Femmes would never grab a gold medal for their exercises in this. Finale, however, is a hold-over from previous frames, a glittering melange of East-Indian terps in "Twilight in Turkey." Sisco electrifies with his expert acro, and Dolores Frazzini heads trio of charmers in some sexy undulations.

Bobby Ramos orch hits some snags in various Royal Guards' tempos, but other than those, lays down okay backing for the various turns. Will.

### Bal Tabarin, Paris

Paris, Aug. 3.  
"Reflects," spectacle in two parts staged by Pierre Sandrini, Marcel Berge, with Roger Goez, Eileen O'Dare, Dick & Dot, Robert Lamouret, Bood & Bood, Andrea Dancers (3), Les Omanis (5), French CanCan (12), Tabarin Dancers (14), Roger Jeanjean Orch (8); musical direction, Jean Arlor; choreography, Marcel Berge, costumes and decor, Erle; cover, 600 francs (\$1.75), minimum \$11.

Though show is in its third year, it is still a fresh cabaret presentation and costumes and decor are neat and orderly. The Bal Tabarin, an oldtime tourist mecca, still gets the crowds. Built like a theatre with a balcony, and raised stage, there is fine viewing from all parts of the house. Show starts at 11 and runs till 1:30, with a half-hour break for dancing to the Roger Jeanjean orch (8).

Layout starts with some statuette posings and then a chorus number by the Tabarin Dancers (14) with fine swirlings and prouettings while playing simulated plastic fiddles. After the fiddling there's an American variety act, Dick and Dot, a brother-sister comedy-acro duo. Femme is light and lithe in spite of her avoirdupois and does some fine tumbles, splits and turns. Her partner gets tangled up with her and in his turn gives some fine offbeat work on hand held roller skates to finale act for good mitting.

Robert Lamouret with a manual Donald Duck puppet has a solid vent number. The duck, whose bill is animated, comes alive and is a wily, sly character who makes (Continued on page 46)

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## Night Club Reviews

Continued from page 44

**Gal Tabarin, Paris**  
trouble for the boss. His double takes, wheelings and carryings-on are good for heavy yokes.

Out comes another dance number with the gals allegorizing famous Gallic poets. Eileen O'Dare, American terps, tops this with her fine acro-ballet work. Gal does some phenom. look-Ma-no-hands cartwheels good for much mitting. Doubling between the Folies-Bergere and Tabarin, Miss O'Dare is lithe and supple with a fetching smile and grace that make her a pleaser.

First part winds with a finale on the fight between good and evil in neat black and white costuming. Second part has some more eye-filling chorus numbers and a good sprinkling of rudes for fine background. A rousing circus number has the whole troupe out. Bood & Bood, gal clowns, do a spirited buffoonery on the jugglers, strongmen and acros for a nice change of pace.

The Andrea Dancers consist of two men and a gal sveltly dressed who do a fine acro-dance routine with the gal tossed and twisted with perfect aplomb and grace.

The mecano aspects get the whiff to appropriate discord music as the elevator comes up from the floor spewing out gals. Two side partitions also open up and a ceiling elevator delivers the French CanCan girls (12) who wind the show in the traditional flurry of thighs, foaming lace, and undies. Miss O'Dare adds a new spot to the dance with an acro-version of it. Show bears the stamp of Pierre

Sandrini, who died two years ago. Madame Sandrini is keeping the show intact and is now deliberating on next edition. She wants to keep the Gallic spec atmosphere but partner favors modernizing and streamlining the show. Champagne is obligatory at the tables.

Mosk.

### Biltmore Hotel, L. A.

(BILTMORE BOWL)

Los Angeles, Aug. 5.  
Penny Singleton, Walton & O'Rourke, Les Bassi Trio, Dorothy Doren's Adorables (10), Hal Derwin's Orch (12), Gene Bari Trio (3); \$1-\$1.50 cover.

Hollywood and television too may have been passing up a sleeper in Penny Singleton, a vivacious bundle of talent. For all the film studios knew, she was "Blondie" and typed to the part.

Just to prove that she's more than that and doesn't need it, she sports in song and mimicry with a few licks of hoofing tossed in. Not one of the characteristics of the numb-witted blond of 30 pictures and 600 radio shows is capitalized. Rather, she backtracks down the years when, as Dorothy McNulty, she was a dancing comedienne with such Broadway musicals as "Good News" and "Follow Thru" and scores resoundingly. Her voice, edged with good tonal quality, comes through best in her caricatures of Kay Starr singing "Wheel of Fortune" and an operetta queen straining at the tonetts.

Her sense of timing and wisps of wit fall on receptive ears and win warm response. Only letdown in the rippling pace is her slow rendition of a folk song written by a university prof. Miss Singleton will be on display for six weeks and it should showcase her "hidden" talents for a new career.

Show, in toto, is the best floored by Joe Faber in months. Puppets, puppets, puppets. Les Bassi Trio send tables flying through the air with leg propulsion and make child's play of smaller objects.

Dorothy Doren's Adorables, a line of 10 flashy femmes, are well gowned and drilled. Hal Derwin's crew is favored by the leg shakers and Gene Bari's trio fills out the dance needs.

Helm.

### Macayo, Santa Monica

Santa Monica, Cal., Aug. 5.  
"Pan-Americana Revue," with Gene & Sylvia, Michel Bros. Trio, Macayo-Elites (4), Geri Galian Orch (5); \$2.50 minimum week-ends.

Latin influence which dominates the operation of this room adapts effectively to this fast-moving package put together by boniface Ramon Reachl. Like some of its predecessors, it's a good dollar-value unit which could travel with no difficulty—a possibility now being mulled by Reachl.

Shows for this spot, primarily an eatery rather than a nitery, are geared to a 30-minute tempo on a two different shows basis. For the Macayo clientele, the layouts fill the bill although other spots may require a touch of comedy for leaving.

Dance team of Gene & Sylvia is spotted in a pair of frenetic routines that are a blend between the standard calypso and voodoo. Each is strikingly handled and delivered with an excitement that comes across strongly.

Vocal department is filled by the Michel Bros., Mexican trio who stick closely to the south-of-the-border folk tune stuff that's ear-attraction though not too familiar. The original version of "La Gusta" (popularized as "Cuanto La Gusta") is the closest to pop stuff they do, but the blend of three good voices and excellent guitar work pays off.

Geri Galian orch backs the show with Galian spotted for an occasional piano solo that earns attention.

Kap.

### Clover Club, Miami

Miami, Aug. 10.  
Jackie Miles, Nov-Elites, Norma Parker, Winn Seeley, Tony Lopez Orch; \$1.50 and \$3.50 minimum.

It's a solid layout that Jack Goldman has tapped out for himself for the two-frame policy he is now embarked upon, with only the Nov-Elites holding over on a long-term deal. And with it Goldman is setting in topline, who clicked for him during winter season, with Jackie Miles current and drawing healthy biz for this time of year.

The slight underplaying comic has rearranged his material for this trip and gets them from walk-on with a long, yock-making array of gags. After a resounding click in that vein, his encore wind is the called-for Gene Autry satirization. Miles holds them all the way into table pounding for more. For the summer tourists, he's new and the results are rock.

Supporting show is strong. Winn Seeley handles her standard parts and spins in deft manner for a fast teoff. Norma Parker, who was a Beachcomber fixture for some weeks, has shifted her singing wares to this smaller and better arranged room. She looks good and sells her special arrangements for optimum returns. Her initiator, "Autumn In New York," is a class number that could well be her winder-upper. Follows with a smartly blended Rodgers & Hart medley, then "You Do Something to Me" and, for finish, "Kiss of Fire." Brunet thrush works with a hand mike, allowing for plenty of freedom to add to aid impact.

Nov-Elites, with each appearance here, impress that they're definitely upcomers in the instrumental-comedy-song sector. Instrumentally, they stand out on bass, guitar and accordion. On comedy, they register steadily with impresses and character ideas. Wild take-offs on Louis Prima, Pat Rooney, Frankie Laine, Billy Daniels and Johnnie Ray keep the howls coming. Join with Miles in an after-piece on top live harmonies for a wrapup.

Tony Lopez and his crew handle the show in top style.

Lary.

### Desert Inn, Las Vegas

Las Vegas, Aug. 6.  
"Mardi Gras in Rio," with Diosa Costello, Roberto & Alicia, Anthony, Allyn & Hodges, Lolo & Lita, Don Reynolds, James Naveira, Line (11), Carlton Hayes Orch (11); no cover or minimum.

The Frank Sennes-Tom Ball package of "Mardi Gras in Rio," spotted here for three frames, has the highly volatile charge of Diosa Costello to whip-up a fury of biz.

In revue form, show moves along rapidly, with Miss Costello stepping forth after opening line swirl to set Latin mood with "Bim Bam Bum." Later, she creates a sock impression with her Blochy Mary rol, chanting "Bali Hai," surrounded by line of Puerto Rican lookers and three males. Interim allowing costume change and antics of Lolo & Lita is pleasantly filled before her return to climax with volcanic thrashing and terps. Dramatic "Babalú" segues into "Blue Tango" utilizing one of the male line members, and "Brazil" flanked by two exuberant boys who echo her movements. Tosses in some comedy with "It's a Scream How Levene Does the Rhumba," and "Bi Mir Bist du Schoen," then caps with "Mambo No. 5" fronting line. Teases male ringsider into pairing for Latin terps, but singles into certain legmania and hip-tossing that win cheers.

Interludes are all rapidly paced, with Roberto & Alicia grabbing off terrific hands for some flamenco exhibits and sock heel-and-toe stomps. Anthony, Allyn & Hodges bring on the yocks and gasps with knockabouts after gliding on in straight ballrooming. Pert, red-haired femme is the centre of all orbs as two husky males give her the flings.

Lolo & Lita are recent imports from Spain, bringing touch of Old World with their delightful segment. Lolo works in long slapshoes, twirling hats and plates on sticks, spinning six plates simultaneously on table, and making animal and bird effigies from balloons to give to audience.

Don Reynolds not only heads production warbling in opener but joins Miss Costello in the "Bali Hai" tour. His own spot consists of well-defined voicings of "Kiss of Fire" and "For Every Man There's a Woman."

The Carlton Hayes orch is as-

sisted by special drum effects from revue's rhythm backgrounder James Naveira. Musical efforts are all clean.

Miss Costello's choreography was created by Mervyn Nelson, and line terps patterned by Peggy Gender. Costumes by Mme. Berthe have distinctive eye-appeal.

Will.

### Cafe de Paris, London

London, Aug. 4.  
Evelyn Laye, George Smith and Winston Lee orchs; \$6 minimum.

With a long career in the theatre behind her, Evelyn Laye is debuting in cabaret via four weeks at this select cafe. Over the years she has starred in light opera and musical comedy, played vaudeville and pantomime, as well as straight roles, and has consequently acquired a wealth of technique which should stand her in good stead.

Miss-Laye's voice has lost none of its power or its appeal. She takes the high notes with ease, having cued her act to match the style for which she is noted. She also impresses with her appearance and makes a dignified entrance down the imposing cafe staircase.

With the realization that cabaret needs original material, the chirp has taken obvious care in prepping her act, which includes some specially-written lyrics. This, however, is one of the rare occasions, in which an artist has been ill-advised to try out new stuff. Had she concentrated on the songs which are still linked with her name, the act would have a powerful nostalgic selling angle with strong appeal to a wide audience.

This is deeply underscored by the reception which greets her two numbers in this class. "They'll Never Believe Me" and "I'll See You Again." The newer songs, particularly those which attempt a note of sophistication or satire, do not qualify for the same popularity rating. In its present form the act is out of keeping with the star's personality; a quick remodelling job is called for if it is to make the anticipated impact.

After long residence, the Sidney Simone combo has left the Cafe de Paris and will be moving into Ciro's in September. Terping music is now provided by the George Smith and Winston Lee aggregations.

### Mocambo, H'wood

Hollywood, Aug. 5.  
Billy Daniel & Girls (5), Peggy King, Eddie Oliver Orch (7), Felix Martinique Rhumband (5); \$2 cover.

Hard on the heels of Billy Daniel, the singer, comes Billy Daniel, the dancer, to keep business perking at Charlie Morrison's bolte. Fortnight's tally won't be as strong as for the preceding two weeks, but it will be good.

This time around he's got what is by far his best show to date. Four eye-filling femmes provide the window dressing for the fancy footwork and Daniel has cannily staged a series of routines that produced a sustained impact. Little touches of drama and humor enliven his doublets with each of the gals. The pulsating production numbers, particularly "Poor Louie" and "Ballin' the Jack," build the turn to begoff proportions.

Metro's newest discovery, Peggy King, shares the billing in this layout. But the young songstress isn't ready yet for this atmosphere. Gal bears a slight resemblance to Judy Garland, whom she has been carefully coached to imitate, and suffers from this forced comparison. Style and vocal tricks have been carefully copied and such song items as "Stanley Steamer" and "Little Girl Blue" heighten the carboning. She'd probably do a lot better to develop her own style and gain more experience and confidence within her own natural voice range.

As usual, the Eddie Oliver musicrow does a superlative job of screwbacking the song and dance stunts and shares terp chores with Felix Martinique's rhumbat quintet.

Kap.

### Edgewater Beach, Chi

Chicago, Aug. 8.  
Ralph Flanagan Orch (15) with Harry Prime and Kathy Sweeney; Roger Ray, Trizle, Choroedtr (5), Dorothy Hild Dancers (10); \$2.88 admission.

The setting of the Ralph Flanagan band here is a sock climax to the successful summer season of the Beach Walk. Preceding him had been two older and more established outfits, Tommy Dorsey and Xavier Cugat. Flanagan should prove as effective a lure, although relatively new, with the raft of records which has made him an accepted name in this territory. While there was a noticeable amount of the younger set opening night, the so-called "lost audience" of that over-30 bracket seemed also to have turned out in droves.

Even though the 15-piece aggregation leans heavily on the brass side, it's all muted with the five saxes toning down the more blatan scores. Four trombones and three trumpets, aided by a rhythm section, make up the rest of the band. Arrangements are all carefully made by the maestro with one predominant thought, danceability. There are the Glenn Miller touches, but they are greatly modified from the period several years ago when leader made his start as a Miller copyist. There seems to be more body in the trumpet section, and some fine jumpoff solos come out of that corner from time to time.

While Flanagan gets his teeth into the pop selections, it's still (Continued on page 47)

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## Night Club Reviews

Continued from page 46

### Edgewater Beach, Chi

The oldies that bear constant revival, including "Smoke Gets in Your Eyes," "Star Dust" and "I Should Care." In most of the tunes, Singing Winds group, quartet with Kathy Sweeney, steps out to sing a few choruses, but the vocals are subdued to the instrumental beat. Incidentally, members all look young, and uniforms are fresh. Stands are all lit up and in one or two numbers there are some eye-catching bits done with lights.

Harry Prime shines on the ballad work, especially with "Auf Wiederseh'n" and others on the click list. Miss Sweeney, recent addition to the orch, is attractive and does a fine job on selling her tunes.

In the accompanying show, Roger Ray steals most of the attention with his broad humor. Family spot hasn't appreciated a comedian here as much for many months. While perhaps an expert xylophone player, he uses it more as a prop, playing a few bars before going into his next gag. Perhaps one straight rendition might not be amiss. He gets rapt attention with his finale, which has him wandering around the floor, mystifying the seatholders, as he flips some imaginary coins in a paper bag.

Trixie, pert femme juggler, doesn't seem to catch her breath, as she tosses balls aloft and twirls hoop and paper disks almost endlessly. For a good clincher she has customers throw a ball on a mouth wand.

Choraldaire, teevee vocal quintet, are a good-looking bunch of youngsters, but their offerings are limited to backing the line numbers. However, they are well re-

ceived. Dorothy Hild has two new conceptions, one on "Delicade," a Latin theme, and the other "Blacksmith Blues," replete with jockeys and racing fillies. Each is equally well liked. Zabe.

### 500 Club, A. C.

Atlantic City, Aug. 7.

Will Mastin Trio with Sammy Davis, Jr.; Joy Lane, The Great Francisco, Lee Henderson Girls, Pete Miller and Joe Frassetto orchs. \$3 minimum.

Sammy Davis, Jr., is one of the most dynamic and versatile entertainers to appear at this club this season. Only Al Martino compares in ability to pull them into this spot, and he had the July 4 week and weekend on his side.

While Davis, Jr., gets off to a very slow start as he goes in to tap stant with his partners, Will Mastin, his uncle, and Sam Davis, Sr., his father, he gains momentum the full 23 minutes he is on, mostly as a single. He's rewarded with round after round of mitting when he really gets underway, finally begging off.

Lad's talent reaches into every department. Has fine voice, which he uses to carbon greats of day in song field, best being Lanza's "Be My Love" and the weeping Johnnie Ray's "My Old Gal," both done to perfection. Also scores with take-offs on Billy Eckstine and Vaughn Monroe. Carbon of Jerry Lewis has all the comic's gestures. He clicks with his personations of Edward G. Robinson, Humphrey Bogart, Jimmy Stewart and James Cagney.

In soft-shoe and tap, Davis, Jr., rings the bell, this time with his partners. Older pair dress act with tap and soft-shoe bits while Davis is catching his breath.

In Joy Lane, spot is offering one of the most refreshing and novel acts. In from the Coast, where a few years ago she was the little blonde girl of the "Our Gang" comedies, her tape transcription act is unusual. Works with recording of voice in duet and dialog, with act well timed and executed. Songalong includes "As Easily as Me," and "Pa's Not Home," both novelties, and "Please Mr. Sun."

The Great Francisco is okay in juggling act, using lighted torches, balls and sticks for good returns. Lee Henderson girls offer two production numbers with Joe Frassetto emceeing show. Walk.

### Bellevue Casino, Mont'

Montreal, Aug. 6.

Esco Larue, Trixie, Edwards Bros. (3), The Flying Sydneys (3), Wong Sisters (2), Charles Danford, Christina Palmer, Hibbert & Bird, Casino Line (10), Bix Belair Orch (11), Buddy Clayton Quartet with Ann Somers; \$1 admission.

With the tourist-hungry saloon keepers crying the blues because of the poor spenders this summer, Harry Holm's vast emporium continues to draw stampee business. Unlike his competitors who have cut budgets and overall show qualities, the Bellevue gives top value for those who are shopping around for their entertainment.

Headliner in present layout is Esco Larue, making his annual summer visit to this room, and his drunk act is as solid as ever. Working with Hibbert & Bird, who intro-

with ballroomology, Esco comes reeling out of the audience to break up their hoofing and startle the payees with his socko acro routines.

Larue's wife, Trixie, also picks up a rousing reception for her trim juggling session. Although Trixie is an established fave around the Bellevue, she never looked as good as she does in current showing. Act is sharper, seems longer, and better pacing has boosted impact effectively.

The Flying Sydneys, two girls and a guy, cavort on a collection of unicycles and bikes for plaudits. Group have plenty of the visual razzle-dazzle and their clincher, with the male member riding a bicycle while balancing a 12-foot palm tree, draws heavy mitting.

The Edwards Bros., a trio of local origin, sell their tumbling and acrobatics in neat fashion, giving their routines a novel twist by working their more difficult chair-balancing stunts from the top of a grand piano. The Wong Sisters, two tiny terpsers, are pleasing in a single slot and with the productions; Charles Danford and Christine Palmer share vocal honors with style, particularly in the lavish "Madame Butterfly" sequence.

The chorus line is standout, as usual, and all music is under the firm baton of Bix Belair with the Buddy Clayton combo doing the customer dampsation. Neut.

### Gatineau Club, Ottawa

Ottawa, Aug. 9.

Joan & Stanley Kayne, Felo & Bruno, Jerry Cooper, June Oliver Girls (6), Harry Pozy Orch (8); 75c admission, \$1 Sat.

Consistent improvement of show has upped business at this nitty to a point where there's capacity nightly, despite highway construction sending customers through a detour and narrow country road to get there.

This week's show, rounded up into a revue-type production staged by June Oliver and built around socko-piped Jerry Cooper, is plenty okay. Cooper and girls work four numbers with singer handling emcee chores, chirping often, and putting his trombone to effective use, particularly in "I Love A Parade" finale which takes Cooper, in lead, and girls in gold costumes around the Gatineau's big room.

Boff item is "Love For Sale" (also the name of the revue) in which line leader Jackie Scott does an exotic dance to Cooper's chanting in deep blue light. Saunie Wagner later joins Miss Scott in so-so military taps.

Held over and still topping the show are Joan & Stanley Kayne. Male is familiar and socko, his rubber-pan mugging sending customers into spasms. Also big is Kayne's unique panto with records, standouts being straight handling of Spike Jones' "Cocktails For Two" disk and zany antics with Lanza's "Be My Love" while wife Joan juggles the disk on turntable.

New act here is the piano pair, Felo & Bruno, who work to begoffs despite crackling—then absent—microphone in late appearance. Cuban pair are okay at the keyboard and shoot personality and showmanship straight at the audience. Their pace is terrific and their numbers kept them playing twice as long as the schedule called for at show caught. This team can handle any room or stage.

Harry Pozy band is neat on show and gives dancing customers pleasant music. Johnny Johnston is satisfactory in lounge. Gorm.

### Amato's, Portland, Ore.

Portland, Ore., Aug. 7.

Arthur Lee Simpkins with Maurice Ellenhorn; The Talbotts (2), Wyn Walker Orch (5); \$1 cover, \$1.50 Sat.

This is Arthur Lee Simpkins' fourth stand at Amato's Supper Club in as many seasons and from all indications, boss George Amato will have the velvet cord up every night of the three-week booking. When the publicity broke that Simpkins was to open, reservations began to pour in.

The singer, at show-caught, entered to round of applause that turned into a full ovation, and it was minutes before the guy could go to work. He's a wiz at holding an audience. It was so quiet in the jam-packed spot, as to mark a truce.

Simpkins does jive, pops, opera, ballad, Scotch, Irish, Hebrew, Italian and comedy tunes to the delight of customers. He throws in a community sing, a couple of jokes in good taste, and a few dance steps for good measure. The knife and fork trade pay attention at his polished showmanship and piping talent.

Best bets are "Bless This House," Shubert's "Serenade," aria from "La Tosca," "Loveliest Night of the Year" and "Eli Eli." Winds up his 50-minute concert with some parodies to "Enjoy Yourself" and graciously begs off after four "thank you" speeches. Pianist Maurice Ellenhorn does a nifty job as his accompanist.

The Talbotts open the show with some standard ballroomology. Orb-filling femme would improve the act if she smiled more. Team displays neat lifts and spins with a cavalcade finale. It's a class act suitable for any spot. Wynn Walker orch plays a terrific show and sets the tempo for dancers. Feves.

### Ives Illness Nixes Date

Burl Ives, currently recuperating from pneumonia in Honolulu, has had to cancel a scheduled concert engagement starting Aug. 24 at the Edinburgh Festival.

The ballad singer filled dates in Great Britain, Australia and New Zealand before becoming ill.

### Billy No Lilly

Continued from page 2

certain segment of newspaper people who apparently have long memories.

Rose's skill in writing, however, came to the fore with a clever summation and refutation about the "Broadway twilight" allegations made by Miss Holm. It has been field day fodder for the tabs, fed up with politics, war and reefer-crime stories. Mrs. Ben (Wes) Bernie's sharp action against Rose, because of an affidavit implicating her in the marital tangle, further has spiced the day-by-day blows.

Rose called in the press, including newsreel and TV cameras, which gave the story certain extra show biz values, for his side of it. Attorney Louis Nizer, w.k. in show biz and counsel for Mrs. Rose, also didn't overlook any journalistic bets.

The late bandleader and Mrs. Bernie "stood up" for the Roses when they were married 13 years ago. The widow of the "Ole Maestro" was Dorothy Wesley (best known as Wes), herself a champion swimmer. It is not generally known that she tutored Miss Holm in aquatics and helped groom her for the Olympics in 1932.

### THE DAILY MIRROR

August 6, 1952

Nightlife

"Held over for cause is Luxor Gali, the Egyptian magician who mystifies the customers when he plants three-day-old chicks in their trousers. Luxor, which is a new first monicker for him, adopted to end the confusion with another chicken smugler of similar name, is one of the best show stoppers anywhere, which he does three nights at the Copa." —Lee Mortimer

### NEW YORK POST

August 7, 1952

TODAY'S BRAVOS: "Luxor Gali Gali's amazing magic at the Copacabana." —Earl Wilson

### NEW YORK JOURNAL-AMERICAN

July 26, 1952

"Luxor Gali Gali, a leading legerdemainist—if you know what I mean. He's been held over. First time in a long time this has happened to an act here." —Gene Knight

### NEW YORK ENQUIRER

August 11, 1952

"Held over is Luxor Gali Gali, a presiding deity who is tops in his field. The deftness and smoothness of his performance are a joy to watch. His stuff is fairly familiar by this time the handkerchief, knots and others, but if you're taken in as was this reviewer by the sleight-of-hand act you'll find Gali Gali fascinating." —Bob Devon

### N.Y. WORLD-TELEGRAM AND SUN

August 3, 1952

"Luxor Gali Gali staged the top impromptu laughs of a slow summer last night." —Frank Farrell

### VARIETY

July 9, 1952

"Always a surefire performer, Luxor Gali Gali clicks strongly with his spectacular sleight-of-hand. It's a begot act." —Herm.

### VARIETY

August 6, 1952

"Gali Gali, the Egyptian magician, is another smash. He lends great charm to his act with his dialectic English, and he knows how to handle audiences, as well." —Kahn.

### VARIETY

April 9, 1952

"Highspot is the familiar but ever welcome prestidigitator of Gali Gali. Egyptian magic trots out his usual bag of tricks with just enough of a switch here and there to add interest even for those who've seen it. The multiplying chickens and the plight of audience stooges still serve to spice the mysticism with mirth and it's as usual, the napkin waving finale gets him off solidly." —Kap, Los Angeles

Kap, Los Angeles

Kap, Los Angeles

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More than 1,800 appeared in multi-colored costumes, determined to bring the pampas to Fath's country chateau for one night. Chartered planes flew over chestras, guests and costumes from Rio, and also the guest of honor, Senhora Getulio Vargas, Brazil's First Lady.

Altes (3)	Crayton &
Parker	Carlos &

"ideas"—but a winter collection is

atives . . . but then came the Dis-  
bombshell: "Let's do away with  
fluidity. It thickens the waist and  
makes one look younger. Women  
must be profiled, aerodynamic and  
curved like their aeroplanes and  
automobiles. We must never  
back to old styles, but continually  
go forward . . ." Having said this

Fath's country chateau for night. Chartered planes flew chestras, guests and costumes from Rio, and also the guest of honor, Senhora Getulio Vargas, Brazil's First Lady.

must be profiled, aerodynamic and curved like their aeroplanes and automobiles. We must never go back to old styles, but continually go forward..." Having said these

"The 1953 woman will definitely be fluid," cabled press representatives . . . but then came the Dior bombshell: "Let's do away with fluidity. It thickens the waist and makes one look younger. Women must be profiled, aerodynamic and curved like their aeroplanes and automobiles. We must never go back to old styles, but continually go forward . . ." Having said these

# Musicals Are Biggest Legit Draws As Buyer Influx Bolsters Paris

Paris, Aug. 12.

Influx of buyers to view current dress collections along with heavy tourist trade is keeping Paris theatres, mainly revue houses, crowded this month, usually the worst one in the French theatre year. Exodus in August generally sees most self-respecting Frenchmen, who can do it, leave Paris for the month. Many commercial and show biz establishments will be closed until September.

The railroads expect to have at least 1,500,000 Parisians heading for vacation spots during August, with 237 extra trains pressed into service. Most legit theatres will be shuttered excepting for the spectacle and revue shows which attract tourists. Films released are small-budgeters or reissues, but some big films are released to cash in on the non-existent competition. A good portion of the niteries close down but on the whole the nightclub biz is the least affected this month, since catering to visitors.

## Folies-Bergere Is Biggest Draw

Of the revue shows, most in demand is the Folies-Bergere production, "Real Madness" (Vraie Folie) which has done sellout biz, with only Sunday matinees slightly off, since it opened March 26. It has what the tourists want with its quota of nudity, scenic effects and rich costume displays. Folies' gross is \$4,297 per night, or \$30,093 weekly, plus Sunday matinee takings.

Casino de Paris, still running last year's revue, "Gay Paris," does \$2,560 nightly with similar policy. (Continued on page 51)

## Many New Name Entries

### Available for Non-Pros

### By Dramatists Play Unit

Unusually large number of previous-season shows are included among the new entries on the Dramatists Play Service list available for non-professional performance. In addition, some of the top hits of recent seasons are mentioned as available in published form, but not yet released for amateur performance. There are also a number of established non-pro vehicles available in new versions and at least one old-fashioned melodrama. The Play Service, established by members of the Dramatists Guild, and Samuel French are the principal agencies handling non-professional performance rights.

New entries on the DPS list include S. N. Behrman's "Amphitryon on 38," Lillian Hellman's "Autumn Garden," Morland Cary's "Because Their Hearts Were Pure," Clifford Odets' "Big Knife," Sumner Locke Elliott's "Buy Me Blue Ribbons," Hy Kraft's "Cafe Crown," Horton Foot's "Chase," Arthur Miller's "Death of a Salesman," Joel Wymann's "Dinosaur Wharf," George S. Kaufman-Leueen MacGrath's "Fancy Meeting You Again," Elmer Rice's "Grand Tour," Truman Capote's "Grass Harp," Samuel Taylor's "Happy Time," Lucille Fletcher's "Hitch-Hiker," Richard Reich's "House Without Windows," John van Druten's "I Remember Mama" (new version), Tennessee Williams' "I Rise in Flame, Cried the Phoenix," Harvey Haislip's "Long Watch," Mel Dinelli's "Man," Arthur Carter's "Number," Sigmund Miller's "One Bright Day," Howard Lindsay-Russell Crouse's "Remains to Be Seen."

Also, Robert E. Sherwood's "Reunion in Vienna," Christopher Fry's "Ring Around the Moon," Philip Barry's "Second Threshold," Fry's "Sleep of Prisoners," Miss Fletcher's "Sorry, Wrong Number," Anderson's "Star Wagon," William Marchant's "To Be Continued," A. B. Shiffman's "Twilight Walk" and Anderson's "Wingless Victory."

Plays available in published form but not yet released for amateur performance are van Druten's "Bell, Book and Candle," Odets' "Country Girl," George Taber's "Flight into Egypt," van Druten's "I Am a Camera," Carson McCullers' "Member of the Wedding," Williams' "Rose Tattoo," Joseph Kramm's "Shrike," Williams' "Streetcar Named Desire" and Fry's "Venus Observed."

## Brattle Theatre Folding; New Coin May Save It

The Brattle Theatre, Cambridge, Mass., will probably fold at the completion of its summer schedule. Bryant Haliday, Albert Marre and Myron Markel, heading a group which recently took over control of the stock spot, have decided not to try to continue into the fall unless major financing is obtained.

The theatre, located on the Harvard campus, was opened several years ago by a group of former Harvard students. It attracted considerable attention for a couple of seasons with guest-star revivals of the classics, including the Restoration comedy, "The Relapse," which the Theatre Guild brought to Broadway with Cyril Ritchard and Madge Elliott.

## Holm Got Same As Gertie in 'King'

For her six-week stint as star of "King and I," at the St. James, N. Y., Celeste Holm is understood to have received the same basic terms as Gertrude Lawrence, the show's original star, for whom she was substituting. According to the accountant's statements on the Rodgers-Hammerstein musical, the cast payroll remained approximately the same during the weeks Miss Holm played the lead—about \$14,200—which is what it is with Miss Lawrence as star. Since Miss Lawrence gets 10% of the gross, that indicated Miss Holm drew a similar amount. With the exception of a few weeks, the gross has consistently been about \$51,700.

In addition to her basic 10% of the gross, Miss Lawrence also gets 5% of the show's profits. This arrangement continued during the star's vacation, as is usual with such deals. Miss Holm did not get a similar cut, of course, since she had not created the role and was not involved in the original deal under which Richard Rodgers and Oscar Hammerstein 2d, acquired the rights to Margaret Landon's "Anna and the King of Siam" novel, from which they adapted the musical. As of June 28, when she left for her vacation, Miss Lawrence had received \$14,845 as her share of the net.

Miss Lawrence returned to the cast Monday night (11).

## VERONICA LAKE SICK; JUNE DAYTON SUBBING

Boston, Aug. 12.

Veronica Lake, starring in "Gramercy Ghost" at Falk and Capp's County Playhouse, Framingham, collapsed at her hotel last Thursday (7), several hours before the evening performance, and was rushed to Hub's Pratt Diagnostic Hospital. According to medicos, star is suffering from virus infection, a condition Miss Lake had been fighting, via daily treatments, throughout this engagement, and the previous week at Boston Summer Theatre.

Medicos figure she'll be held at the hospital for at least a week, which necessitated cancelling this week's skedded appearance at Matunuck, R. I. With no understudy in the cast, Thursday and Friday performances were cancelled, with June Dayton, who had previously played the role at Ogunquit, taking over for Saturday matinee and evening.

## Little Theatre Partner Sues on L.A. Group

Los Angeles, Aug. 12.

Lloyd D. Meyer, one of the organizers of the Gallery Stage, Hollywood's newest little theatre group, filed suit in L.A. Superior Court demanding dissolution of the group and an accounting of its profits.

Plaintiff declares he has been frozen out by his partners, Jack "Pierce" Holmes, Robert Nichols and Walthena Slaughter.

## Mike Kanins' New Play

Fay Kanin, author of "Goodbye, My Fancy," and her husband, Michael Kanin, who co-produced the comedy with Aldrich & Myers in the fall of 1943, have a new play for Broadway presentation this winter. Title and subject matter of the script aren't revealed, and no production setup has been arranged.

Couple, who plan to move from the Coast and make their permanent residence in New York, are currently vacationing in Europe.

## 'Wish' Earning Steady Profit

"Wish You Were Here," on which co-producer, co-author and director Joshua Logan is still making minor revisions, is apparently set to earn back at least a sizable portion of its investment. With the summer boxoffice slump seemingly over, the musical has been earning a steady operating profit and is figured likely to increase the margin with the expected general business spurt through the next three months.

Because of its slide royalty hook-up and the fact that its has no high-salary players, the show was able to weather July boxoffice doldrums without loss. It actually earned a small operating net when the gross sagged to just over \$26,000, and picked up about \$3,000 more on the \$29,400 gross for the week ended Aug. 2.

The author-director royalties, waived when receipts go under \$30,000, applied again last week, when the gross bounced back to over \$34,400, so the actual profits were less than on the \$29,400 take. However, if general business for the next few months follows the traditional pattern, attendance at "Wish" is due to climb substantially, particularly since its heavy theatre party bookings start in September.

The production, which cost around \$230,000, exclusive of \$20,000 in bonds, was financed for \$250,000. Leland Hayward is partnered with Logan in the production, while Arthur Kober collaborated on the book, adapted from his 1936-37 play, "Having Wonderful Time." Harold Rome has supplied the songs. RCA Victor's record album of the show, released last week, may stimulate boxoffice interest, and some of the tunes, notably the title song, are now getting intensive network plugs.

Another new song, "There's Nothing Nicer Than People," goes into the show next week, replacing the first-act "Who Needs Love?" The latter had already been revised from "Goodbye Love," using the same music, which was in at the premiere. "People" will be sung by Patricia Marand, femme lead, and the femme ensemble, as was "Love."

Already put into the show in the second act was a dance routine for Sheila Rood, titled "Dig That Crazy P.M." A beebop arrangement, it's actually a reprise of an ensemble number, "Where Did the Night Go?"

## Big Omaha Legit Sked For Paramount House

Omaha, Aug. 12.

Tristates Theatres tipped its hand on policy for the Paramount 2,800-seat Theatre this week, shuttered film house going into legit. District manager William Miskell announced the largest sked of legitimate attractions to play here in years.

Already set are: "Call Me Madam," Sept. 15-17; Elsa Lanchester, Oct. 29; "I Am a Camera" (Julie Harris), Nov. 13-15; "John Brown's Body" (Tyronne Power, Raymond Massey, Judith Anderson), Nov. 23; "Bell, Book and Candle" (Joan Bennett, Zachary Scott), Nov. 28-29; "Paris '90 (Cornelia Otis Skinner), Dec. 9; "A Tree Grows in Brooklyn," Jan. 22-24; "Constant Wife" (Katharine Cornell), Jan. 30-31.

In addition, three legit musical programs have been set at Technical High School auditorium.

# Logan, Remembering 'Wish,' to Book 'Kind Sir' Away From Busybodies

## 'Gypsies' May Get Added Time in Me.

Dennis, Mass., Aug. 12.

"Gypsies Wore High Hats," Joseph Kramm comedy-drama playing a tryout engagement this week at the Cape Playhouse here, may be booked for a further tune-up next week at the Ogunquit (Me.) Playhouse. The author, who is directing, reportedly feels that the play, adapted from Sylvia Golden's unpublished novel, "The Neighbors Needn't Know," needs additional performance.

Aldrich & Myers, in association with Julius Fleischman, have scheduled a Broadway production of the play in the fall.

## Election May Stall 'Affairs' Touring

"Affairs of State," which had been slated to go on tour again early in the fall, opening in Chicago for an extended run, may not be sent out until after the Presidential election. June Havoc, who succeeded Celeste Holm as star and played the part for nearly a year on Broadway, is mentioned as likely to return to the Louis Verneuil comedy. She had been reported set for a new Broadway production.

Idea of co-producers Richard Krakeur and Fred Finklehoffe in postponing the tour is said to be that the political controversy of the Presidential campaign might hurt attendance at the play, which has a Washington locale.

## READE THEATRES ADD BALLET CO. TO SKED

With "Oklahoma," "Mr. Roberts" and the Trapp Family Singers previously set to appear at several Walter Reade film theatres in New York and New Jersey this fall, the circuit last week closed a deal in which the new Slavenska-Franklin Ballet company will tour three of its houses in October.

Headed by former Ballet Russe stars Mia Slavenska and Frederic Franklin, the new group includes some 50 dancers, a symphony orchestra as well as ballerina Alexandra Danilova as guest artist. Unit debuted at Lewisohn Stadium, N. Y., July 22.

Company plays the Broadway Theatre, Kingston, on Oct. 26; the Majestic, Perth Amboy, Oct. 29; and the St. James, Asbury Park, Oct. 30. Reade loop starts its stage fare policy this season Sept. 1-2 when "Oklahoma" moves into the Broadway, Kingston.

## Can't Contact Author, May Cancel 'Purpose'

Scheduled opening Aug. 21 of a production of the Albert Camus drama, "Cross Purpose," at the Hedgerow Theatre, Moylan, Pa., may have to be postponed. Although the play is in rehearsal, Hedgerow representatives have been unable to locate anyone authorized to represent the author, and efforts to reach Camus directly have been unsuccessful.

It's hoped that someone associated with the script may learn of the situation, so negotiations can be concluded in time to go ahead with the scheduled preem.

## Pitt Playhouse Mulls Negro 'St. Louis Woman'

Pittsburgh, Aug. 12.

Pittsburgh Playhouse is thinking about experimenting this season with an all-Negro musical, recruiting all of the talent locally, of course.

There's talk of doing "St. Louis Woman," which was presented on Broadway several years ago, although no decision will be made until Director Frederick Burleigh returns from his summer vacation in Maine.

As a complete reversal from "Wish You Were Here," which was "tried out" on Broadway during nearly four weeks of previews, Joshua Logan is planning an extended break-in tour for "Kind Sir," new Norman Krasna play which he will produce and direct later this season. Moreover, in an effort to avoid the kibitzing of Broadway professionals, which he feels was a hindrance in the doctoring of "Wish," Logan will book the tryout of the new show in the midwest, beyond quick-visiting distance of trade busybodies.

According to tentative plans, "Kind Sir" will play several weeks' tryout in the midwest in the late spring, then be shuttered during the summer, during which Krasna and Logan will have ample time for revisions. The production will then be reopened and, after a brief tuneup tour, premiere on Broadway in the fall.

Charles Boyer is tentatively set for the male lead. The film actor, who drew critical approval for his portrayal of the starring role in the Broadway production of Jean-Paul Sartre's "Red Gloves" during the 1948-49 season, will give a final answer on the proposition late next week. He's already committed for appearances earlier in the season in "Don Juan in Hell" on tour, and in television and films.

Joan Crawford, being sought for the costarring role, has approved the general idea, but hasn't seen the script. The film actress has never appeared on the stage, even in personal appearances, but has long had a hankering to do so if she could under favorable auspices and in a script she liked.

In the case of "Wish You Were Here," the Arthur Kober-Logan-Harold Rome musical was not given a tryout tour because the heavy physical production, including an actual swimming pool on-stage, made out-of-town bookings impractical. As a result, Logan believes the show suffered from the lack of preliminary critical opinion and road audience reaction, plus insufficient opportunity for revisions. He also thinks the unfavorable word-of-mouth comment of preview audiences, including many people in the trade, hurt the show.

## 'Bell' to Tour NW Before Frisco, L.A.

Chicago, Aug. 12.

"Bell, Book and Candle," closing here next Saturday night (16), plays next week at the Lyceum, Minneapolis, then tours through the northwest before its San Francisco and Los Angeles engagements. Shepard Traube's touring edition of the John van Druten comedy, starring Joan Bennett and Zachary Scott, had a six-month run here, after being booked originally for four weeks.

Opening at the Great Northern, with Rosalind Russell and Dennis Price as stars, the show subsequently moved to the Selwyn and, after "Moon Is Blue" vacated the Harris, transferred to the latter house. Meanwhile, Miss Russell withdrew for a film commitment and Price returned to England, so Miss Bennett and Scott were engaged as successors. Business held up relatively well despite the moves and cast changes.

During the unusually tough heat wave here in July, plus the successive Republican and Democratic national conventions, attendance wilted, but has since improved and the engagement as a whole has garnered a substantial profit.

The actual schedule following the Minneapolis stand includes the International Cinema, Vancouver, six performances, Aug. 27-30; Metropolitan, Seattle, nine performances, Sept. 1-7; Mayfair (probable), Portland, seven performances, Sept. 8-12; Biltmore, Los Angeles, Sept. 15-27, and the Geary, San Francisco, Sept. 29-Oct. 18. Thereafter, the production will zig-zag back across the country for a possible return engagement on Broadway next spring.



# Cleve. Barns Having Best Season; Boston Spotty; Other Strawhats

Cleveland, Aug. 12.

Strawhats in this area are enjoying their best year in history, with attendance up, as much as 60%, and with another three weeks to go.

All-Equity house at nearby Chagrin Falls, seating 276 at \$2.40 top, is operating a successful season with three of 10 scheduled shows yet to go. Upcoming are "Yes, My Darling Daughter," "Angel Street" and "Second Man." Current staging is "Blithe Spirit," with Michael Egan and Betty Bendyk. William Van Sleet and Paul Marlin are co-producers.

Rabbit Run Theatre, at adjacent Madison, has "Accent on Youth," with John Garner and Janice Norton; James Dyas is director. House seats 200, and at \$2 top is realizing best year in seven-year run. It has two shows to go, "Cat and the Canary" and "On Approval."

Community-operated Cain Park, in suburban Cleveland Heights, is featuring all-musical run, and reports attendance up by 60%, in its 2,960-seater at \$2. Current feature is "Chocolate Soldier," with next and closing attraction "Annie Get Your Gun."

## 'On Toes' 10G In Boston

Boston, Aug. 12.

"On Your Toes" racked up a staunch \$10,000 on a week's engagement at Boston Summer Theatre, repeating the slick biz it lured to County Playhouse the previous week. "Private Lives," costarring Alexis Smith and Victor Jory, is current.

Illness of star Veronica Lake hopped gross to a sad \$3,500 of "Craveny Ghost" at County Playhouse with two performances cancelled and June Dayton subbing at final couple of performances. Dana Andrews, starring in "Glass Menagerie," is current.

"Love From a Stranger" with Signe Hasso, pulled a fairish \$4,800 at John Hancock Hall. "The Play's the Thing," costarring Uta Hagen and Luther Adler, is current with boxoffice activity reportedly strong.

The Bernard Shaw double bill, "Man of Destiny" and "Great Catherine," in first week at Brattle, wound up with nice \$2,800, with indications second frame may out-gross initialer.

## Cooper-Warren Weak 5G

Olney, Md., Aug. 12.

"Remains to Be Seen," starring Jackie Cooper and Fran Warren, failed to score in its week at Olney Theatre, with a bare \$5,000 in the till. Comedy mystery bucked rainy weather plus competition from "Porgy and Bess" and Ballet Russe in the mammoth Carter Barron Amphitheatre in Washington. Saturday and Sunday biz was brisk, but came too late to bring show into black side of ledger.

Faye Emerson and John Forsythe, in J. B. Priestley's "Dangerous Corner" opened tonight (Tues.) with a fair advance and prospects of building to solid biz.

## Clinton (N. J.) Barn Quits

Clinton, N. J., Aug. 12.

For the third straight summer the Music Hall strawhat here was forced to throw up the sponge in mid-season.

House has several handicaps, biggest its size, with only about 300 seats. Because of small seating capacity, it cannot bring in name stars and has to compete against such strawhats as Bucks County Playhouse, Music Circus, Grist Mill and Pocono Playhouse, all well established.

## Bolton Landing Fold

Albany, Aug. 12.

Canvas Top Theatre, at Bolton Landing on Lake George, folded for the season. Stanley Anton leased it for 1952 from Joe Crosby, who had operated the strawhat for several seasons.

## Lanny Ross 'Tree' Fine 8G

Buffalo, Aug. 12.

Lanny Ross' "Tree Grows in Brooklyn" tallied its best gross of the season at Maude Franchot's Niagara Falls summer theatre last week.

At \$2.50 top, the gross built to sellout and standing room at the weekend. Takings topped fine \$8,000.

## Prize Plan in Md. Tryout

Luthersville, Md., Aug. 12.

Premiere of "Charming By Night," winner of Hilltop Theatre's first annual national playwrighting contest, will take place at the barn theatre next week (Aug. 19). At the preem performance the authors

will be presented with the Deodorean cup and \$100 prize.

The comedy-drama, by Madeleine Davidson and Maurice Gluecher, will run through Sunday (24). Their script won out over 53 entrants submitted to judges Joan Blondell, R. P. Harriss and James Byrd.

## Fry-Abel-Phillips 5,700

Stockbridge, Mass., Aug. 12.

Christopher Fry's "A Lady's Not for Burning," starring Walter Abel and Margaret Phillips, sold out at the Berkshire Playhouse in eight performances last week. Gross was \$5,700.

Current is the "The Milky Way," featuring Edward Andrews.

## Gateson In 'Daughter'

Lakewood, Me., Aug. 12.

Marjorie Gateson will be guest star next week in Mark Reed's "Yes, My Darling Daughter" at Lakewood (Me.) Theatre. Balance of cast, directed by Henry Richards, will include Philip Carlyle, Eugene Stuckmann, Bill Story, Norma Winters, Martha Randall and Dorothy Van Houten.

Edward Everett Horton stars week of Aug. 25 in "Nina," and week of Sept. 1 brings Conrad Nagel in "Be Your Age," a comedy tryout by Mary Orr and Reginald Denham. Featured in the latter will be Loring Smith, Betty Lynn and Don Murray.

## Coca In 'Birthday'

Matunuck, R.I., Aug. 12.

Imogene Coca, back from a European vacation, will make a guest appearance next week at the local Theatre-by-the-Sea, starring in a revival of the Anita Loos comedy, "Happy Birthday." It will probably be the TV comedienne's sole barn date this year.

For the balance of the season, producers Donald Wolin and Harold Schiff will offer Claude Rains in the tryout of Robert Nathan's "Jezebel's Husband," the week of Aug. 25, and Josephine Hull in a tryout of Albert Dickason's "Mistress Liggins," the week of Sept. 1.

## Mae's 'Ring' \$19,100

Chicago, Aug. 12.

Mae West racked up a sensational \$19,100 at Chevy Chase Theatre, Wheeling, Ill., last week with "Come Up... And Ring Twice."

Actress did nine performances.

## Barn Notes

Angela Lansbury starring in "Affairs of State" at the Sacandaga Park, N. Y., Summer Theatre this week. Evan Thomas, Louise Buckley and John Malcolm support her... Betty Bartley has the top part opposite Lanny Ross in "Tree Grows in Brooklyn" at John Huntington's Spa Summer Theatre, Saratoga Springs, N. Y., this week.

Edward Andrews, out of "I Am a Camera" company during a five-week vacation, is currently doing the lead in "The Milky Way" for William Miles at the Stockbridge, Mass., Playhouse. Deirdre Owens is vis-a-vis.

Beatrice Lillie last week broke the 20-year-old house record at the Ogunquit (Me.) Playhouse in her "Evening with Beatrice Lillie" revue, getting absolute capacity at all performances. The touring package of "Kiss Me, Kate," with Arthur Maxwell and Janet Medlin, which played the barn the previous week to smash business, will play a repeat date the week of Sept. 1.

Bob DeCost and Al Thaler are touring with Denise Darcel in "Happy Time"... "That Foolish Age," comedy by Charlotte Buchwald (Mrs. Harmon), will be tested next week at Lewis Harmon's Clinton (Conn.) Summer Theatre, with Louise Albritton as star. Author-director Gerald Savory is resident stager and his wife, Althea Murphy, is a member of the company at the Playhouse in the Park, Philly, this summer... Liam Sullivan is featured this week in the double-bill, "Man of Destiny" and "Great Catherine," at the Brattle Theatre, Cambridge, Mass.

"Three Thieves," by Victor Clement and Francis Swan, will be tested next week at the Lakes Region Playhouse, Gifford, N. H., with Reginald Owen, Nils Asther and Kurt Katch as stars. Harold Bromley has the script under option for Broadway production in the fall.

North Texas State College, Denton, Tex., has booked Charles Laughton's reading stint for March 26.

## Legit Bits

Mary Hunter is being sought to direct "Pink Elephant," comedy by John G. Fuller, which Eugene Paul and William I. Kaufman have optioned for production this fall...

"Dinner for Three," Herbert Krammer's adaptation with music of the 35-year-old hit, "Tea for Three," will be produced in Montreal in November with Viennese actress-singer Elin Koenig as lead. After a Canadian tour, the show is slated for Broadway, "Masquerade," by L. S. Birchard and Jerome Stagg, is announced for Broadway production in November by Ben Tompkins and Alvin Cooperman.

Stage manager Robert Downing has an article, "The Movie That Changed a Life," in the current (August-September) Films in the Review, Mag of Review of Motion Pictures. The piece tells how Downing, as a substitute usher in a Cedar Rapids theatre, decided to go into the theatre after seeing the Alfred Lunt-Lynn Fontanne screen version of "The Guardsman"... Disagreeing with N. Y. Journal-American drama columnist George Jean Nathan's opinion that critics tend to praise the acting of good-looking and personally appealing actresses, Richard Watts, Jr., critic of the N.Y. Post, came up last week with the novel thesis "that most reviewers feel it is somehow reprehensible not to frown loftily on the pretty girls of the theatre. In fact, I have occasionally suspected that the only young actresses some of our colleagues like to praise are the odd-looking woman comics."

Duties of the late Elias Weinstock, who was theatre booker for the Shuberts, will be divided between John Shubert, in charge of routing shows on the road, and Jack Small, handling deals for Broadway houses. Weinstock died two weeks ago of a heart attack... Robert Lewis is tentatively set to direct the Negro edition of "Dark of the Moon," to be produced by Howard Gleidman. Project is budgeted at \$65,000, including bonds... Warner Watson, production assistant to Robert Breen on the current "Porgy and Bess" revival, has been discharged from the hospital and after a couple of weeks' rest will return to work. He was recently in critical condition from a recurrence of a liver ailment contracted during war service in the Aleutians.

Morton Gotlib, general manager for Gilbert Miller, is vacationing in southern France after recovering from a virus attack in London. He's due back in New York about Sept. 1... Ezio Pinza is reportedly holding out for a straight acting stint, but turned down the costarring role opposite Uta Hagen in the Jule Styne-George Abbott production of "In An Language," by Edmund Beloin and Henry Garson... Sammy Schwartz, standby for Sam Levene in "Guys and Dolls," played both performances last Saturday (9) as Nathan Detroit, when Levene was out because of laryngitis.

First production of Anthony Parella's American Contemporary Theatre will be Somerset Maugham's 1928 problem drama, "Sacred Flame," opening Oct. 6 at the President, N. Y.... For the next two weeks, starting Monday (13), John Golden will exhibit in the downstairs lounge of the Music Box, N. Y., a collection of mementoes of his 35 years as a Broadway producer. His revival of "Male Animal," starring Elliott Nugent, Martha Scott and Robert Preston, is current at the theatre... Leland Hayward will not be associated with Joshua Logan and Norman Krasna in the production of the latter's "Kind Sir." However, he and Logan still plan to team with the Theatre Guild in the presentation of "Picnic," if and when author William Inge completes the desired script revisions.

"Mistress Liggins," Albert Dickason comedy being tried out the week of Sept. 1 at Matunuck, R. I., is under option to Anthony B. Farrell for full production on Broadway... Cheryl Crawford reportedly has a verbal option on a dramatization being written by Meyer Levin from the best-selling "Anne Frank: The Diary of a Young Girl"... Alfred Drake will star in Thomas Hammond's production of "The Gambler," adapted by the actor Alfred Eager from the Italian of Vittorio Gassman, with Herman Shumlin slated to direct... Guthrie McClintic, already set to direct "Bernadette," for the late Irving Jacobs, who died of a heart attack last week, has also taken over production of the Mary Chase comedy, (Continued on page 51)

## Strawhat Reviews

### Blue Danube

New Hope, Pa., Aug. 4.

Theron Bamberger production of comedy in three acts by Ferenc Molnar, translated from the Hungarian and adapted by Sam Jaffe. Staged by Ezra Stone; setting, Jean Laurain. At Bucks County Playhouse, New Hope, Aug. 4, '52, \$2.75 top, 93-40 weekenders.

Paul Virag... Sam Jaffe... John Crowley... Real Estate Salesman... Ronald Seifer... David Picken... Lili Darvas... Barbara Baxley... Ellen... Michael Strong... Attorney Wittner... Robert Caldwell

Ferenc Molnar can't ring the bell every time. His widow, Lili Darvas, does her magnificent best as the lead in "Blue Danube" — which first appeared in Budapest as "Dellilah" before the war — but it's the same old European love-triangle.

This one concerns a fiftysix couple who operate a small but select inn on the Danube near Vienna, and the efforts of the innkeeper's wife (played by Miss Darvas) to keep her husband from running off with one of the waitresses. This theme is spoiled by tedious exposition and unnecessary verbosity throughout.

Sam Jaffe, who made the adaptation, gives such a broad and farcical performance as the errant husband that his yen for the pretty waitress never takes on any reality. Barbara Baxley, who plays the waitress role originally written for Miss Darvas, isn't up to its demands. Michael Strong, as her anxious fiancé, is only puzzling. Zero Mostel is amusing as always, as a fey bartender.

Jaffe, Miss Baxley and Mostel play with different degrees of broadness, so the overall effect is disjointed. Only Miss Darvas appears to be real. Ezra Stone's somewhat slapstick direction alone cannot be blamed. Molnar himself was responsible for the shallow characterizations.

Fact that the show is played in 1952 dress, while actually depicting a time and place long since lost behind the Iron Curtain, adds to the confusion.

Ward.

### Jezebel's Husband

Mountainhome, Pa., Aug. 8.

Rowena Stevens production of drama in two acts (four scenes) by Robert Breen. Starring: Claude Rains, Carmen Mathews, Robert Emhardt, Ruth McDevitt, Judith Parrish, Claudia Morgan, Directed: Claude Rains. Scenery, Motley; costumes, Edith Luntz. At Pocono Playhouse, Mountainhome, Pa., Aug. 8, '52, \$3.60 top.

Asa... Onst... Davis... Madeline... Vinie... Burrows... Michal... Ben Gazzara... Jezebel... Carmen Mathews... Judith Parrish... Claudia Morgan... Ruth McDevitt... Miriam... Judith Parrish... Edith Luntz... Tony Dowling

Traditionally, much material that is unveiled as strawhat tryouts would do well just to curl up in some haystack and recline there ad infinitum. Occasionally one breaks forth on a summer horizon which, while far from finished product, shows enough promise to warrant further coddling. "Jezebel's Husband" is such a production.

At premiere here this newest work of Robert Nathan's contains a fair share of the basic elements of good stage fare. Also, if the Samson and Dellilah, David and Bathsheba type of spectaculars built on Biblical themes haven't saturated audience appeal in that field, there's a possible film in this tale of Jonah and the ambitious Jezebel.

In its embryonic state the script wavers between dramatic and comedy emphasis, with a close analytical survey indicating its best possibilities in the latter department, especially in view of the tongue-in-cheek opening scenes, which set such a mood by satirizing modern foibles against the ancient background.

Plot has the prophet Jonah married to Jezebel, who has not only cashed in on his successful prophecies but has actually been the sotto voce creator of most of them. Eventually the rewards of fame lose their sparkle and Jonah longs for the back-to-nature desert existence of his youth. When his boyhood love, Judith, appears in the person of an attractive widow, Jonah thinks he can recapture the old charm but is stymied by fact he is married to Jezebel. Nathan has worked out a simple solution, however, wherein the field is left clear for Jonah and Judith.

Nathan has written and Claude Rains has developed a good characterization as Jonah. In case of Jezebel, thesping outweighs the serving as Carmen Mathews plays skillfully a part that is not written accurately, according to the concepts of the character's Biblical reputation as a vicious woman. Herein, she is merely ambitious. Cast, as a whole, has been well

chosen, with excellent performances by Claudia Morgan as Judith, Robert Emhardt as a politician, Judith Parrish as the king's favorite. Coming through in lesser roles are Rith McDevitt, Ossie Davis, Vinie Burrows, Ben Gazzara and Harry Worth.

Fluid direction by Sherman Marks maintains a smooth pace. Technically, the production is fine. Set is attractive and effective, the costumes richly eye-filling and the lighting belies its strawhat genesis. Bone.

### The Luck of Caesar

Holyoke, Mass., July 28.

Valley Players' Production of drama in two acts and scenes by George S. Kaufman and Moss Hart. Directed by Dorothy M. Crane; setting, Hal Shafer. At Mountain Park Casino, July 28.

Anthony Douglas... Stanley Greene... Daisly Juniper... Jean Gold... Susan Foster... Nancy Wells... Dottie Turner... Ellen Andrews... Hal Holbrook... John O'Connor... Riley Simmons... Al Turner... Si Oakland... Norris Canfield... Edward Fuller... Jonathan... Bidwell... Carlton Guild... George Fuller... James Van Wert... Mike Feeney... J. Harris Mella... A. Young Man... Thomas J. Finn

This is a play that never gets far in following the decline and fall of a bigshot politico on election eve. The main idea embodies the premise that the leading character has sowed the seeds of personal destruction in his ascendancy to power and position, and in the time span of two or three hours they flower into hate, avarice and death.

At the opening, Al Turner, who has bought and bullied his way into Congress, and who is so used to winning that he never considers defeat, is awaiting the next day's election with supreme confidence. There are rumblings at the foundation of his empire, but he's heard them before, and they never amounted to anything. He owns a newspaper and a radio station; he has large financial backing, and he also has a daughter who doesn't think he's so hot.

The Greek tragedy line appears early in the play. One of the characters warns, "You push too hard and people start pushing back." The radio station manager mutters something about being long overdue at his next stop; a woman constituent rants against him after being turned down on (Continued on page 53)

## '52 Dividends

Continued from page 7

outfit already has sent out its regular checks of 50c per share to stockholders for each of the first two quarters. Second quarter ended June 30. President Spyros P. Skouras, at 20th's annual stockholder meeting in New York recently, said he was confident of an upbeat and hopeful of maintaining the divvy rate. That would mean a \$1 per-year rate for 20th upon divorcement from the domestic theatre outfit since the present stock is to be exchanged on the basis of one share in each of the two new companies for one share in the present parent corporation.

Warner Bros. net for the nine months ended May 31 amounted to \$4,958,000. That equals \$1 per share of common stock, or the same amount regularly paid out to stockholders for a full year.

RKO's 1st Qtr. Loss  
RKO Pictures operated at a loss of \$1,956,652 for the first quarter of this year and has yet to report on its second 13-week period. Divvy possibilities in the near future obviously are remote.

RKO Theatres, which paid out 10c per share last year, had earnings of \$174,802 for the first half of this year. Melon for the shareholders in 1952 is unpredictable.

Columbia's earnings for the nine months ended March 29 tumbled to \$280,000, compared with \$987,000 for the corresponding period a year ago. New period's profit was equal to 11c per common share. For 1951, Col paid 50c stock divvy, in cash plus a 2 1/2% stock divvy. Hefty climb in Col's final fiscal quarter of '52 clearly is required for the earnings to reach the divvy of '51.

Par's 50c Divvy  
Paramount board last week declared a quarterly dividend of 50c per share on the common stock, payable Sept. 26 to holders of record on Sept. 12.

Divvy of 25c per share on its preferred stock was declared by the Republic directorate. Check go out Oct. 1 to stockholders of record on Aug. 5.



# Chicago Reviving Strongly; 'Bell' Up to \$14,200, 'Guys' Soars to \$39,700

Chicago, Aug. 12. Legit boxoffice is reviving strongly with cool weather and flock of usual "August visitors." "Bell, Book and Candle" (Joan Bennett-Zachary Scott) is in its last week, closing Saturday (16), ending successful 25-week run here. "Guys and Dolls" (Allan Jones), which started at the same time, continues with mail orders for fall being on the rise. Both shows had their best matinees Wednesday (6).

"Guys" will be the only local offering until "Stalag 17" rolls in Sept. 2 at the Erlanger for an extended visit. "I Am Camera" unfolds Sept. 15, either at the Harris or Selwyn, and "Four Poster" beds down at the Blackstone Sept. 22.

**Estimates for Last Week**  
**"Bell, Book and Candle,"** Harris (24th week) (\$4,500; 1,000). Ends successful run next Saturday (16). Up \$1,900 to nearly \$14,200.  
**"Guys and Dolls,"** Shubert (24th week) (\$8; 2,100). Rose about \$2,900 to \$39,700.

## PORGY SRO \$31,200 IN WEEK AT WASH.

Washington, Aug. 12. "Porgy and Bess" opened a four-week run at the National with a splash Tuesday (5) night preem, attended by President Truman, and a virtually capacity \$31,200 for seven performances in the 1,600-seater. House is scaled from \$4.80.

Gershwin operetta, launched by rave notices in local drama and music columns, is assured of SRO biz for remaining three weeks here before it takes off for Europe and the Berlin Music Festival.

## Gil Lamb-'Charley' Nice \$18,000, Toronto

Toronto, Aug. 12. With the annual long civic holiday weekend even worse here than the traditional Holy Week, Gil Lamb in "Where's Charley?" with Dorothy Keller, still managed to gross a profitable \$18,000 at Melody Fair, the 1,640-seater tent set up at midtown Dufferin Park, scaled at \$3.40 top with tax.

Biggest local holiday week of the year knocked out Monday-Tuesday biz, plus fact that Lamb, on his first visit to Toronto, was an unknown personality, despite hefty preliminary press and radio build-up. Biz, however, was 20% over previous holiday opening offering of "Vagabond King," with Edward Roecker and Ann Andre.

Toronto tent setup, reputedly the largest in North America, is being skipped by Leighton K. Brill, executive producer; Ben Kamsler, general manager, with a weekly payroll of some \$8,500, plus over \$1,500 advertising budget. Current "Naughty Marietta," with Maria D'Attili and Iggy Wolfington, had a \$13,500 advance.

## Current Road Shows (Aug. 11-23)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Harris, Chicago (11-16); Lyceum, Minneapolis (18-23).  
 "Call Me Madam"—Opera House, San Francisco (11-23).  
 "Fourposter" (Jessica Tandy, Hume Cronyn)—Geary, San Francisco (11-23).  
 "Good Night Ladies"—Erlanger, Buffalo (18-23).  
 "Guys and Dolls"—Shubert, Chicago (11-23).  
 "Jollyanna" (Bobby Clark)—Curran, San Francisco (18-23).  
 "Moon Is Blue" (David Niven, Diana Lynn, Scott Brady)—Blitmore, Los Angeles (11-23).  
 "Nina" (Edward Everett Horton)—United Nations, San Francisco (11-23).  
 "Porgy and Bess"—National, Washington (11-23).  
 "South Pacific" (Janet Blair, Webb Tilton)—Philharmonic Aud., Los Angeles (11-23).  
 "Stalag 17"—Mayfair, Portland (11-16); Metropolitan, Seattle, (18-23).  
 Loder-Kelly-Money \$11,700 Philadelphia, Aug. 12.  
 Playhouse in the Park sold out for last week's run of "For Love or Money," which costarred John Loder and localite Grace Kelly.  
 Playhouse took in sock \$11,700, leading sponsors to add two more weeks for Sept. 1 and 8.

## 'Carousel' Sock \$33,000 In Week at Louisville

Louisville, Aug. 12. Current drought which has taken a toll of farm crops in this area, has kept Iroquois Amphitheatre from any rainouts, and "Carousel," which closed fifth week of the summer musicals outdoors, came through with a sock \$33,000, breaking the \$32,000 mark made by Gil Lamb in "Where's Charley" opening week. The 3,500-seater had standees at three performances last week.

With Jack Kilty, Dorothy MacNeil and Robert Shafer in the leads, "Carousel," the Rodgers & Hammerstein tuneful musical, pleased local patrons. Supporting cast of stock principals gave neat support, and chorus and orch acquitted themselves well under the direction of Ed Hunt.

Final musical of the six-week season, "Brigadoon," opened Monday (11), running through Sunday (17). This concluding Denis De-For production stars Lawrence Brooks, Marion Bell and Robert Shafer, with Robert Smith, Ray Jacquemont, Dorothea Macfarland, James O'Neill, Robert Scoble and Virginia Richardson, ballerina.

## Paris Musicals

Continued from page 49

having a like appeal with visitors. Chatelet, with the operetta, "Singer of Mexico," is third in line, getting approximately \$2,100 per night. Mogador, the other spectacle house, goes along with "Imperial Violets," an operetta of three years ago which was quickly revived when it was found that former tenant, a revival of "The Merry Widow" (it ran through the winter), could not get through the summer.

The Chevalier revue, "Full Fire," lavish show with a big American supporting cast including Paul Godkin, Fred Sanborn and Ben Yost singers, was withdrawn from the Empire Aug. 2 after receipts dipped to \$9,000 weekly. This show cost \$250,000 to stage and was geared to run a year. Ballets of Latin-American troupe holds Theatre de Paris, another large revue house, and has done well for three months with several changes of program. Two small revues, "Paris Galant" at Capucines, and "The Virgin" at Ambigu, both summer shows on small-scale, do okay minor biz.

Both houses of Comedie-Francaise (Salle Richelieu and Salle Luxembourg) are dark for August. "Carmelites" Ace Summer Legit

Biggest legit show of the summer is "Dialogues of the Carmelites," religious drama of the martyrdom of Carmelite nuns under the French Revolution, at Hebert Theatre. Classic repertory by Jean Herve Co. is at Theatre de la Porte Saint-Martin. With Comedie-Francaise houses closed, this is drawing visiting students. Pantomime-ballet artist Marcel Marceau and his company have enjoyed an extended run at the Sarah Bernhardt, and continue through the remainder of the summer. Palais-Royal remains open with two-year-old bedroom farce, "Get Busy With My Minimum."

Still going for the summer theatregoers is the Casino Montparnasse with a weak revue and force. The comedie Des Champs Elysees has a marionette show, "The Wooden Comedians." Theatre D'Humour houses the Raymond Hormanier troupe in a presentation of "Lysistrata." The Michel has the "The Seaweed Duchess."

The Grand Guignol has a group of short comedies and horror plays. Montparnasse has the George Vitely Co. in the fantasies, "The Little Wife of Loth" and "The Bulls." This is doing okay. Porte St. Martin has the Jean Herve Company in a series of classics.

The Theatre Sarah Bernhardt has the excellent mime company of Marcel Marceau. This combo ballet-drama outfit is doing "The Overcoat" and "Pierrot of Montmartre." This could do for the U. S.

## 'Fourposter' \$32,100, 'Pacific' Big \$53,700, L.A.

Los Angeles, Aug. 12. Despite the heat, two smash attractions last week gave local legit one of its best frames in many months. Just about absolute capacity was achieved by both "Fourposter" and "South Pacific," only downtown tenants.

"Fourposter" grabbed a whopping \$32,100 to give it \$58,700 for two weeks and an operating profit of about \$30,000.

"South Pacific," still restrained somewhat by season cut-rates, edged up to over \$53,700 in its second frame at the Philharmonic Aud. The show drew \$53,400 the previous week. Both figures include 20% tax, which the non-profit Los Angeles Civic Light Opera Assn. retains.

"The Moon Is Blue" replaced "Fourposter" last night (Mon.) at the Biltmore.

## 'Madam' 66 2/3, 'Stalag' \$15,000 In Frisco Spurt

San Francisco, Aug. 12.

With three major openings in two days, Frisco legit swings into high gear this week. Teeling off last night (Mon.) was "Jollyanna" (ex "Flahooley"), the final seasonal Civic Light Opera offering, with Bobby Clark, Mitzel Gaynor and John Beal. Show premed at the 1,758-seat Curran. Opening the same night at the 1,350-seat Geary next-door was "Fourposter" with Jessica Tandy and Hume Cronyn. "Fourposter" followed "Stalag 17" with John Ericson and George Tobias, which shuttered Saturday (9) after chalking up a fine \$15,000 for its fourth and final week, with the house scaled to \$3.60.

"Remains to Be Seen," with Roddy McDowall, Sally Forrest and Alvin Jenkins, opens at the 1,147-seat United Nations tonight (Tue.). "The Moon Is Blue" with David Niven, Diana Lynn and Scott Brady, wound up its fifth and final frame Saturday at the United Nations with a hefty \$23,700, at a \$4.20 top. This was the highest gross ever scored by the F. Hugh Herbert comedy.

"Call Me Madam," with Elaine Strich and Kent Smith, moved up to a sock \$65,500 for its second stanza at the 3,250-seat Opera House. This Civic Light Opera production is scaled to \$4.80.

## 'ROBIN HOOD' FAIR AT 45¢ IN KAYCEE

Kansas City, Aug. 12. "Robin Hood," seventh production in the affresco musical season here, turned in lukewarm biz for its six performances closing run Saturday night (9), with the Sunday showing cancelled because of rain. Gross was \$40,000 on an attendance of 32,000, at \$3.60 top.

Production was being eyed by Richard Berger, production-director, and other Starlight officials for town's reaction to the operetta type of show. Singing performances of Donald Clark, Edward Roecker, Elaine Malbin, Rosalind Nadell and Joseph Macaulay got the nod from the critics.

Weather throughout the week was favorable.

The little-known "East Wind" opened a seven-day run Monday night (11) with Victoria Sherry, Edward Roecker, Paul Gilbert, Muriel Bentley, Robert Feyt, Leonard Elliott and Joseph Macaulay.

# B'way Continues to Show Upturn; 'King' 51 1/2 G, 'Joey' 37 G, 'Wish' \$34,400, Reopened Point' 20 1/2 G, Male \$14,200

## 'Stude Prince' Nifty \$41,500 in Pittsburgh

Pittsburgh, Aug. 12.

Downpour Saturday night (9), which washed out final performance of "The Student Prince," was all that stopped the Heidelberg romanza from hitting a new summer opera high for the season at the Pitt Stadium. "Prince," which starred Brian Sullivan, Mary Martha Briney, a Pittsburgher; Clifford Harvort and Fred Harper, wound up with nearly \$41,500 on the strength of a \$11,500 sellout on Friday and would easily have gone over \$50,000 if the rains hadn't come the following evening. As a result, "Carousel" still stands No. 1 on the 1952 list, opening attraction having done \$43,500.

Series is ending this week with a repeat, "Babes in Toyland," featuring Jo Sullivan, Walter Burke and LeRoy Opertl. Present indications are that the season will finish again to a pretty substantial loss, but still with considerable less red ink than a year ago.

## 'Oz' Good \$38,500 In 7 Perfs at Dallas

Dallas, Aug. 12.

"Wizard of Oz," States Fair Musical's fifth production, reached the halfway mark Sunday (10) showing a good \$38,500 take from over \$18,000 payees after seven performances. Attendance was exceptional, in view of current Texas heat wave, with local temperatures showing above 100-degrees during Aug. 2-10. Critics praise greeted "Oz," which features Marilyn Day, Buddy Ebsen and Hiram Sherman, with Maria Tallchief, Erik Rhodes, Anita Bolster and Joe E. Marks supporting.

"Call Me Madam" will be the last of six summer productions. Due Aug. 18-31, Irving Berlin revival will star Joan Blondell, Gene Raymond and Russell Nype.

## Legit Bits

Continued from page 50

but the Aug. 25 rehearsal date will presumably have to be postponed.

Charles Boyer tentatively set for the male lead in "Kind Sir," with Joan Crawford a possibility as costar. . . . Because Carol Channing is due for motherhood, Jack Hylton has indefinitely postponed his London production of "Gentlemen Prefer Blondes," in which she was to have repeated her original characterization of Lorelei Lee. The comedienne is the wife of Alexander Carson, a professional football player. . . . Norwood Smith, currently singing the lead in "Night in Venice," at Jones Beach, N. Y., will take over the Sky Masterson part in the Broadway company of "Guys and Dolls" late in September, succeeding Robert Alda, who is withdrawing to star in his own production, "Herald Square."

## Holding His Breath

William Free, a film-legit actor from the Coast, is promoting a combination picture-stage production of "Hold Your Breath," a farce he has co-authored with Jeannie Gunn.

Screen edition is budgeted at \$66,088 and the legit production at \$33,910.

## Show Finances

"PAINT YOUR WAGON" (Closed)

Original investment, including 10% overcall	\$247,500
Production cost	256,070
Gross for four weeks ended July 12	76,449
Loss for four weeks ended July 12	22,070
Total operating profit as of July 12	96,120
Share of film sale	71,858
Revenue from British rights, sheet music royalties, souvenir program sales	5,982
Total revenue as of July 12	174,258
Returned to backers	135,000
Balance to be recouped as of July 12	81,812

(Note: For its closing week (ending July 19) the show had an estimated gross of nearly \$10,000, for an additional loss of around \$11,000.)

Business took another spurt on Broadway last week, as the traditional August surge got into higher gear. All shows felt the faster pace, registering gains up to \$5,000 in some cases. Indications are that trade will increase again this week and next. It's figured that conditions will continue to improve through the early fall period, with possible temporary, minor setbacks on the pre-Labor Day week and the final week in September.

The total gross for all 16 shows last week was \$284,800, or 72% of capacity. Week before last the total for all 16 shows was \$264,000, or 63% of capacity, a 4% rise from the previous week.

A year ago last week the total for all 13 shows was \$371,000, or 75% of capacity, a jump of 7% from the week before.

With no closings scheduled at present, the show list will probably be increased with the reopening Sept. 1 of "Top Banana" and a week or so later "Mrs. McThing." The season's lineup of productions is due to start arriving in mid-September.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Fourposter," Barrymore (42d wk) (C-\$4.80; 1,012; \$24,968) (Betty Field, Burgess Meredith). Over \$11,300 (previous week, \$9,500).

"Guys and Dolls," 46th St. (90th wk) (MC-\$6.60; 1,318; \$43,904). Back to \$42,200 (previous week, \$39,600).

"King and I," St. James (72d wk) (MC-\$7.20; 1,571; \$51,717) (Celeste Holm). Nearly \$51,500 (previous week, \$50,900); Gertrude Lawrence returned Monday night (11) as star.

"Male Animal," Music Box (15th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Over \$14,200 (previous week, \$12,700).

"Moon Is Blue," Miller (75th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Harry Nelson, Maglie McNamara). Almost \$7,700 (previous week, \$7,000).

"New Faces," Royale (13th wk) (R-\$6; 1,035; \$30,600). Nearly \$28,100 (previous week, \$24,300).

"Pal Joey," Broadhurst (32d wk) (MC-\$6.60; 1,180; \$39,802) (Vivienne Segal, Harold Lang). Almost \$37,000 (previous week, \$33,300).

"Point of No Return," Alvin (30th wk) (D-\$4.80-\$6; 1,331; \$37,324) Henry Ford. Over \$20,500 for the first week of the resumed engagements.

"South Pacific," Majestic (173d wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Nearly \$37,900 (previous week, \$32,700).

"Wish You Were Here," Imperial (7th wk) (MC-\$7.20; 1,400; \$51,847). Over \$34,400 (previous week, \$29,400).

## 'MARIETTA' NIFTY \$52,000 IN ST. LOO

St. Louis, Aug. 12.

Blessed by good weather, "Naughty Marietta" wound up a one-week frame in Municipal Theatre Assn.'s al fresco playhouse in Forest Park, Sunday (10) with a sock \$52,000. Rosemarie Brancato, Jack Goode, Rowena Rollins, David Foleri, Mary Hopple, Patricia Bowman and Robert Paget were featured.

"Babes in Toyland," another Victor Herbert piece, teed off seven-night week last night (Mon.) before a mob of 8,500. Cast includes Mary Ann Niles, Dick Kallman, Georgiana Bannister, Elaine Kirchner, Miss Bowman, Pagent and Nirska.

## 'Ladies' 14G, Toronto

Toronto, Aug. 12.

With a heavy two-for-one campaign, plus 400 nightly turnaways, "Good Night Ladies" racked up a smash capacity \$14,000 at the Royal Alexandra here, with the 1,525-seater scaled at \$3.50 top with tax.

Apart from Wed-Sat. mats, piece is sold out for second week on a \$12,000 advance.

# Plays Out of Town

154 W. 46th St., New York

## Strawhat Reviews

Continued from page 50

### The Luck of Caesar

a favor, and the title itself is a tip-off, being an allusion to Caesar's remark in "Antony and Cleopatra" that he would prefer "death to disillusionment and disgrace."

At the climax, a crooked business deal catches up with him; his paid-for friends desert him and contrive his ruin, and the woman he wouldn't help shoots him to revenge her own husband's "death," which she lays at his doorstep.

This is a fair-sized idea which never quite jells. The headman, Turner, seems to be operating in a sort of vacuum, never getting very close to either the audience, or even the rest of the cast. One is neither for him, nor against him. The dialog is a good deal better than passable, but there isn't enough action to bolster the constant flow of words. Plum of the piece is the daughter, who tries to drown her sorrow over her mother's auto-accident death in various bottles. She blames Turner for that one. The good lines and good scenes belong to her, and Ellen Andrews' performance would be first-rate in any theatre. St. Oakland finds it tough to get more out of the Turner part than there is in it. Hal Holbrook is suave as the radio man; Stanley Greene makes a lot of the faithful manservant, and Jean Guild is restrained and believable as the harassed and unhelpful constituent who finally puts an end to the proceedings with a shotgun blast.

Dorothy Crane's direction is slick and polished, and Hal Shafer has turned in a good-fashionable interior setting. *Harl.*

### The Bachelor Queen

Westport, Conn., Aug. 9. White Barn Theatre Foundation, Inc. (Quellie Lortel, director) production of romantic drama in three acts (5 scenes), by Lawton Campbell. Staged by John Giffin. Features Ralph Clanton, Philip Truax, Nancy Wickwire. At White Barn Theatre, Westport, Conn., Aug. 9-12.

In this coronation year, Lawton Campbell's "The Bachelor Queen" could be a candidate for Broadway and London, depending on their mood for swashbuckling romance. Its pix possibilities are good.

Play centers on Elizabeth's love for Robert Dudley and ends with her first meeting with Essex. Characterization of Elizabeth is the most fully realized, as she matures from trusting young queen to the shrewd, bitter ruler whose country wins its first world prominence with the defeat of the Spanish Armada.

To this role, Nancy Wickwire brings stature and magnetism. As the charmer Dudley, Ralph Clanton is dashing in the early scenes and moving in his final rejection by the Queen.

Author focuses on a few characters in Elizabeth's orbit, with the accent on action rather than analysis. Edwin Cooper is stalwart and dignified as Secretary of State; Robert T. Fitzsimmons suave as the Ambassador to France, and Philip Truax does a first-rate job as the scheming court astrologer. Third-act punch is delivered by Louis Edmonds' calculating, handsome Essex. On distaff side, Dawn Steinkamp is a pert young courtier, but the earthy attendant to the Queen is inadequately attempted by Norma Winslow.

New English director, John Giffin, brings to the play variety and style.

Covering 28 years, "Bachelor Queen" is slow getting under way. The melodramatic aspects need to be pared from the dramatic, and minor wrinkles require ironing before "Queen" could bow on Broadway. *Vene.*

### If You Win

Brookfield Centre, Conn., Aug. 1. James S. Elliott-Arden Young production of farce in three acts by Andrew Vachter. Staged by William Sharmat. Features John MacGregor, At Nutmeg Playhouse, Brookfield Centre, Conn., Aug. 1-2.

Having announced Andrew Vachter's "Look Me in the Eye" as its new play of the season, the management of the Nutmeg Playhouse made a last-minute switch and did the playwright's new farce, "If You Win." Instead. No announcement was made of the reason for the change, but if "If You Win" is a better script than "Look Me," the Brookfield Center Clif-

zens were spared a devastating experience.

"If You Win" is a farce about an absent-minded professor who has worked out a mathematical formula, which an Irish bookmaker and his femme partner think would help them in their business. The prof's ruse father sells them a formula for a grand, when son is unwilling to let them have it even for free. It turns out to be Einstein's theory of Relativity, which the couple buys, but not the formula.

Love interest is provided by shapely math teacher, who is stricken dumb in the presence of the prof. Playwright's idea of a riotously funny scene is one in which prof. goes speechless in same man-

ner when given a heavy kiss by lady bookmaker.

Lady bookmaker is in the business to earn enough money to go abroad to study piano. When prof. proposes to math teacher, she regains her speech. Lady bookmaker decides life by the open turf is better than life by the open key-boards, so she continues her career with her partner with the thick Irish brogue.

If this resume doesn't make much sense, neither does the play. "If You Win" succeeds in being a farce without any funny characters, funny scenes, funny situations or funny dialog. Its greatest and pleasantest attribute is its brevity, with the curtain coming down on the three acts at 10:30 opening night.

William Sharmat, the director, gave the actors lots of business to perform and had them clip along at racing pace, but he didn't fool anyone. *Vern.*

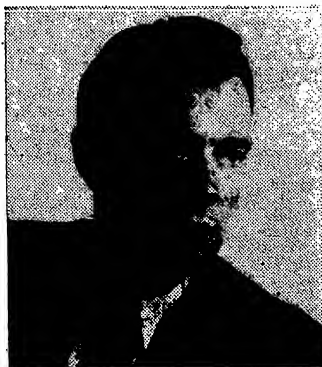
## Inside Stuff—Legit

Leontyne Price, who will be married Aug. 31 to William Warfield, was a fan of her husband-to-be several years before meeting him at the first rehearsal of the current "Porgy and Bess" revival in which they sing the title parts. First as a Juilliard School of Music student and then as graduate, Miss Price attended Warfield's concerts and the operas in which he appeared as a member of the N. Y. City Opera Co., on one occasion failing to get his autograph after a wait at the stage-door. After a four-week acquaintance, including rehearsals and the revival's break-in engagement in Dallas, the couple decided during the Chicago run to be married. The wedding will take place in Dr. Adam Clayton Powell's church in Harlem, N. Y.

Names of several members of the cast of "Gypsies Wore High Hats," new Joseph Kramm drama currently playing a strawhat tryout tour, were inadvertently omitted from the credits of the review in VARIETY last week from the Falmouth Playhouse, Coonamessett, Mass. With their respective parts they were Lou Polan (Mr. Feist), Francis Lantos (Bela), Joska de Babary (Violinist), Henry Guettel (Drummer), Ralph Hertz (Mr. Gergely) and Julia Vincent Cross (Mrs. Gergely). "Gypsies," playing this week at the Cape Playhouse, Dennis, Mass., is scheduled for Broadway production in the fall by Aldrich & Myers, in association with Julius Fleischmann.

"John Beal is one of the best actors in our theatre."

—Brooks Atkinson  
N.Y. Times



JOHN BEAL

## FROM 1932

"... acted by John Beal with the vibrant sincerity which, although this is his first year on the stage, has caused critics and public alike to regard him as the foremost juvenile in our theatre."

—David Carb, Vogue

"An acting achievement second to none in screen annals."

—Screenland Magazine.

"John Beal" whose portrayal will go down in cinema history as one of the best screen performances ever given."

—Silver Screen Magazine.

"It is a newcomer, John Beal, who steals the show. He gives a superb performance."

—Louella O. Parsons  
L. A. Examiner

"BEAL A SMASH HIT: John Beal, newcomer to the screen, took the odd trick in dramatic honors."

—Hollywood Reporter

"John Beal, back from his Hollywood labors, seems to grow in dramatic stature with each succeeding role. His performance last night was a joy to behold."

—Zit's Weekly

"You'll rave over John Beal who proves himself a superb comedian."

—Movie Story Magazine

"John Beal surprises and excels in a broad comedy role."

—Hollywood Reporter

"John Beal scores a triumph."

—Daily Variety.

"JOHN BEAL EXCITING IN ROLE OF PSYCHOLOGICAL SLAYER: Beal's portrayal is executed with power and intelligence. Last night's audience awarded its enthusiasm to the star in a prolonged ovation."

—San Francisco Call-Bulletin.

"Mr. Beal offered a powerful, beautiful, understanding, finely intelligent and movingly dramatic job; it was in a role beset with obstacles, all splendidly but quietly surmounted in a revelatory, flamingly honest performance."

—Eugene Burr, Billboard

"John Beal, who has never given a poor performance, is admirable."

—Dorothy Kilgallen  
N. Y. Journal American

"Beal is regarded as one of the best performers hereabouts."

—Ed Sullivan, N. Y. News

"John Beal, one of the finest actors appearing on the American stage today."

—Edgar Price, Brooklyn Citizen

"As I've written time and again in this column, I consider John Beal one of the finest actors we've ever had in Hollywood."

—Jimmie Fidler

## TO 1952

Current Film Release  
Stanley Kramer's "My Six Convicts"  
(Columbia)

"John Beal, returning to Hollywood from the theatre and television, gives a sensitive portrayal of the psychologist."

—Gene Handsaker, A. P.

"In contrast to all their color, John Beal in his perfectly 'straight' impersonation of Dr. Wilson has the most difficult task. But with what mastery he brings a thoughtful, sensitive, honorable man to life! If 'My Six Convicts' does no more than restore the Beal career to the eminence it merits, it will have served a fine purpose."

—Ruth Waterbury  
L. A. Examiner

"Beal is splendid as the young psychologist, playing him with charming sincerity and humbleness."

—Hollywood Reporter

"John Beal registers unusually well as the doctor."

—Daily Variety

"John Beal plays the doctor with rare sincerity."

—Harrison Carroll  
L. A. Herald-Express

"And John Beal, portraying Dr. Wilson, ties the story together with quiet finesse."

—Louella O. Parsons  
Cosmopolitan

"John Beal rises to new and important histrionic heights."

—Jimmy Starr  
L. A. Herald-Express

"Beal, a solid actor in any assignment, is excellent in the role of the psychologist."

—Jay Carmody  
Washington, D. C., Star

"... a knotty actor's assignment which Beal handles admirably."

—Newsweek

"... acted with extraordinary conviction by John Beal."

—Modern Screen

"John Beal is excellent as the young psychiatrist."

—Arthur Knight  
Saturday Review of Literature

Recently completed "Double Exposure," TV film for Joan Harrison and Edward Lewis Productions  
(Schlitz Playhouse of Stars, August 15)

Now rehearsing in Edwin Lester's musical production "Jollyanna?"



## Broadway

Agent Paul Small planned in from the Coast on biz. Walter Hampden to the Coast for Metro's "Julius Caesar." Fay Marbe, former legit ingenue, teaching voice and drama in N. Y. Goldwyn Productions' pub-ad chief David Golding to Paris today (Wed.) on two-week vacation. Max Weinberg, eastern shorts rep for Metro, scripting a two-reeler on handwriting for use in schools.

Charles Dingle to the Coast this week for a role in the Rosalind Russell RKO starrer, "Never Wave at a Wave."

Publisher Dave Tebet trained into town after a summer-long Coast stay on business for TV producer Max Liebman.

Herb Steinberg, Par publicity chief at the home office, back in town after studio powwows on campaigns and a glance at new product.

Sophie Tucker, her accompanist, Ted Shapiro; actor Ralph Bellamy and ad exec Milton Blow in from Europe yesterday (Tues.) on the Queen Mary.

Jack Shandlin, who does music for many films made in New York, to the Coast for a month's looksee at the branch there of his film musical company.

Rose (Mrs. Jack) Robbins, wife of the vet music publisher, very much on the mend in their Mayflower suite following a stroke she suffered this spring.

The Waldorf's Claude C. Philippe and his new bride, Momy Dalmes, of the Comedie-Francaise, due back this week following their Paris marriage and honeymoon in France.

Norton V. Ritchey, prez of Monogram International Corp.; producer-director Billy Wilder and organist Ethel Smith in from Europe yesterday (Tues.) on the Liberte.

Bill Pine winged in from the Coast over the weekend. Paramount producer will be in Philadelphia today (Wed.) for the opening of his newest, "Caribbean," at the Fox Theatre.

Chester Erskine, who directed "Androcles and the Lion" for RKO, is back from a four-month tour of Europe with several properties which he'll submit to the studio as possibilities for distribution.

Michael Mindlin, Jr., of the Alfred Katz flackery, planned to Mexico City Sunday (10) to join a location unit which producer Oscar Danclingers has in the field for film version of "Robinson Crusoe."

Milton R. Rackmil with the presidency of Universal has also taken over the former president's apartment. In the Sherry-Netherland, Rackmil has moved from the Ritz Towers to the extensive suite until recently occupied by Nate J. Blumberg.

Sam Goldwyn will see his first and only grandchild for the first time in Paris later this month after a rest at Bad Gastein, Austria. He and Mrs. Goldwyn (Frances) are on the S.S. Conte Blancamano to Italy. Lt. Samuel Goldwyn, Jr. is stationed in Paris.

## Riviera

By Ed Quinn

Pierre Brasseur vacationing at St. Tropez.

Earl Barton in cabaret at Casino, Juan-les-Pins.

Serge Lifar doing one-night stands at open air theatres of Nice and Cannes.

Robert Lamoureux, French radio comic, vacationing at the Hotel Martinez at Cannes.

Greta Garbo holidaying alternatively aboard the yacht L'Alfira and Hotel Carlton, Cannes.

Fernand Gravey resting in his newly bought Cannes apartment between work on two films.

Eight U.S. dancers being featured at the Palm Beach Beauties at the fashionable P.B. in Cannes. June Richmond also there.

Martine Carol finished exteriors of a new "Caroline" Currie pic, and left for Paris to prepare for her next film, "Lucrezia Borgia."

Les Compagnons de la Chanson slated for another U.S. stint after concluding a series of concerts at principal European summer resorts.

Francis Lopez and Raymond Vincini in Cannes concluding work on new operette, "La Route Pleurée." Georges Guey probably will have lead in this fall production.

Edith Piaf on one-night stands at Palm Beach Cannes and Sporting Club Monte Carlo announced forthcoming marriage to film actor and song writer Jacques Pills, ex-husband of Lucienne Boyer.

Old world chateau, the Henry Clews memorial foundation, in La Napoule near Cannes, will be used for charity concert series. The

four days programme will have Magaloff, Nathan Milstein, the U.S. Army Negro Choir and works of Menotti and Kurt Weill given by the Compagnie Lyrique of Paris.

## Paris

Kenneth Spencer baritone at the Moulin Rouge here.

Victor Stollhoff here from Egypt to cut his film, "Tales of Cairo."

Although opening here off-season, "American in Paris" (M-G) is packing them in.

Albert Lewin working on script for his forthcoming film; will be shot entirely in Morocco.

Claire Bloom here for exteriors of pic "The Innocents of Paris," in which she is co-starred with Claude Dauphin.

Marie Glory, old time French film star, making a comeback in new Christian-Jaque film, "Adorables Creatures."

Paul Graetz will produce the Andre Soubiron novel, "Men in White," here in December. Jean Aurecne and Pierre Bost will do the film adaptation and Rene Clement direct.

L'avis Francais, counterpart of Gallup Poll, found that the average film audience is made up of 52% men and 48% women, and that 15% are under 18 years of age, 29% between 35 to 50 years old and 16% over 50.

## San Francisco

By Ted Friend

Miguelito Valdez at Venetian Room of Fairmont Hotel.

Papagaya Room boniface Al Williams to Canada for vacation.

Jack Arvey at Press Club Gang shindig hosted by Louis Lurie.

Columbist Herb Caen and wife to Islands for belated honeymoon. Earl and Rosemary Wilson doing the seven hills, with exclusive Alcatraz visit on the agenda.

Otto Preminger o.o.'ing his "Moon Is Blue" at United Nations prior to moving opus to L. A.

Ed Dukoff due in to set up details for the Danny Kaye vaude revue teeing off at Curran Theatre Sept. 7.

Molly Picon due to spark Israel Bond Drive at Larkin Theatre, Aug. 21, along with showing of "Faithful City."

## Anti-Trust Laws

Continued from page 1

for me to make any statement in this connection which could be accepted as my final thought in this matter. However, I must point out to the motion picture people that they have access to Congress and have every right to request that Congress consider amending these laws.

"But, until such changes are made, we must enforce the law as it now exists. With us it is a cold, legal proposition."

McGranery made clear that he personally does not oppose any

(Spyros Skouras, prez of 20th-Fox, yesterday (Tues.) issued the initial statement by a major company condemning the anti-trust action. Story on p. 3.)

company or any industry because it may be large. He said that, whether the alleged violator be large or small, the only question before him is whether there is a combination in restraint of trade.

The Attorney General admitted two new factors, also appear:

1. If the case goes to its conclusion and the film companies lose, they might find themselves involved in another crop of treble damage suits from those who say they were illegally deprived of 16m prints. Film industry now has about \$200,000,000 worth of such suits pending as an outgrowth of the 1948 antitrust verdict, in addition to the suits already settled.

2. The film companies might decide to withdraw entirely from the 16m field which provides only a small share of their overall income. "If they made an offer to withdraw," said McGranery, "I should certainly explore it."

Up to now, explained McGranery, he has no plans to sit down with company officials to seek a settlement out of court and will make no comments until such conferences appear "indicated."

The Attorney General admitted that the film companies could demand higher prices for their pictures than the television stations were willing to pay, providing they did not act in collusion on this, and providing such prices were justified by the expense of making the films.

## London

Charlie Manny, for many years with the Forsters' agency, joined Lee Ephraim's agency.

Josef Somlo resigned from the board of Independent Film Distributors and Romulus Films.

Edward Sammis planned from N. Y. to attend preem of "Albert R. N." at the Saville, of which he is part author.

The Bernard Shaw Memorial Fund has had to be abandoned, with only \$2,800 of the anticipated \$700,000 donated.

Harber and Dale open at Savoy Hotel Sept. 6 for four weeks. Team will be followed by the Bogdads, who are in for four weeks with options.

An added attraction to the Festival Pleasure Gardens is an open air exhibition of about 300 paintings, organized by the Artists' International Assn.

Ronnie Black, booked Charles Carroll and Paul, currently appearing at the Tower Blackpool circus, to appear at Lou Walter's Latin Quarter in November.

Robert Beatty and James Donald share the lead with Phyllis Calvert in Pinewood Studios film, "The Net," being directed by Anthony Asquith for the J. Arthur Rank Organization.

Severe thunderstorm last week brought a deluge of water through roof of the St. James' Theatre, with "Winter Journey" having to be abandoned halfway during night performance.

"The Bride of Denmark Hill" by U. S. authors Lawrence Williams and Nell O'Day transferred from the Royal Court Theatre to the Comedy last Monday (11), with a rewritten first act.

Ann Todd and David Lean planning out to make a personal at the Johannesburg preem of "The Sound Barrier," Aug. 15. The star and director are also expected to go on to Capetown for same purpose.

London Film Production acquired the film rights to Alan Moorehead's book, "The Traitors," with Dr. Klaus Fuchs as the central character. The author is working on the script for approval by Sir Alexander Korda.

Dennis Price returning to the stage after a long stint in films. He co-stars with Betty Paul in "Husbands Don't Count," adapted from the French by Patricia Hollender. Show reaches the West End next month after provincial tryout.

Jack Buchanan will not play the Cafe de Paris for a month opening Sept. 15 because he intends to do a new musical when he returns from N. Y. Gino Arbib is negotiating with the cafe's management for Patricia Bright, whom he has under sole contract, to replace Buchanan.

Emile Littler's next musical will be "Love From Judy," a musical version of "Fanny Hill," which is due in the West End next month following a provincial tryout.

Eric Maschwitz is responsible for the book and Hugh Martin, from the U. S., is the composer. Cast includes Jean Carsons, Bill O'Connor, Adelaide Hall and Johnny Brandon.

## Pittsburgh

By Hal Cohen

Ted Okon to launch his own ad-pub business.

George Elias staging sesquicentennial pageant in Newark O.

Jack Heller off for Windsor, Can., and fortnight's booking of Elmwood Inn.

Hypnotist Arthur Ellen held over for a third week at Alan Clark's Monte Carlo.

Gabe Rubin, owner of Nixon Theatre, and his wife vacationing at Beach Haven, N. J.

Katharine Cornell will open her tour in "The Constant Wife" at the Nixon week of Oct. 20.

Jay Sumner, of Carousel staff, recently deserted bachelor ranks to marry Gini Fulton.

Wedding anni at WCAE include Johnny Lebars, their 13th, and Phil Davises, their 10th.

Elizabeth Chailingsworth acting "Night Must Fall" again; this time at Foxburg, Pa., Playhouse.

Jimmy Hendel, head of U. A. exchange, elected prexy of Kappa Nu fraternity Graduate Club at Pitt.

Comic Hank Whitehouse combined a visit home with a weekend engagement at Majestic Gardens.

George Murray will be back as manager of the Casino when burlesque house reopens next month.

Singer Ann Falvo Parker and her two children are here from Denmark for a visit with the family.

LeRol Operti leaves for N. Y. after summer opera season ends to begin rehearsals for "Buttrio Square."

Boogie Woogie Sherman filling in on Nite Court of Fun for Tiny

Miller, recovering from an operation at South Side Hospital.

Mrs. Bert Stearns got a divorce in Florida, where she's been living for several years, from head of Cooperative Theatres here.

## Reno

Shrine Circus is in. Tony Martin at Cal Neva, Lake Tahoe.

Chico & Harpo Marx in at Mapes Skyroom.

Eddie Cantor in for advance of "Will Rogers Story."

Chuy Reyes pulling at North Shore Club, Lake Tahoe.

Frank Sinatra booked August 17 for Lou Walters' Cafe de Paris.

Jack Carson on honeymoon with Lola Albright, playing Sahati's Stafeline Country Club, Tahoe.

Leonard Sues, trumpeting leader of Olson & Johnson Revue, to marry Martha King, vocalist in the show.

## SWG Strike

Continued from page 2

ent difficulties with the Radio Writers Guild, but declared there is no chance for the latter to gain jurisdiction even if rumblings of secession from the ALA became fact.

Council of the western region of the Radio Writers Guild deliberated into the early hours today (Tues.) to determine its proposed action in the SWG strike against the ATFP. Recommendations will be submitted at membership meeting Thursday night (14). Following the all-night session, RWG secretary Mike Davidson dispatched the following wire to members:

"The Council deplors misinformation and confusion spread regarding the RWG position in the SWG strike. No union has the authority to commit you to a strike without your consent. No member should vote for or against the strike before he has all the facts. I urge you to postpone your strike vote until after full discussion at Thursday's membership meeting."

Before Monday's meeting, Davidson received a wire from Rex Stout, ALA prexy, directing the RWG to go along with the SWG and support the strike. Davidson's reply was "we don't like to be directed, we'll make up our own minds."

Separation committee of RWG will make its report at the membership meeting on pulling out of ALA.

Miss McCall said the Guild is willing to sit down to work out a payment plan with ATFP but won't deviate from the principal of participation. Artists and Managers Guild notified the SWG it won't submit material to ATFP producers. It was pointed out that in the last six months 70% of ATFP scripts were written by Guild members.

SWG has earmarked \$25,000 to finance the strike and is seeking an additional war chest of \$75,000 through contributions. Executive board has authorized the use of the money, provided a year ago when the guild was planning to strike against the major motion picture producers. Fund is handled by the finance committee, consisting of Wells Root, Valentine Davies, Karl Tunberg and D. M. Marshman, Jr.

Strike is the result of a breakdown of five months of negotiations for a new contract covering a new contract for television writers employed by the dozen producer-members of ATFP. The big issue is royalty payments for scripts. SWG contends that the writer should be paid a minimum advance against a percentage of the gross with the scale so arranged that the producer is guaranteed a return of his negative costs before being called on to make further payment to the writer. Guild also insisted on bargaining solely on seven-year television rights, with all other rights retained by the scribes. Producers wanted payment for re-use based on a certain number of reruns of the teleplay.

SWG has been assured that the Authors League of America has formally endorsed the strike action and that more than 6,000 members, including 500 members of the Radio Writers Guild on the Coast, have been urged to withhold material from Alliance producers.

Members of ATFP are William Boyd Productions, William Brody Productions, Bing Crosby Enterprises, Jerry Fairbanks Enterprises, Flying A Productions, Gross-Krasna Productions, Primrose Productions, Roy Rogers Productions, Wisbar and Ziv Television Productions. Currently 375 writers, an alltime high, are employed in television.

## Hollywood

Nigel Bruce laid up with heart trouble.

Mike Todd in town for business and fun.

Jane Russell to Colorado Springs.

Beryl Davis became an American citizen.

George A. Smith to Vancouver on vacation.

Irene Ryan vacationing on Catalina Island.

Maureen O'Hara divorces William H. Price.

Robert Cuzan recovering from ulcer surgery.

Dixie Crosby recovering from major surgery.

George Seitz back in town after a year in India.

Edgar Bergen to Akron for the Soap Box Derby.

George Montgomery vacationing at Pebble Beach.

Esther Williams' restaurant robbed of \$4,500.

Dorothy Comynore divorced Theodore Strauss.

Fifi D'Orsay filed suit to divorce Peter G. La Ricos.

Burl Ives stricken with pneumonia in Honolulu.

Vic Orsatti returned from a six-week tour of Europe.

Turban Bey in from Vienna to renew in U. S. films.

Linda Darnell hospitalized for observation and rest.

Elmer Peterson to San Diego to speak at Rotary Club.

Chester Erskine in town after four months in Europe.

June Haver ready to resume work after a long illness.

Linda Christian planned to Mexico City for a four-week sleaze.

Lash LaRue to Birmingham to headline Alabama State Fair.

Vanessa Brown to Chicago to start a midwest personal tour.

Jim Backus planned to Cleveland, where his father is seriously ill.

Collier Young sails for Europe on the Queen Elizabeth Aug. 20.

Patricia Neal laid up with a cold contracted on her tour of Korea.

Smiley Burnette returned from personals at 31 drive-in theatres.

Joseph Bernhardt returned from a three-week business trip to N.Y. Chill Wills did a Red Cross tour for Oklahoma Blood Bank.

Stuart Hanks slipped on a rug in his home and sprained an ankle.

Peter Baldwin returning to Waukegan, Ill., to wed Lois Cederberg.

Don Hartman back at Paramount after a two-week vacation.

Preston Foster booked at the Wisconsin State Fair, starting Aug. 15.

Connie Krebs east on a three-week tour for Roy Rogers Enterprises.

Burt Lancaster's wife and son planned to join him in the Fiji Islands.

Tod Andrews back after 18 months on the road with "Mr. Roberts."

L. K. Sidney celebrated his birthday and his 30th year on the Metro lot.

George Boston training Tony Curtis in the magic art for his role in "Houdini."

## Philadelphia

By Jerry Gaghan

Dolly Banks, co-owner of station WHAT, planned to Europe for a month's stay.

Vivianne Blanc, of Philadelphia Dance Theatre, is on the Coast visiting Ruth St. Denis.

Slam Stewart took over the bass spot when Dizzy Gillespie's orch opened (4) at the Showboat.

Jackie Lee, now at Charley Johnson's, Wildwood, has started a radio show from the club over WCMG, Camden.

Bebe Shopp, "Miss America of 1948," now heading a trio at Rendezvous Cafe, acted as deputy marshal for Legion parade (9).

Sammy Davis, Jr., now at 500 Club, Atlantic City, will receive B'nai Brith (William Penn Lodge) award for promoting racial tolerance.

Cafe Operators Assn. squawked about beer and liquor distribs setting up free bars in hotels for state Legion convention, thereby cutting into trade.

The Troc, town's only burlesque night, will cut out the Sunday mid-house for night opener show (standard for years) and add a late Friday evening (11:30 p.m.) performance instead.

Emcee Lew King, dancer Janie Weltin and singer Bob Morena, on way to a club date at Lock Haven, Pa., escaped with minor injuries when their car overturned on a narrow mountain highway.

Adolph Goldman, veteran cafe manager, is in Einstein Memorial Center, suffering from an injury received six weeks ago while helping dismantle the closed Club Harlem. Goldman was struck by a falling screen and without knowing it at the time suffered a concussion.

# OBITUARIES

## JACK MARKS

Jack Marks, 80, Clarksburg, W. Va., film exhibitor and showman for more than half a century, died at his home there July 27. Marks opened Clarksburg's first nickelodeon early in the 1900s and 25 years ago built the Ritz, which WB leased and then purchased outright in 1947. At the time of his death, Marks was operating the Orpheum and running an outdoor advertising firm.

A year ago, friends in the picture industry from all over the tri-state area had gathered in Clarksburg to toss a party for Marks on his 79th birthday.

## FREDERICK KLEIN

Frederick Klein, 59, operator of two film theatres on the Eastern Shore of Maryland, died Aug. 4 at the Suburban Hospital, near Washington, D. C.

Klein, a native of Pittsburgh, came to Washington in 1918 as the first manager of Loew's Columbia Theatre. Ten years later he joined Fox as a film salesman, remaining with that company for about 20 years until he quit to operate his own theatres. He was a member of the board of governors of the D. C. Tent of Variety Clubs.

Survived by his wife, five sons and four daughters.

## ELLA SHIELDS

Ella Shields, 73, American-born British vaude star for more than 40 years, died Aug. 5 in Lancaster, England. She was performing at a Lancashire holiday camp when she collapsed on stage.

Miss Shields first sang "Burlington Berle of Bow," the song that made her act famous, at the London Palladium in 1910. She toured

House of Lindstrom, a leading Swedish publishing firm. She had been with stock companies in Cleveland from 1940 to 1943, and in Sweden appeared in legit, radio and TV.

Surviving are her father and brother in Toledo, as well as her infant son and two daughters and husband.

## ANTONIO GEONNOTTI

Antonio Geonnotti, 89, retired violinist and orchestra leader, died Aug. 4 at his home in South Philadelphia. Born in Rome, Geonnotti was child prodigy on the violin and played at the Centennial Exposition in Philadelphia (1876) at the age of 13. Fifty years later, at the Sesquiennial Exposition there, he directed his own orch in which 10 of his children played. He retired in 1933.

Survived by his wife, six sons and three daughters.

## MICHAEL SACHS

Michael Sachs, 62, burlesque comic who continued his work although totally blind since 1945, died Aug. 11 in New York. He had been scheduled to appear at the season's opening of the Old Howard Theatre, Boston, next week (23).

Sachs was a burley comic for almost 50 years. His wife, the former Alice Kennedy, was his partner for 19 years. He also appeared in vaude with the late Ed Hardy as his straight.

In addition to his wife, a daughter by a previous marriage survives.

## LIONEL ADAMS

Lionel Adams, 86, veteran legit actor, died Aug. 10 in New York. He made his stage debut in 1890 and last appeared on Broadway in

auto accident near Brownsville, Tex., Aug. 2. For many years, Lewis owned and operated theatres in seven Missouri towns. Three years ago ill health forced him to move to Brownsville, where he owned and operated two houses. His wife and a sister survive.

## GEORGE MATHESON

George Matheson, 76, Australian show biz veteran, died in Brisbane July 23. For 25 years he was manager of His Majesty's Theatre there for the Williamson legit organization, his association with Williamson going back to the time he joined as an office boy.

Matheson was also a pioneer of the Aussie pic industry.

## LEO WEBER

Leo Weber, 47, organist and former vaude performer, died Aug. 5 in Stroudsburg, Pa. He was an organist for Loew's, Paramount and RKO theatres. He appeared in vaude in the acts of Winters & Weber, Leo & Eddie and Leo & Arlo. He also was staff musician for CBS and NBC.

His wife survives.

## ALEXANDER S. FISHBACH

Alexander Sigmund Fishbach, 69, legit costumer, died Aug. 11 in New York after a long illness. Among the productions with which he was associated were "Able's Irish Rose," "The Vagabond King," "Beggars on Horseback" and Winthrop Ames' presentation of "Iolanthe."

Surviving are three sons, a sister and four brothers.

## RICHARD F. STALEY

Richard F. Staley, 87, retired vaude performer, died Aug. 7 in Rochester, N.Y. He and his wife, the late Belle Birbeck, had toured the U.S., Europe, South Africa and Australia as Staley & Birbeck.

Staley had retired because of ill health about 40 years ago. However, he played a one-week stand at the Palace Theatre, N.Y., in 1937.

## JIMMY BRINK

James H. (Jimmy) Brink, 47, owner of the Lookout House, Covington, Ky., nitery-casino opposite Cincinnati, was killed Aug. 5 in a crash of his plane at Atlanta. His wife and daughter survive.

Further details in Vaude section.

## ROBERT O. MEYER

Robert O. Meyer, 29, motion picture script reader, died of a brain tumor Aug. 11 in New York.

Surviving are his father, Max Meyer, company manager for the Theatre Guild, his mother and a sister.

## BURTON A. COOKE

Burton A. Cooke, 80, retired pic house operator, died Aug. 5 in Poughkeepsie, N. Y. He formerly operated the Liberty Theatre in that city.

Surviving are his wife and a daughter.

## LUCILLE WARD

Lucille Ward (Smith), 72, former legit and screen actress, died Aug. 8 in Dayton, O. She had appeared in early Hollywood silent films.

A sister survives.

## SID BLAKE

Sid Blake, 39, comedian-emcee, died Aug. 6 in Thompsonville, N. Y. His wife, agent Mim Grossman, and a daughter survive.

Wife, 62, of Daniel Breeskin, who last year organized and conducted the Miami Symphony Orchestra, and mother of Barnee Breeskin, conductor of the Blue Room orch at Washington's Shoreham Hotel, died Aug. 8 at her home in Miami.

Dr. Hans M. Schumann, 80, former assistant professor of music at the U. of Pennsylvania, died Aug. 8 in Lenox, Mass., where he was teaching music at the Berkshire School of Dancing. Two sons and a daughter survive.

John D. Thomas, 73, former high-wire performer with Ringling Bros.-Barnum & Bailey Circus and known professionally as Jack (Red) Reuen, died Aug. 3, in Fort Wayne, Ind.

Wife and two sons survive.

Mrs. Isabelle Ayres, 65, a member of the original cast of "The Girl of the Golden West" died Aug. 6 in San Rafael, Cal. Her stage name was Isabelle Fletcher.

Mother, 80, of Lou Kaufmann, long-time owner of the Metropolitan Theatre in Pittsburgh and now in the poster business, died in McKeesport, Pa., Aug. 6.

John Hornsteiner, 90, veteran violin maker and repairer, died in

Chicago Aug. 6. He was w.k. among musicians and retired only a year ago.

Reuben Phillips, 80, former vaude actor known professionally as Phil Rado, "The Dancing Crab," died Aug. 7 at his home in West Philadelphia.

Father of Barbara Haddox, promotion director of WBNS-TV Columbus, died Aug. 3 in that city.

Mark A. Villani, 56, part owner of the Regent Theatre, Youngstown, O., died Aug. 4 of a heart ailment. Wife and two brothers survive.

Son, 14, of Howard G. Barnes, president of General Entertainment Corp., N.Y., died recently at summer camp outside Denver.

Daughter of Mrs. Eddie Hayes, formerly of the vaude teams of Hayes & Wynne and Rogers & Wynne, died Aug. 7 in New York.

Richard Carey, 28, radio announcer at Brewton, Ala., was killed in an auto accident near Milton, Fla., recently.

Marie Ella Pace, 84, former Shakespearean actress, died Aug. 10 in Cincinnati. Two daughters and a son survive.

James A. Fair, Jr., 46, location auditor at RKO, died Aug. 2 after a heart attack at his home in Manhattan Beach, Cal.

Mother, 79, of David Levin, manager of RKO Albee, Providence, died in St. Paul Aug. 6.

Nathaniel Lee Mannheim, 62, director of Universal's foreign division, died Aug. 11 in Los Angeles.

Sister, 60, of William Balderston, prez of the Philco Corp., died Aug. 10 in Wilmington, Del.

Son, 15, of Homer D. Morrow, salesman at WGN in Chicago, died Aug. 5 in Park Ridge, Ill.

Louis J. George, retired pic theatre operator, died Aug. 4 in New Rochelle, N. Y.

Father, 67, of Gene Nelson, screen actor, died Aug. 8 in Santa Monica, Cal.

Wife of John S. McBride, theatre ticket broker, died Aug. 11 in New York.

## Old Tunes

Continued from page 1

modernized treatment by Peggy Lee and Gordon Jenkins on Decca, "Once in a While," cut by Patti Page for Mercury; "As Time Goes By," etched for Capitol by Ray Anthony, and "Should I?", which the Ames Bros. waxed on the Coral label. A couple of Cole Porter standards, "Just One of Those Things" and "What Is This Thing Called Love?", are again, seeing action in the market because of click disk renditions. Fran Warren sliced "Love" for M-G-M while Miss Lee and Jenkins belted out "Things" for Decca.

Oldies showcased in pix also have had an important effect in upping their platter and sheet sales. In these instances pubs have used the important plug values of the pic to intensify drives on the songs. Oldies which have broken through recently because of a pic spotting have been "I Hear a Rhapsody" from RKO's "Clash by Night," "Manhattan," from RKO's "Two Tickets to Broadway," and "Singin' in the Rain" from the Metro film musical of the same name.

## Radio Ratings

Continued from page 1

nighttime shows command such a loyal following, with most of them knocking off for the hot months.

Top 10 nighttime ratings follow:  
Groucho Marx (NBC)..... 5.5  
Godfrey Talent Scouts (CBS)..... 5.4  
The Lineup (CBS)..... 5.4  
Romance (CBS)..... 5.3  
Railroad Hour (NBC)..... 5.2  
Broadway My Beat (CBS)..... 5.0  
Gildersleeve (NBC)..... 5.0  
Big Story (NBC)..... 4.6  
Dr. Christian (CBS)..... 4.6  
Mr. & Mrs. North (CBS)..... 4.5

## MARRIAGES

Lola Albright to Jack Carson; San Fernando, Cal., Aug. 1. Bride and groom are thespians.

Pamela Stiles to Robert Roberts, Aug. 1, Hyannis, Mass. Bride is assistant stage manager of the Cape Cod Music Circus there; groom is manager of the spot.

Joyce Beeler to Fred Cole, Washington, D. C., Aug. 1. Bride is NBC-TV staffer; groom is producer of "Television Playhouse" on that network.

Alecia M. Conner to Sheldon Alfred Vogel, Aug. 1, New York. Both are attorneys; bride is on the ASCAP legal staff.

Joyce Seiger to Ramon Blackburn, New York, Aug. 3. Bride is a dancer; groom is of the Blackburn Twins, vaude and nitery turn.

Jo Ellen Schwalb to Sam Winnickoff, Beverly Hills, Cal., Aug. 3. Bride is daughter of Ben Schwalb, a Monogram producer; he's a writer.

Marie Tiffany to William Gass, New York, Aug. 3. Groom is a personal manager.

Mary Carolyn Gwaltney to William "Red" Devaney, Memphis July 28. Groom is Chicago sales manager for Metro.

Lu Claire to Vic Powell, Pittsburgh, Aug. 2. Bride is a dancer; groom is a musician, until recently with Charlie Spivak.

Vivian Clark to Bill Stockdale, Pittsburgh, Aug. 7. Bride is with WB exchange there.

Dena Pusateri to Benny Burton, Pittsburgh, Aug. 2. Groom is a bandleader.

## BIRTHS

Mr. and Mrs. Don Feddersen, son, Santa Monica, Cal., July 25. Father is manager of KLCAT-TV.

Mr. and Mrs. Sterling Hayden, son, Hollywood, July 28. Father is a screen actor.

Mr. and Mrs. Rollin C. Smith, daughter, Stamford Conn., July 30. Mother is actress Wendy Carter; father is a staff announcer with WSTC, Stamford.

Mr. and Mrs. Harry Downie, daughter, Stamford, Conn., recently. Father is a WSTC staff announcer.

Mr. and Mrs. William Dasheff, daughter, New York, July 26. Father is exec veepee of the Buchanan ad agency.

Mr. and Mrs. Donald Knaell, daughter, Pittsburgh, July 28. Mother is the daughter of George Tice, veteran Pitt film salesman.

Mr. and Mrs. Bert Charles, daughter, Columbus, July 13. Father is general manager of WVKO there.

Mr. and Mrs. Morris Stoller, daughter, Hollywood, Aug. 1. Father is comptroller of the William Morris Agency's California office.

Mr. and Mrs. William G. Plerson, daughter, Berkeley Heights, N. J., July 29. Father is Metropolitan Opera chorus basso.

Mr. and Mrs. Robert Pirosh, daughter, Hollywood, July 30. Father is a Metro director.

Mr. and Mrs. Spyros S. Skouras, Jr., daughter, Bronxville, N. Y., Aug. 3. Father is executive veepee of Skouras Theatres Corp.

Mr. and Mrs. Bill Lazar, daughter, White Plains, N. Y., July 30. Father is AM-TV announcer.

Mr. and Mrs. Don Siegel, son, Hollywood, Aug. 3. Mother is Viveca Lindfors, screen actress, father is a director.

Mr. and Mrs. Joseph Freiberg, son, New York, Aug. 5. Father is manager of Columbia Pictures' sales accounting department.

Mr. and Mrs. Murry Melman, daughter, New York, recently. Father is assistant to short subjects sales manager of Columbia pix.

Mr. and Mrs. John Michael Hayes, son, Burbank, Cal., Aug. 5. Father is a radio-TV writer.

Mr. and Mrs. Ray Allen, daughter, N. Y., Aug. 6. Father is producer of "Wax Works" on WCBS, N. Y., and writer of special material for Robert Q. Lewis.

Mr. and Mrs. Hal Studer, daughter, July 28. New York. Mother is Billie Lou Watt, actress; father is an actor.

Mr. and Mrs. Sam Mineo, daughter, Santa Monica, Cal., Aug. 8. Father is an accompanist and arranger.

Mr. and Mrs. John Randolph, daughter, New York, Aug. 10. Mother is actress Sarah Cunningham; father is an actor.

Mr. and Mrs. Meyer Hutner, son, New York, Aug. 11. Father is metropolitan newspaper contact for 20th-Fox.

Mr. and Mrs. James Ross, daughter, New York, Aug. 2. Father is a director for Vidicam Pictures.

In Memory of

A True and Loyal Friend

**JACKIE GREEN**

AL BORDE and FAMILY

the U.S., Canada, Australia, New Zealand and Africa. "Burlington Bertie," which became her tag, was written by her husband, William Hargreaves, whom she divorced in 1923.

## MRS. ADELAIDE L. BREWSTER

Mrs. Adelaide Lancy Brewster, 51, assistant chief of domestic productions, International Motion Picture Division of the State Dept., died Aug. 11 in New York. Mrs. Brewster began her show biz career as the original Betty Crocker conducting a radio program under that name for General Mills from 1929 to 1934. She also had been associated with the National Assn. of Broadcasters.

Her pic work began in 1937 as associate editor with RKO-Pathé. She was head of the American Cancer Society's film unit from 1947 to 1951.

Surviving are her mother and two sisters.

## RICCARDO MARTIN

Riccardo Martin, 77, opera singer, died Aug. 11 in New York after a long illness. He was one of the first American tenors given lead roles with the Metropolitan Opera. He joined the Metop in 1907 and stayed for eight consecutive seasons. He subsequently appeared with the Boston Opera Co. and the Chicago Opera Co. He also performed in Mexico City, and in London at the Royal Opera and Covent Garden. From 1945 to 1947, he was correspondent in Italy for Opera News, publication of the Metropolitan Opera Guild.

## J. FRED HENRY

J. Fred Henry, 53, mag publisher, died Aug. 7 in New York. He was publisher of Silver Screen, Screenland and Skyways. He entered the publishing field with the Dell Co. in 1929 and remained with that firm for 10 years during which he helped found Modern Screen and Modern Romances. He left Dell to join Ziff-Davis as v.p. in 1948. He purchased Silver Screen and Screenland from the Liberty Publishing Co.

Surviving are his wife, a brother and a sister.

## BETTY B. LINDSTROM

Mrs. Betty Barefoot Lindstrom, 23, former Cleveland actress, died Aug. 7 in childbirth at her home near Stockholm. She moved to Sweden in 1946 after marrying Hans Edvard Lindstrom, of the

1922 in "The Passing of the Third Floor Back." He was best known for his portrayal of the title role in "Ben Hur."

Adams appeared with William Gillette in "Secret Service," with Julia Marlowe in "Barbara Frietich" and with Mrs. Leslie Carter in "The Heart of Maryland."

Two sisters survive.

## MADISON W. COREY

Madison W. Corey, 80, former legit producer-manager, died Aug. 10 in Dunedin, Fla. Corey was general manager for the late Henry W. Savage for such productions as "The Merry Widow," "The Prince of Pilsen" and "Madame X." He also brought many Italian and German operettas to the U.S. He served as U.S. recreation director in France during the first World War.

His wife survives.

## WALTER T. FREEMAN

Walter T. Freeman, 54, stage manager of RKO-Boston for the past five years, died at City Hospital Aug. 8 two hours after collapsing of a heart attack backstage. He began his career at the old Boston Theatre and spent many years working roadshows for the Shuberts with such stars as Al Jolson and Phil Baker, returning to Keith about 12 years ago.

Survived by three brothers and two sisters.

## W. A. (GUS) INGLIS

W. A. (Gus) Inglis, 70, film industry pioneer, died Aug. 4 at his home in Burbank, Cal. Once a legit actor, he moved to Hollywood and became co-founder of the Willis & Inglis Agency in 1913. His firm represented such personalities as Mary Pickford, John Gilbert, Charles Ray and Henry King. For five years he was business manager of the Pilgrimage Play.

His wife and sister survive.

## ELIZABETH TYREE

Elizabeth Tyree (Mrs. James S. Metcalfe), 87, former legit actress, died Aug. 8 in New York. She played on Broadway in the 1890s. Among the plays in which she appeared were "Trelawney of the Wells," "The Charity Ball," "The Amazons" and "The Earl of Pawtucket."

Her husband, who died in 1927, was drama critic on the old Life mag and the Wall St. Journal.

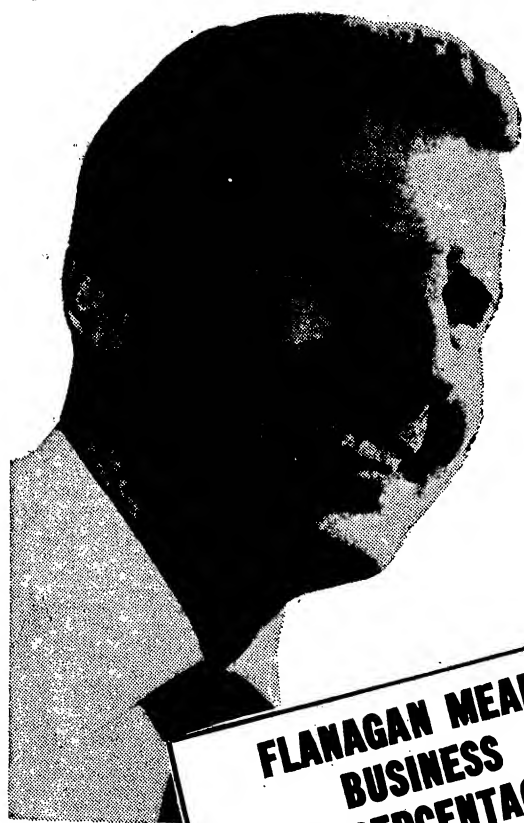
## L. L. (BUCK) LEWIS

L. L. (Buck) Lewis, veteran Missouri exhib, was killed in an

# FLANAGAN SETS 27<sup>TH</sup> ATTENDANCE RECORD AUG. 1-3, AT EDGEWATER PARK, DETROIT, MICH.

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PAST TWO YEARS**

- |  |   |
|--|---|
| 1. HOLLYWOOD<br>(Palladium Ballroom)                   | 15. OKLAHOMA CITY<br>(City Auditorium)                |
| 2. BOSTON<br>(King Phillip Ballroom)                   | 16. COLUMBUS, OHIO<br>(Crystal Ballroom Buckeye Lake) |
| 3. DENVER<br>(Rainbow Ballroom)                        | 17. MONTEVIDEO, MINN.<br>(Gladys Ballroom)            |
| 4. NEW YORK<br>(Statler Hotel)                         | 18. SAN ANTONIO<br>(Club Sevenoaks)                   |
| 5. DETROIT<br>(Walled Lake)                            | 19. PITTSBURGH<br>(West View Park)                    |
| 6. BRIDGEPORT, CONN.<br>(Ritz Ballroom)                | 20. DALLAS<br>(Sky Club)                              |
| 7. CELINA, OHIO<br>(Edgewater Park)                    | 21. FRUITPORT, MICH.<br>(Pavilion)                    |
| 8. FORT WORTH<br>(Lake Worth Casino)                   | 22. ASBURY PARK<br>(Convention Hall)                  |
| 9. BUFFALO<br>(Crystal Beach)                          | 23. SALT LAKE CITY<br>(Rainbow Randevo)               |
| 10. WICHITA, KANS.<br>(New Moon Ballroom)              | 24. ST. PAUL<br>(Prom Ballroom)                       |
| 11. ATLANTIC CITY<br>(Steel Pier)                      | 25. MILWAUKEE<br>(George Devine's Ballroom)           |
| 12. LINCOLN, NEB.<br>(King's Ballroom)                 | 26. SALEM, N. H.<br>(Canobie Lake)                    |
| 13. CANTON, OHIO<br>(Moonlight Ballroom)               | 27. DETROIT<br>(Edgewater Park)                       |
| 14. CEDAR GROVE, N. J.<br>(Frank Dalley's Meadowbrook) |   |



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# VARIETY

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## TV'S \$41,600,000 BLACK INK

### Educ'l TV Seen Erasing Illiteracy; Pay for Self by Raising U.S. Income

Ames, Ia., Aug. 19.

The people who will operate the country's educational TV stations were told here yesterday (18) that they succeed through the medium in making a small dent in the nation's illiterate population, they will pay for the cost of 242 non-commercial outlets made possible by the Federal Communications Commission setting aside channels for education.

Addressing the Iowa State College Television Workshop of 1952, in the first national meeting of educators called to study how to build and operate noncommercial TV stations, FCC Chairman Paul Walker estimated that the \$121,000,000 investment required to construct all 242 stations can pay for itself by raising the annual income of only one-eighth of the country's 10,000,000 "functional illiterates" by \$100 per capita.

Walker emphasized that studio-visual techniques of TV are peculiarly adapted to literacy instruction, and that home TV can reach a large group of illiterates who are often too embarrassed to attend schools. "Lifting these people from illiteracy to literacy," he said, "not only enables them to live a better life, but makes them more able citizens, more valuable to industry, more valuable to the armed forces, and better consumers. They will be better able to understand and appreciate all the other programs television has to offer—both over

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### Golden Seeks Groucho For 'Mikado' Version

Groucho Marx is being sought by John Golden to play Koko in a "reading" version of "The Mikado," in the manner of the four-star concert edition of "Don Juan in Hell." It isn't revealed who is being sought for the other leading parts, but it's understood the emphasis will be on comedy players rather than singers, and that one or two pianos will be used for the musical accompaniment.

Marx is starring in the TV quiz show, "Bet Your Life," on film from the Coast.

### Shuberts Step Up Outside Financing

The Shuberts, who last season invested substantially in Broadway productions in a move to stimulate the presentation of shows to occupy their theatres, are reportedly stepping up such outside financing this season. They're understood to be committed for participation in nearly a dozen of the new season shows already, besides reading several productions of their own.

Among the projects for which Lee Shubert is said to have agreed to supply backing are "My Darling Aida," "Dial 'M' for Murder," "Come On Up—Ring Twice," "Be Your Age," "Carnival in Flanders," "Evening with Beatrice Lillie," "If I Wanted You," "Moulin Rouge" and "Amazing Adele." In addition, they are also planning to produce "The Hollow," a new "Ziegfeld Follies" and possibly the free-

(Continued on page 63)

### Al Bryan, at 81, Has His Latest Ballad Published

Al Bryan, charter member of the American Society of Composers, Authors & Publishers, and author (lyricist) of many pop song hits, is celebrating his 81st birthday via a 10-year contract with the Irving Caesar Music Corp. Latter is bringing out his latest ballad, "If God Can Forgive Me, Why Can't You." Bryan wrote it with Gerald Marks.

Bryan wrote the lyrics for such Tin Pan Alley perennials as "I Didn't Raise a Boy to Be a Soldier," "Peg O' My Heart," "Come, Josephine, in My Flying Machine," "Dardanella," "Oui, Oui, Marie," "There's Danger in Your Eyes, Cherie," "Who Paid the Rent for Mrs. Rip Van Winkle," "The High Cost of Loving," "Brown Eyes, Why Are You Blue?," and scores of others.

### 1951 NET NUDGES AM'S \$61,800,000

Washington, Aug. 19.

Television industry jumped into a \$41,600,000 profit position in 1951, after showing a loss of \$9,200,000 in 1950, according to the final report on 1951 TV broadcast operations being issued tomorrow (Wed.) by the Federal Communications Commission. Report shows TV is fast approaching the earnings record of the radio industry, which netted \$61,800,000 in 1951.

New medium, serving only 63 markets with 108 stations, is already doing more than half the business of the radio broadcasting industry with its more than 1,200 markets served by over 2,000 stations.

Report shows TV time sales (after commissions) of \$175,300,000, or more than double those of 1950. Sales by networks are shown at \$97,600,000, up 177% from 1950, and approaching the level of AM network time sales of \$114,000,000. Network AM time sales are shown to have been declining steadily since the peak of \$137,600,000 in 1948 as TV sales move higher.

Reflecting the astronomical costs of top performers, the report shows operating expenses of the TV broadcasting industry at \$194,100,000, or about half those of the

(Continued on page 61)

### M&L's \$135,000 Cracks Chi Chez 2-Week Mark; Berle Trailing But Socko

Chicago, Aug. 19.

Martin & Lewis cracked a two-week record at Chez Paree here, grossing more than \$135,000 for run which ended Saturday (16). Comics with own package, played the date under an old contract reportedly at rock bottom \$14,000 weekly, which included all other acts and 14 musicians added to band.

Milton Berle, who opened Sunday (17), is doing excellent biz, but from first two days' covers it's apparent he won't hit M&L mark. He is figured to gross a sock \$50,000

(Continued on page 63)

### 'Models' and TV

The yesteryear "film extra" for some Hollywood tramp has given way to "TV actress" and "model" in recent nomenclature. These bums give TV a bum rap. Nearest thing most of them come to video was being scared by a TV set in some bar.

Incidentally, certain slick New York pubs and clubs, as result of the Gotham vice probes, have suddenly lost some of their more decorative customers who used these bistros as unofficial headquarters, often not without the knowledge of the managements.

### 'South Pacific' Passes \$3,000,000 In Profits for Both Its Troupes

#### Edw. Arnold's Cafe Bow With 'Jim Brady'

Hollywood, Aug. 19.

Edward Arnold launches a new career next month, making his debut as a nitery entertainer.

Veteran stage and screen thesp will star in a new revue tagged "Diamond Jim" and based on the character he created on the screen. Arnold will be surrounded by three other acts, as yet unselected.

William Morris office has booked the package to open Sept. 19 at the Last Frontier, Las Vegas, for a fortnight, following with another two-weeker at the Riverside, Reno. Subsequent bookings now are being arranged to take the unit east.

### 'Trial by Jury' For S.F. Strippers

San Francisco, Aug. 19.

The six strippers who, together with two male comedians, were arrested July 30 for alleged indecent performances at the Downtown Theatre, will stand trial before a jury in Judge John B. Molinari's court.

The defendants' attorney, Acting Mayor Marvin Lewis, tried to convince the court that an exhibition by burlesque star Gay Dawn, one of those arrested, would serve as a "fair example" of how all strippers work on the stage, but this strategy failed to earn Judge Molinari's sympathy. Instead, the trial will feature a presentation which will include a "live show" at the Downtown Theatre, to de-

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### Schnoz Radio Return Seen, Plus TV Chores

Jimmy Durante may return to radio this winter, after several seasons' absence, as the latest in a string of NBC television personalities slated to work in both AM and TV for the web. Program veepee Charles (Bud) Barry said that he's been talking a half-hour, once-weekly show with the Schnoz, which would be taped to give Durante the maximum amount of free time for his TV, nitery and film work. (Comic returns to NBC-TV as one of the rotating stars on "All Star Revue.")

Deal is part of the new thinking of Barry and his NBC programming crew, following the web's recent reintegration of its AM and TV networks into a single operation. Barry previously set Tony Martin and Marguerite Piazza, both TV personalities, to team in a new radio show this fall.

"South Pacific" has now passed the \$3,000,000 mark in distributed profits. With the payment of another \$200,000 dividend last July 18, the Rodgers-Hammerstein-Logan-Hayward production had dished out a total of \$3,195,021. As of July 31, it had \$125,617 additional assets, including \$10,000 reserve advertising fund, \$50,000 sinking fund and \$64,909 available for distribution.

According to the accountant's statement, the two-company operation earned \$98,721 profits for the four weeks ended July 26. That brought the total net to \$1,493,047 or 173 weeks' operation for the original Broadway production, and \$1,669,961 on 119 weeks for the touring edition. It included the only losing week the musical has ever had, a deficit of \$915 on a gross of nearly \$31,000 for the original New York production.

The \$3,163,008 profit from the two companies was reduced \$42,500 by contractual payments (\$2,500 a week) to Roger Rico, French opera star who was dropped last fall as male lead. However, there was \$233,672 extra income from South Pacific Enterprises for title licensing, etc., less \$33,542 (1%) paid to Edwin Lester in consideration of his turning over his contract with Ezio Pinza to become the original male lead. That brought the total net profit on the show to \$3,320,638 as of July.

The production, representing a \$225,000 investment, also involves a London company besides the Broadway original, and the touring edition currently on the Coast.

### Record Film Grosses Seen in Canada for '52; Fear Launching of TV

Washington, Aug. 19.

Canadian film theatres will probably gross a record \$100,000,000 this year, but business might fall off in 1953 because of the advent of television, reports Nathan D. Golden, director of the Film Division of the U. S. Commerce Department.

Biz of the Canadian exhibitors has been on the upbeat steadily since 1945, with the trend continuing during the first half of 1952.

What worries film people in Canada is the fact that the first two Canadian television transmitters go into operation next month, in Toronto and Montreal. On the basis of U. S. experience, it is felt that picture biz in Canada will be hit to some extent.

Canada now has 1,867 conventional 35m theatres, and 89 drive-ins in operation. In addition, 41 theatres, of which 18 are drive-ins, are reported under construction. It is estimated that Hollywood films have 90% of the Canadian screen time and gross about 90% of the total boxoffice.

### May Be Piaf Vs. Peals In 2 N.Y. Cafes—Then Wedding Bells for Duo?

Premieres of two French singers may take place within one day of each other in two east side N.Y. cafes. Jacques Peals is slated to open at Monte Proser's La Vie in Rose, Sept. 9, and Edith Piaf may tee off at the Versailles the following night. Miss Piaf is booked to open Sept. 17, but indications are that she'll ask that her prem. be advanced one week. Reports from Paris indicate that Miss Piaf and Peals may be married shortly after both open at the respective cafes.

The Proser spot is set to open a week earlier, Sept. 3, but no deadline has been signed as yet. A Vie has a one-week deal with Ed. Torme, who was booked in for no weeks at the end of last season, but spot closed for the summer after he had played one week. Proser is also considering an all-egro show to be produced by Ed. Moore, who staged the act for rothy Dandridge when she lived La Vie last season.

Proser and La Vie's manager, Harris, returned recently from Paris. They're considering a La branch for the resort in the

# Baseball Needs Streamlining, Not TV Ban, to Hypo B.O., Survey Shows

Bigleague baseball needs more color, cleaner ballparks, better attractions and perhaps even a re-alignment of team franchises to make up for its current slump at the gate, rather than a ban on TVing home games. That's the opinion of several spokesmen for both the baseball industry and TV, queried this week on whether TV is responsible, as claimed by most of the daily newspaper sports-writers.

Writers last week jumped on results of the N. Y. Yankees' TV-less experiment, when 51,005 fans jammed Yankee Stadium to see a non-scheduled Yankee-Red Sox game. While the Yankee management has not yet decided whether the size of the crowd proves anything, daily sports scribes claimed results proved that TV is the culprit. It's pointed out that the game the preceding Friday night and Sunday afternoon were rained out, with the Yankee honoring tickets sold for both those games. In addition, the Red Sox are fighting the Yanks for lead in the American League, which provided enough interest to warrant a big crowd whether the game was televised or not.

## Whipping Boy

VARIETY survey this week revealed that no two bigleague spokesmen feel the same way about TV's effect on the gate. Consensus was, however, that this represented just another instance of video being chosen indiscriminately as a convenient whipping boy. And, according to the TV execs, most of the clubowners, same as the major film companies, are still attempting to base their earning records this year on the peak 1946 season, failing to take into consideration such factors as the increased cost of living, higher taxes, greater amount of consumer goods on the market to vie for the pub-

(Continued on page 51)

## It's Been Very Quiet Around N.Y., But The Summer Is Nearly Over

It has been a long time since Broadway and the show biz-news-paper scene witnessed a "feud" like the current and somewhat parallel tiffing that seems to revolve around columnist Walter Winchell versus disk jockey Barry Gray (Chandler's, N. Y. eatery), and which has extended into a sort of N. Y. Post versus the Hearst papers' setup.

The Post angle dates back to the "expose" series on Winchell and more recently its "Inside Lait & Mortimer." It is further pinpointed by the personal feuding between the Post's Leonard Lyons and Winchell.

Frank Conniff, in a N. Y. Journal-American column, made it clear that he, too, sided with Winchell for being "attacked while sick and unable to defend himself last winter." Jack O'Brian, the paper's radio-TV editor, took the same stand. Nick Kenny, radio-TV columnist on the morning Hearst sheet, the Mirror, likewise has aligned himself with Winchell.

Gray returned to his WMCA (N. Y.) indie outlet, from Chandler's, a week ago Monday (11)

(Continued on page 51)

## Commies See 'King Kong' As Symbol of Wall St.

Washington, Aug. 19.

The Commie Poles are reading social significance in the successful reissue of the RKO pic, "King Kong," and they are telling all Europe about it via Radio Warsaw. One broadcast, as monitored by official government service here, picked up the following explanation:

"Hollywood has resurrected the 19-year-old 'King Kong' film. Certainly 'King Kong' has symbolism. He is the symbol of blood-crazy Wall Street, the State Department and the Pentagon.

"'King Kong' finished up on the top of the Empire State Building, waving a young woman's body in defiance of his pursuers. Makes you think. Wall Street and Pentagon are today waving the massed Korean women and children in defiance at the people of the world.

"But the people dealt with King Kong, didn't they? And Wall Street and the Pentagon are behaving much the same as King Kong did before the people dealt with him. Makes you think, does it not?"

## Symington Cancels St. L. Date, Fearing Political Boomerang; N.Y. Instead

St. Louis, Aug. 19.

Fearful that his father's chances of being elected Democratic U. S. senator from Missouri might be endangered by his continuing as a warbler in this area, James Symington has cancelled out of his date at the Town and Country, west end nitery, skedded for Saturday (16).

Symington is credited with greatly contributing to the success of his pater, J. Stuart Symington, in the recent primary election by singing at all meetings throughout the state's 114 counties.

The cafe, in the Congress Hotel, is in the 25th (silk stocking) ward which is predominantly Republican. Thus young Symington thought "incidents" might arise during his engagement by supporters of Senator James Kem (Rep.), Symington's opponent who is seeking reelection.

The management of Town and Country sympathized with Symington's position and deferred his appearance until Nov. 12. The singer will play a repeat in the Carnival Room of the Sherry-Netherland Hotel, N. Y., Sept. 24, and is also pacted to return there Dec. 17.

## Son of Chester Morris Winds 100th Korea Mission

Tokyo, Aug. 12.

First Lieut. Morris Brooks, son of film star Chester Morris, has wound up his combat tour in Korea following completion of his 100th mission over North Korea. He's an F-80 Shooting Star jet pilot with the 8th Fighter Bomber Wing.

Brooks, who is 23, took part in such raids as those on Pyongyang and the Yalu River power plants. He holds the Distinguished Flying Cross and Air Medal with three Oak Leaf clusters.

## Roman Quiz

Hollywood scripter Martin Ragaway was sitting outside the Excelsior when a young Italian came up:  
Italian: Have you any dollars to change?  
Ragaway: No.  
Want to buy a Parker 51?  
No.  
Got any gasoline coupons to sell?  
No.  
Where are you from?  
Hollywood.  
You in movie business?  
Yes.  
Got any parts for me?

## Swiss Heads Int'l Conclave On World Copyright

Geneva, Aug. 19.

International conclave for the drafting of a world copyright agreement for the protection of composers, authors, etc., teed off here yesterday (Mon.) with the election of Plinio Bolla, head of the Swiss delegation, as chairman. Meet, which is being held at the invitation of the United Nations Educational, Scientific and Cultural Organization, runs until Sept. 6.

It's expected that the convention will remedy existing copyright conditions by supplementing current agreements. Copyright pacts now in effect limit protection to specified areas only. These pacts were inked at the Berne Convention of 1886 and several inter-American conventions that did not extend to the rest of the world.

Forthcoming agreement will guarantee protection in all signatory countries and overrule the varied and conflicting local laws.

## Equity, League Contract Renewal Stalled by Tiff Over Legit Score Dinking

Stymie to an agreement between Actors Equity and the League of N.Y. Theatres for a renewal of their basic production contract apparently stems from a misunderstanding. With a general cost-of-living increase granted, the only hitch is over the question of an option on the actor's services for record albums of musical shows.

Whole matter of musical show albums is subject to general misconception. In most cases, for instance, record albums are not a source of much income for Broadway productions. Outstanding smashes like "South Pacific," "Guys and Dolls," and a very few others have derived substantial revenue from the original cast recordings. But in most instances the royalties involved have been small.

Usually, the original-cast franchise is used by the producer of a

(Continued on page 63)

## Dick Haymes Can't Sail Until He Pays Up U.S. Tax

Hollywood, Aug. 19.

Dick Haymes' concert tour of Great Britain has been postponed because of difficulties with the Department of Internal Revenue. Singer was denied a passport until he pays up his income-tax arrears.

Proposed tour, covering 29 British cities, was to have started Sept. 14. Haymes expects to be cleared for the trip early next year.

## Edinburgh Festival Oners

Edinburgh, Aug. 19.

With greater coin likely than ever and more visitors from America than in years previous, the Sixth Edinburgh International Festival of Music and Drama opened here Sunday (17). The Duke of Edinburgh attended the opening. All the traditional pageantry was again in evidence.

A 40-seat airliner brought ambassadors and representatives of 39 countries, including Yuri Bruslov, of the Soviet Embassy, London. From Cuba came the ambassador, Dr. Don Roberto G. de Mendoza y de la Torre. For next three weeks drama, ptx, music and outdoor events will keep Edinburgh busy at the festival.

## SCULLY'S SCRAPBOOK

By Frank Scully

Much has been said (by me, at least) about performers and politics and the misfortune that has befallen those who thought they could work both sides of the street. Opposed to trouper like Helen Gahagan Douglas, the late Lucille Gleason, Sunshine Jimmy Davis, Glenn Taylor Albert Dekker and even Jimmy Gleason (who once ran for the city council of Beverly Hills), I can think of only one who turned a dead end into a two-way street. That was Bill Rogers.

A successful congressman, he got shellacked when he ran against Bill Knowland for the U. S. Senate. After that he retreated to the role of a county committeeman, having been reelected last June. His nuptial then in "The Story of Will Rogers" is a small measure of the uplifting proof that the switch can be made, if not from acting to politics then at least from politics to acting.

Judging from his performance, it would seem that it's a good deal easier to star overnight in ptx than it is in politix. Of course, if campaigns had directors like Mike Curtiz, more candidates might succeed but generally speaking, a campaign manager is several cuts in skill below the candidate. Even in the case of Jim Farley this was true.

On the basis of his performance in "The Story of Will Rogers" Bill could go right on making the more grandiose sort of westerns as well as starring in ptx like "David Harum," "Lightnin'," "They Had to Scape," "Just Call Me Jim" and "Two Wagons, Both Covered." I suspect though he would have to be drafted, as he was for the Warner production, a wooing which took several years and which in the end proved the contention that if you can make performers out of children you can still make a star out of an adult, who is all of one piece, in 10 easy lessons.

## All He Knew Was What He Read In His Bank

The old man himself was no actor and as a roper he was by no means the champ, but he had character, a rugged charm, a generosity of spirit and a sense of humor which, though topical, seems to hold up better than most things of the period. Much of it, of course, has gone the way of the newspapers that published it, and at one time he had 1,000 papers in his string.

Though he picked up \$3,500,000 in salary checks at Fox in the eight years he was on that lot, his writings over a longer period must have grossed him another million. This may not seem like big money today but in his day the tax structure left most of it as pure velvet. Nevertheless, when he was named mayor of Beverly Hills he made a crack about how everything was progressing, and that even the taxes were going up with everything else.

Bill was with his father on the two occasions when Will Rogers received a measure of political recognition. That was when he was acclaimed mayor of Beverly Hills and on another occasion when he was nominated for the Presidency by the Oklahoma delegation to the 1932 Democratic convention. It was, of course, a favorite son gesture, and Will Rogers was the last to take it seriously. Not so Bill.

"I was at the smart-alecky age," Bill confessed, "and was brushing people aside as I accompanied dad to his spot at the convention hall. I was pretty impressed with our importance, something dad never was. Anyway, when he got the unexpected nomination I was impressed with the way he received it. I think I grew up at that moment."

The speech Bill gives portraying his father in the Warner pic is substantially the same as his dad gave at the actual convention. He told them he knew, and they knew, "who's gonna be our candidate, and it ain't gonna be me."

It was in this speech where he said he had met kings and rickshaw boys, senators and farmers, more people than most people would meet in 10 lifetimes—"and I never met a man I didn't like." He also said that the two finest things that can happen to a man is to have a good wife and to know he's been accepted by the people he came from. "And it looks as if both of 'em happened to me."

His acceptance speech as mayor of Beverly Hills had more humor because the honor was a gag-and-not-a-gag. He wasn't elected. He was appointed by the board of trustees, and he held the post until the city council session was introduced, with the man getting the top vote becoming mayor.

In the case of Will Rogers it was cooked up as a homecoming celebration. His son, Bill, a student then at Culver Military, arrived home with his parents. The reception and installation was in front of the Beverly Hills Hotel. It was raining cats and dogs, which was okay with Will because he was a dog-lover. Douglas Fairbanks, Conrad Nagel, Billie Dove, Margaret Livingston, Stanley Anderson and Sil Spalding, president of the town's board of trustees, all made speeches and presented various symbols of office, the payoff being a scroll of office of genuine sheepskin.

## The Termites Dissented

The first thing Will did was to say he lived at 925 North Beverly Drive, "up in the slums district," and if anyone had forgotten to bring a present he could leave it at that address. He wasn't kidding about the slum district because not many years later termites attacked that property and finally brought it to the ground. But by then Uncle Clem's boy had moved with Betty and their three roping, riding moppets to their ranch to the right and above Santa Monica. The ranch house is still standing. In fact, it has become a state museum. Some of the shots in the pic were taken there.

But even though his home got attacked from within, Will Rogers gave Beverly Hills a clean administration. He said it was his intention to raise motion picture folks and real estate men to the level of common people, and pretty well succeeded till they euchred him out of office. He figured he could run the town in the evening if he could get a job in the daytime. "Why I could run Los Angeles over the radio when the static is bad. All it takes to be a good mayor is to be a good after-dinner speaker, and I've done so much of it that every time a bell rings I start speaking."

## Two Swimming Pools To Every Bible

He promised there would be no reform for a while. "What we need is a good scandal. Scandal built Hollywood, so we will feature it." On second thought he decided it might be better to build a tabernacle and make Ben Turpin the radio man because no evangelist would elope with him. "This is an unusual town. There are two swimming pools to every Bible. People would sooner see Duke Kahanamoku than Moses. I'll be a good mayor. I'll not graft. I'll be willing to split 50-50 with you."

He received wires of congratulations from all over the country. Among them were President Calvin Coolidge ("I never knew a Vermont-er to do any tremendous worrying on \$75,000 a year"). Veepee Charles Dawes, Sen. Wm. Gibbs McAdoo, Gov. Al Smith, Mayor Jimmy Walker and Sen. Hiram Johnson, the man who hadn't said a kind word about anybody in years.

This period of Rogers' life wasn't touched on at all in the picture, and from an entertainment point of view it probably was not considered important, but it brought Rogers more publicity I suspect than anything, barring, of course, his tragic death.

This, too, is hardly touched on in the picture and may very well be the beginning of a sequel, because nobody did, more for commercial aviation than Will Rogers. He even died for it. His last crackup wasn't his first. In fact, he had two in one day one time. He had special permission from Washington to fly the mail planes if it would help him get to his destination on time. He flew to 25 South American republics and did a lot of flying around Europe when he was our unofficial Ambassador of Good Will.

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## When Is It Not a Conspiracy?

When is a conspiracy not a conspiracy? That's the question mark facing the Dept. of Justice and the industry in the recent 16m antitrust suit filed against most of the majors.

D. of J., in a "clarifying" statement last week, explained that the action was not concerned with forcing the producers to sell their product to television—which they could do or not do, as they saw fit—but with their conspiring among themselves not to make pix available to the rival medium.

That brings up a problem that has bothered the distribs in all previous charges of violating the Sherman act, which outlaws conspiracy in restraint of trade. Distribs maintain that what the D. of J. calls conspiracy is actually the result of their independently arriving at the same decisions as a result of basing their judgment on the same set of facts.

## All Major Co. Chiefs Pledge Co-op To Fight Justice Dept.'s 16m Suit

Heads of all film companies involved in the Government suit to force the sale of 16m pix to telecasters have privately pledged that they'll vigorously fight the action. Even Nicholas M. Schenck, prez of Loew's, which is not a defendant, is on record as being opposed to the Justice Department's attack. It's understood that the pledges were quietly given to certain top exhibs. Latter had feared that the companies had surreptitiously welcomed the suit as a means of licensing product to TV-ers, thus being protected by court order from exhib reprisals.

Up to now, the only major company official to publicly blast the D. of J. is Spyros P. Skouras, 20th-Fox prexy. He issued a press statement last Tuesday (12) condemning the suit and promising full resistance to it. In contrast, other chief execs are continuing silent, except for the out-of-public-view pledges.

Meanwhile, observers believe that the D. of J., because of the suit, is under the greatest amount of public pressure in recent history. Exhibs across the country were quick to gang up on Government lawyers, including Attorney General James P. McGranery, with a flood of telegrams rapping the action. This has been followed by almost unprecedented press support of the film biz. Within the past week alone, editorials have appeared in Scripps-Howard and

(Continued on page 20)

## Martin Gang's \$600,000 Libel Suit Vs. Hughes; Grangers' Aftermath

Los Angeles, Aug. 19.

Hollywood attorney Martin Gang leveled a \$600,000 libel and slander suit against Howard Hughes in Federal Court today (Tues.), charging that the RKO production boss had "falsely and maliciously" accused Gang of violating his oath and duties as an attorney. Action also names RKO Radio Pictures, Inc., and Carl Byoir & Associates as co-defendants and asks a similar amount of damages from each as a result of the alleged libel.

Complaint alleges that "false and defamatory" statements were issued to the press following the out-of-court settlement of the Jean Simmons-Stewart Granger contract action against Hughes and the studio so that Hughes would not "lose face" with the public and with the amusement industry. Suit contends that the defendants issued a statement that "Gang, the Grangers' attorney, had refused to consent to the settlement until he was paid" and that Hughes "was paying Gang's fees because the attorney had insisted upon immediate payment."

These statements were issued, orally and in writing, the action alleges, "for the specific reason that Hughes feared that the fact that said pending litigation was settled upon the terms disclosed would cause Hughes to 'lose face' and cause the public and the entertainment industry to think that Hughes, and RKO, a corporation controlled and substantially owned by Hughes, had previously acted

(Continued on page 25)

## Reds Dead Issue?

Communism in Hollywood, at one time a favorite target for editorial potshotting, appears to be a dead issue now so far as the nation's press is concerned. There's been no further mention of the subject since May, when the news broke that the American Legion was providing the industry with a list of names it held suspect.

Motion Picture Assn. of America public relations department, which utilizes the services of a clipping bureau to obtain all newspaper comment on the industry, has not had a clip on the subject of Reds, for about three months. That's taken to indicate that the subject has been so thoroughly beaten up the public is tired of it.

## Exhibs Still Wary Of Admish Hikes On Big Pictures

Some key exhibs appeared this week about ready for more distrib knuckle-rapping over what appears to be a new trend toward upped admission-scale product.

Many theatremen state privately that they don't mind tilting scales for outstanding pix such as Paramount's "Greatest Show on Earth" and Metro's "Quo Vadis," but they promise to do much squawking if prices are forced up on other pix.

No particular pix were cited by the exhibs. They merely noted the number of them which may go the advanced admissions route. Robert M. Mochrie, RKO sales z.p., has revealed that "Sudden Fear," indie starring Joan Crawford and produced by Joseph Kaufman, will play a few spots at raised tariff. It opens on that basis Oct. 1 at the Hillstreet, Pantages and Fox Theatres in Beverly Hills.

Metro's "Ivanhoe" was tested at a few Loew's houses at upped scales and the results favored the policy, at least for other pre-release engagements. "The Snows of Kilimanjaro," 20th-Fox production

(Continued on page 18)

## Kramer to Huddle With Navy on 'Caine Mutiny'

Hollywood, Aug. 19.

Stanley Kramer is due back late this week for immediate huddles with writer Stanley Roberts on "The Caine Mutiny" script. He expects to go to Washington late this month for Navy approval of the script.

Meanwhile, he launches "The Juggler" here Sept. 16, with troupe leaving for Israel after two weeks of filming here. He's also planning "Circle of Fire," (formerly "The Library"), Mary Pickford starrer, for late October with Irving Reis directing.

He returned to New York Monday (18) from a six-week trip abroad.

## GOOD PIX, HEAT AID B.O. SPURT

Film grosses are maintaining the upbeat that set in at the end of July. Best estimates are that biz for the past three weeks has been up about 10% over a year ago.

The 10% figure is given by some industry statisticians after they apply what they call "the lying factor." That results from an old industry habit of never admitting biz is as good as it is. Exhibs take the tack because they fear admission of good grosses will push up distrib rental demand, and distribs adopt the tactic for fear exhibs will use their reports of good grosses as a reason for asking for adjustments.

Upturn in biz is credited in part to quality of the product now in early runs. Best example is on Broadway, where a flock of pix have been giving the street excellent late-summer income. Among the pix are "Ivanhoe" (M-G), "Jumping Jacks" (Par), "Carrie" (Par), "King Kong" (RKO), "Robin Hood" (RKO), "Don't Bother to Knock" (20th), "High Noon" (UA), "Dreamboat" (20th), "Sudden Fear" (RKO) and "Affair in Trinidad" (Col).

Another factor said to be ac-

(Continued on page 16)

## 10,000 Theatres In COMPO Sept. 2

Council of Motion Picture Organizations' membership roster will reach a new peak of 10,000 theatres by Sept. 2, it's indicated by results achieved so far on the all-industry org's dues drive. By late yesterday (Tues.) all but six districts, mainly in the far west, had reported in on the dues campaign, which was conducted last week.

The push for exhib revenue, which will be matched dollar for dollar by the distribs, has been extended to the Sept. 2 date to allow for maximum effort in bringing in members. The dues they contribute will go into COMPO's general fund and is to be used largely to finance the drive to repeal the Federal admission tax.

## National Boxoffice Survey

Trade Still in High Gear; 'Affair' No. 1, 'Noon' In 2d Place, 'In Arms' 3d, 'Charley' 4th

Continued cool weather and continuance of the flow of strong product will spell another strong session currently at the nation's film theatres. Even without the large array of films which obviously are waiting for the arrival of Labor Day, present lineup of winning fare is bringing back patrons who have not been in the pic houses this summer.

"Affair in Trinidad" (Col) is taking over national leadership this round, after pushing up to third place last week. "High Noon" (UA), first a week ago, is holding nicely to take second position.

"World in His Arms" (U) fifth last stanza, is climbing to third spot, closely followed by "Where's Charley" (WB). Latter was inclined to be somewhat spotty in its first round over the country. Fifth money is going to "Jumping Jacks" (Par), which was second last stanza.

"Dreamboat" (20th), just getting started in a few scattered keys a week ago, is pushing up smartly to capture sixth position. "Don't Bother to Knock" (20th), which has been surprisingly strong on its initial playdates, is showing enough to land seventh. "Carrie" (Par) will be eighth, with "Great Heart" (Par), ninth. "We're Not Married" (20th), in the money for several weeks, rounds out the Big 10.

"Island of Desire" (UA), "King

## 'King Kong' Scares Off RKO Deal For Backlog Sale to Syndicate

### Johnston to Spokane

Eric Johnston flies to Spokane today (Wed.) to remain until Sept. 2. Trip is principally to take care of personal biz at his home there, but he's also slated to make several non-film speeches in the west.

Motion Picture Assn. of America prez has tentatively accepted a bid to make a major address to the Theatre Owners of America at their convention in Washington Sept. 18. Final acceptance hinges on Johnston's ability to withdraw from a prior commitment.

## Brandt Bids For Theatre TV, Pix On Joe-Rocky

New York circuit operator Harry Brandt made a bid Monday (18) for the combined theatre TV and motion picture rights to the Joe Walcott-Rocky Marciano heavyweight title fight in Philadelphia Sept. 23. This is the first time since Nate Halpern set up the Theatre Network Television outfit almost two years ago that he has run into competition for large-screen rights to a fight.

Offer by Brandt to the International Boxing Club, promoters of the fray, is reported to have been "in six figures plus a percentage." It is understood likely IBC will accept the bid, since it definitely does not want home video coverage, which is the only medium that might be able to touch the Brandt offer.

Understood to be associated with Brandt in the effort is Joe Roberts, who has produced the film versions of numerous big bouts for the IBC. Brandt and Roberts recently organized Bilpam Corp., which was announced at the time it was set up as planning to handle tele and film rights.

Brandt got his taste of the fight biz a couple months ago when he

(Continued on page 24)

Heavy grosses rung up by "King Kong" played an important part in finally killing off recently a deal that had been many months in the making for sale of RKO's film library, according to reports in New York this week. Would-be purchasers were a Canadian financial group headed by Lou Chesler. They are said to have had a tieup with the duMont network to participate in the financing and take over television syndication of the RKO pix.

Uncertainty of the value of a vast backlog of pix, as exemplified by the surprise take of "Kong," is said to have led RKO topper Howard Hughes to deliver the coup de grace to the Chesler plan. Canadian's plan was to give Hughes \$14,000,000 worth of RKO's own stock in return for the library of some 800 pix antedating 1949.

"Kong," plucked from the RKO vaults, is 19 years old. Present indications are that in the current release its take will be more than \$2,000,000. Since its cost has long since been paid off, RKO's gravy will be better than 10% of Chesler's suggested purchase price for the entire library.

RKO prez Ned E. DePinet is understood to have registered strong objection with Hughes to making the backlog sale to Chesler—or to anyone else, for that mat-

(Continued on page 18)

## Par Stock Recovery Seen Due to Denial Of Balaban Unloading

Rapid recovery in the price of Paramount stock while most other film issues remain close to their 1952 lows is attributed to denials of reports that prexy Barney Balaban was about to unload 40,000 shares. Par hit a bottom of 21 1/4 on the Balaban rumor about four weeks ago and has since climbed back to around 25.

Report that the Par prez was about to unload resulted from his registration with the Securities & Exchange Commission.

(Continued on page 22)

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(Complete Boxoffice Reports on Pages 10-11)



# Pix on Strippers Strike It Rich; \$20,000 Cheapies: Gross Up to 100G

Although it's difficult to estimate the actual income, there's plenty of coin in the production and marketing of burlesque-type pix. Market for this type of film has been opening recently, and producers and distributors are reaping a windfall. Production of these pix is taking place in both New York and the Coast. Operation is in the hands of small indies employing privately-financed coin.

Pix are ground out at a cost of between \$15,000 to \$20,000, with a few being brought in at as low as \$8,000. The grossing potential of the strip has run between \$80,000 and \$100,000, a remarkable take considering the cost of production. Shooting schedules are short and the talent strictly minor league, with few, if any, of the top-drawer peelers supplying their talents for the celluloid takeoffs.

As one producer of these films explained it, these pix are "Incredibly bad," with cliché stories and poor production values. "But who cares?" he said. "They're not evaluated by any critics." Films are mild versions of burley performances and haven't run into any widespread opposition, as yet from censor boards although there have been isolated cases of harassment. In Minneapolis, the RKO-Pan, one of two local RKO houses, faces possible loss of its license for showing "French Peep Show," an independently distributed filmed burlesque performance.

Difficulty in obtaining exploitable pix has prompted some houses to book the film peelers. Interest is engendered by daring advertising, consisting mainly of huge posters. Some exhibs, faced with product difficulty, take the attitude.

(Continued on page 24)

## Equityites Asked To Reconsider Demands For Todd's TV 'Venice'

Directorates of Actors Equity and Chorus Equity have been asked to reconsider the unions' demands for a full week's pay for performers under the plan for an experimental large-screen telecast of Mike Todd's "Night in Venice" from Jones Beach State Park, Long Island. The boards of both unions took up the matter initially at meetings in New York yesterday (Tues.).

Fabian Theatres, which had arranged for the TV tryout at the Warner Theatre on Broadway, decided to suspend the plan when the labor groups made known their terms. They would have brought the total costs to \$30,000 it's understood.

Fabian feels that the closed-circuit TV pickup should be conducted solely in the interest of experiment, and since no one is to reap any profit, the union demands are way out of line. If the two Equity outfits have a change of heart and okay the test on a gratis basis, chances are the unions involved, including the American Federation of Musicians, would do the same. Telecast of "Venice," using DuMont closed-circuit facilities, could be skedded within a few days of the unions' approval.

Todd at the outset authorized the telenessing of his production for the Warner house. Audience was to consist only of a handful of invited guests.

## LYONS SUED OVER NEW CAMERA VISION FIRM

Los Angeles, Aug. 19. Two stockholders in Camera Vision Productions filed suit in Federal Court charging Arthur Lyons, prexy, with misappropriating company funds. Plaintiffs are Gloria Dahlberg and Rose K. Davis, each of whom said she has \$50,000 invested in the firm, which has been developing a new camera for film and TV production. They ask repayment by Lyons, accounting of profits, appointment of a receiver and injunction restraining sale of the camera. Co-defendants with Lyons are Edgar Raymond Lewis and Edward C. Flynn.

## Pix to Get Spotlight

**At Catholic Convention**  
Motion pictures will be spotlighted at the 19th convention of the International Federation of Catholic Alumnae, which opens today (Wed.) at the Waldorf-Astoria Hotel, New York, and runs three days. Delegates from the more than 500 associations affiliated with the federation will attend. Total membership, which totals around 500,000, is comprised of women graduates of Roman Catholic universities, colleges and high schools.

Content of pix will be discussed at two sessions today, one of which will feature an address by Msgr. Patrick J. Masterson, exec secretary of the Legion of Decency. He'll talk on the "Moral Responsibility of the Screen." Third session of films is slated for tomorrow morning.

## Salaried Exec Still Eludes COMPO

Council of Motion Picture Organizations has yet to name a salaried coordinator of its tax campaign though committees to conduct the battle in every state are now set up.

A few industryites have been eyed for the spot but nothing has materialized. They included Maurice Bergman, Universal exec; Henderson M. Richey, exhib relations chief for Metro, and Paul Short, National Screen Service division manager in Dallas.

Still being mentioned for the spot in exhib circles is Sam Shain, indie public relations counselor. Shain formerly was assistant to 20th-Fox prez Spyros P. Skouras and 20th's director of trade and exhib relations.

COMPO last week completed its mass collection of dues from exhibs across the country, with film company salesmen acting as solicitors. Income will be placed in the general fund which, in turn, will be tapped to finance the tax drive.

## WB TESTS TV BALLY FOR 'FATIMA' PREEM

RKO's successful use of saturation video advertising to promote the opening of a picture is serving as a basis for other companies to experiment with similar campaigns. Warner Bros., as a test, will make a full-scale use of television for the N. Y. launching of "The Miracle of Our Lady of Fatima," which begins a day-and-date engagement at the Bijou and Astor Theatres tomorrow (Thurs.).

Company has bought time with WNBC, WCBS, WABD and WOR for a TV campaign this week. WNBC, under a package setup, is receiving 75% of the total TV expenditure, with the remaining 25% spread among the other stations. TV push is reportedly costing WB about \$7,000.

Unlike RKO, which for "King Kong" and "Sudden Fear" prepared special minute spots, station breaks and other TV trailers, Warners is only using spot cards, with a live announcer making the pitch. Its deal with WNBC calls for the spotting of the announcements at various times during the day.

Meanwhile, RKO TV campaign will be used for "The Big Sky" and the upcoming "The Lusty Men."

## Tri-Dimension Short To Play With Oboler Pic

Tri-dimensional short subject to play with Arch Oboler's third-dimension feature, "Ewana Devil," is currently being made on the Coast by Robert Clampett. He has been licensed by Natural Vision Corp. to use its process, as was Oboler.

Polaroid glasses are required to view both the feature and short. Films are just about finished and plans are now being made for their release.

## COMPO Dues Credited

Coin collected in last week's finance drive by the Council of Motion Picture Organizations will be credited to each theatre as its dues for the year from Sept. 1, 1952, to Sept. 1, 1953.

Contributions will be matched by member companies of the Motion Picture Assn. of America. It is hoped the take will be big enough so that no further tap need be made on the majors prior to Sept. 1 of next year.

## Majors Pledge All-Out Co-op In 'Movietime' Drive

Hollywood, Aug. 19.

Eight major studios pledged full support to the next "Movietime U. S. A." drive at a meeting of film executives with Sam Pinanski and Trueman Rembusch, COMPO toppers, and Robert J. O'Donnell, "Movietime" chairman. Meeting also heard reports on COMPO's fight to eliminate the 20% Federal admission tax and discussed the Government's antitrust suit to compel film producers to release 16mm prints to television.

O'Donnell predicted that with full support of the major studios the forthcoming "Movietime" tours will "reflect their support at the boxoffice and in the public's good will toward Hollywood." Eight studio executives promised to round up their contract players for the campaign.

Pinanski reported that COMPO's information machinery is being used to its full extent for the first time to fight the amusement tax. Rembusch pointed out that the Federal levy is a \$300,000,000 discriminatory tax which may mean the failure of more than 6,000 small theatre operators.

Studios were represented at the meeting by Harry Cohn of Columbia.

(Continued on page 16)

## METRO, RKO TOP USERS OF MAG ADS IN '52

Metro and RKO were the top users of national magazine advertising space during the first five months of 1952, with M-G shelling out a total of \$469,190 and RKO \$368,096 during that period. Universal, although it spent only \$122,835, used \$103,975 of that total for mag advertising of "Bend of the River," the greatest amount earmarked for a single picture during that period. Runnerup was Metro's "The Wild North," with a mag budget of \$96,470.

Columbia was the third largest user of magazine space with an expenditure of \$228,380. In fourth position was Paramount with \$188,379 while Universal's \$122,835 placed it in the fifth spot. 20th-Fox, \$98,995; United Artists, \$86,510; and Warner Bros., \$76,795, follow in that order.

While the other companies employ national mag space for selected pix, Metro uses it most consistently, allotting some space for almost every pic.

Biggest outlay for mag space went to the fan books, with the Saturday Evening Post, Life, Look, Colliers, American Magazine, Woman's Home Companion, Redbook, McCall's, Good Housekeeping, Parents' and Seventeen among the more favored national publications. The American Weekly and This Week magazine received the big play in the Sunday supplement category.

## Monroe Gets Measles, If She Gets 'Loco'

Purchase by 20th-Fox last week of a 1946 play, "Loco," is reportedly to provide a vehicle for Marilyn Monroe. Yarn is of a businessman who takes a sirenlike blonde away for a weekend at a resort, only to have her come down with the measles.

Play, by Dale Eunson and Katharine Albert, was produced on Broadway by Jed Harris in 1946. It folded after 37 performances. Jean Parker played the femme in the legit.

# FCC Hearings on Par Anti-Trust Issues Seen Wound Up This Week

Washington, Aug. 19.

## Picture Industry Has Own Expo at Ohio Fair

Columbus, O., Aug. 19.

"The picture industry will have its own exhibit at the Ohio State Fair opening this week (Fri.). Exposition runs eight days.

The exhibit, sponsored by the Independent Theatre Owners of Ohio, whose members kicked in \$2 each to underwrite the promotion, will include miniature sets, planes, boats, costumes, sketches and many other items used in the making of pictures. All major studios have cooperated with ITO in the venture.

## Hollywood's Big London Program

Hollywood, Aug. 19.

Hollywood film folk are swarming all over London these days, with seven American productions in work and eight other films slated to start before the end of the year, either stemming from Hollywood or employing Hollywood names.

Metro is filming "Never Let Me Go" with Clark Gable, Gene Tierney and Richard Haydn. Warners is making "The Master of Ballantrae" with Errol Flynn. John Huston is doing "Moulin Rouge" with Jose Ferrer and Zsa Zsa Gabor. Walt Disney is producing "The Sword and the Rose" with a British cast. Nassour Bros. are shooting "Street of Chance" with Cesar Romero. Alexander Paal is doing "Foursided Triangle" with Barbara Payton, and Mike Frankovich has Joan Fontaine and Louis Jourdan working in "Decameron Nights."

David Rose starts "Tollers of the Sea" this week for RKO release, with Raoul Walsh directing and Yvonne De Carlo and Rock Hudson in top roles. Irving Allen and Cubby Broccoli are prepping "The Red Beret" as a starrer for Alan Ladd, who will remain there to appear in "The White South." Joel McCrea and Evelyn Keyes will soon appear in "Rough Shoot," which Robert Parrish will direct for UI distribution. Gene Kelly is readying Metro's "Invitation to the Dance" and will stay over for the same company's "Brigadoon." Jeff Hunter and Michael Rennie will thesp in 20th-Fox's "Able Seaman Jones," starting there in September.

Sam Spiegel is in London to make "Melba" for UI release. Julian Lesser is committed to make two films annually in England, starting with "Target for the Saint." Sol Lesser and British producer Sydney Box will collaborate on "Black Chiffon" and may follow with "Civilian Clothes."

## N. Y. to L. A.

Philip Barry, Jr.  
Ed Cashman  
Joan Crawford  
Dan Dailey  
Wanda Hendrix  
Joel Preston  
Gregory Ratoff  
Paul Small  
Elizabeth Winston

## N. Y. to Europe

Fayette W. Allport  
Donald Flamm  
Herbert Jaffey  
Anita Leonard  
Louis Nye  
Ron Randall  
Nate Weiss

## Europe to N. Y.

Ed Begley  
Martin Begley  
Vittorio Gassman  
Nigel Green  
Bob Hawk  
Peter Lind Hayes  
Mary Healy  
George Howe  
Greta Keller  
Stanley Kramer  
Don Loper  
I. E. Lopert  
Clive Revill  
William S. Roach  
Margaret Webster  
L. Arnold Weissberger

FCC hearings on Paramount anti-trust issues are likely to be washed up this week as the result of a Commission directive to examiner Leo Resnick, which virtually rules out any further testimony on the eligibility of Paramount Pictures Corp. as a broadcast licensee and the proposed ABC-United Paramount Theatres merger.

Resnick will hold a formal session tomorrow (Wed.) with parties to the proceedings, to determine whether they desire to present further testimony in the face of the Commission's order last week which, in effect, directs him to wind up the hearings. The order ruled out any further consideration of the Scophony case, left it up to Resnick to decide whether additional evidence should be received on current anti-trust actions against Paramount, but emphasized the importance of a speedy termination of the six-month-old proceedings.

It's expected that Resnick will put it up to the lawyers to say whether they have any further testimony to present which can be offered quickly, and if there is any reason why the record of the proceedings should not be closed. Since it would require some time to produce witnesses and go into current anti-trust activities involving Par, it's considered doubtful that Commission counsel Frederick Ford, who has been directing the Government's case, will insist on further hearings.

## Merger Approval

Windup of the proceedings practically assures approval of the merger and renewal of license of Par's TV station in Los Angeles, KTLA, following filing of proposed findings and issuance of the order.

(Continued on page 22)

## Panama-Frank to Film Comedy, Drama With Same Casts, Crews at Metro

Hollywood, Aug. 19.

Norman Panama and Melvin Frank have completed screenplays of two pix which will be lensed simultaneously at Metro, using same casts, crews and sets where possible. One is comedy, the other a drama.

Scriptings on both were joint efforts, and each will direct one film. Schedule is being arranged so thespas can bicycle between productions. Shooting starts after first of the year but Panama and Frank decline to divulge the titles, feeling they would reveal story lines.

## L. A. to N. Y.

Charles Alpert  
Mort Briskin  
Jack Broder  
Dorothy Bromly  
Vanessa Brown  
Macdonald Carey  
Joan Caulfield  
Tamar Cooper  
Lester Cowan  
Al Daff  
Linda Darnell  
Ned E. Depinet  
Baruch Diner  
Nina Foch  
Wilton Graff  
Gloria Grahame  
Henry Hathaway  
Lisa Howard  
Rock Hudson  
Morgan Hudgins  
Burl Ives  
Forrest Judd  
Henry King  
Reginald Le Borg  
Frank Loesser  
Clare Boothe Luce  
Jeanette MacDonald  
Carole Mathews  
Yehudi Menuhin  
John Merriick  
Terry Moore  
Mike Nidorf  
Helen O'Connell  
Maureen O'Hara  
Dorothy Olney  
Julian Olney  
Lew Parker  
Otto Preminger  
Lewis Rachmil  
Benay Venuta  
John Wayne  
Aubrey Wisberg

# TALK 'STREAMLINE' TEST IN N. Y.

## Distribs Stress Arbitration Must Cut Trust Suits or They'll Nix It

While approval or rejection of the projected system of industry arbitration is now awaited, distributors stress that it is clear this week that the system, if adopted, must work to their advantage via fewer antitrust suits, or else they'll scuttle it.

Execs commented privately they still fear that exhibitors in many cases will continue to go to court when they think they have a chance to collect big damages. It was because of this fear that the major companies insisted on an "escape clause" in the draft on setting up the system. This provides that either the distrib or exhib parties to the plan may call the whole thing off after an 18-month tryout. Distribs believe that after that time period they'll have full knowledge of arbitration's benefits so far as the law-suit problem is concerned and can act accordingly.

Meantime, sole item still to be worked out by the exhib-distrib committees is the matter of financing. No one has come up with a formula determining how much is to be paid by whom and for what. But it's understood that agreement has been reached on the principle of sharing costs and keeping the arbitration structure on a simplified, inexpensive basis.

The idea of hiring a high-priced national administrator, as proposed by Theatre Owners of America, has been voted down and it now appears that an arbitration secretary with a small staff will be employed, to keep records on the various proceedings and to do some coordination work.

## Cowan Sells Rights To 'Greeks' to 20th, Closes 'Rain' Deal

Story rights to "Greeks Had a Word for Them," first released by United Artists in 1932, have been sold by producer Lester Cowan to 20th-Fox for conversion into a film musical. Purchase price was not revealed. "Greeks" was one of 10 pix to which Cowan obtained rights last year in a deal with Mary Pickford.

Cowan, back in New York from Hollywood, also reveals that he has closed a deal for Jerry Wald to buy "Rain," another 1932 UA release in his Pickford buy. Wald plans to convert the property into a Technicolor musical to be released under the title of "Sadie Thompson."

Incidentally, three-way deal involving Cowan's production of "Main Street to Broadway," feature length pic designed to promote the living theatre, was closed yesterday (Tues.) in N. Y. by Metro, Cinema Productions, exhib-backed unit, and the Council of Living Theatre. M-G will distrib the pic, which it is financing jointly with the exhib group.

Cowan heads back to the Coast at the end of this week, shooting to resume on the pic in two weeks at the Goldwyn studio. In about eight weeks, the production unit will return to N. Y. for local shooting.

Richard Rodgers and Oscar Hammerstein, 2d, have written a special song for the pic, their first tune for a film since 20th-Fox's "State Fair."

## R. A. Harper Leaving Metro to Join Shea

Richard A. Harper is bowing out as circuit sales exec for Metro to join M. A. Shea Theatrical Enterprises as exec assistant to the president. Switch was announced in New York yesterday (Tues.) by Gerald Shea, prez of the circuit.

Harper had been a member of Metro's sales cabinet for the past several years under distribution v.p. Charles Reagan and his predecessor, William F. Rodgers.

## Pickford Sues Cowan

Los Angeles, Aug. 19. Mary Pickford filed suit in Superior Court to collect \$17,500, assertedly due from Lester Cowan. Actress declares she lent the coin to Cowan to produce a film on June 1, 1947, and has been refused payment. Action was brought through the Adjustment Corp., to which the claim for collection was assigned.

## Young Personnel Still at Premium For Pic Theatres

Finding and holding competent theatre personnel, a problem that has plagued film houses for the past two or three years, appears nowhere near solution, a survey of circuits and indie theatres disclosed this week. Turnover among ushers has been particularly acute, with fewer young men showing an indication to hold on to these jobs. Theatres literally have to dig in their communities for usher help.

Although the situation hasn't been as trying, theatre chains have had a great deal of difficulty in lining up the right type of managers. It's easy, execs noted, to pick up an ordinary house man who chalks up the receipts and oversees the help, but it's getting more and more difficult to find showman managers, that is, men who know publicity and exploitation and who can become an integral part of the community.

Even the plush New York houses are experiencing constant changeovers in ushers and have been forced to run almost daily help-wanted ads. Army service has tapped the supply of these job-seekers considerably as has the lure of higher wages in industrial and other fields. It is rare instance today to find a young man embarking on a theatre management career via the usher route. Present-day ushers, theatre execs point out, merely take the jobs as a temporary means of picking up spending coin, and few have shown any inclination of hanging around long enough to learn the theatre biz.

As a result of the shortage, theatres have had to rely a great deal on part-time help, employing local high schoolers and collegians. In New Jersey, the Walter Reade circuit has hired on a part-time basis many off-duty GIs from Ft. Monmouth and Camp Kilmer.

## Feuer-Martin Must Set 'Guys' Pic Price Soon

Producers Cy Feuer and Ernie Martin must shortly set a price on screen rights to their hit musical, "Guys and Dolls." They are in danger otherwise of losing their rights to peddle the property to Hollywood as a result of an arrangement with Paramount. Studio owns the Damon Runyon original, "The Idyll of Sarah Brown," on which the musical is based.

Par allowed use of the yarn under a deal by which it would receive approximately 15% of proceeds of a film sale and by which it has first refusal and right to meet any other studio's bid for the tune version. However, there must be some action toward selling it by two years after its opening—which will be in October—or Par can grab its rights back.

Initially, unless they have another bid to present to Par, Feuer and Martin will have to set a price and offer the property to the studio. If Par turns it down, the producers can then seek other bidders, but subsequently must give Par the chance to meet any other offer.

## DISTRIBS SEEK CLOSEUP VIEW

New York may be the test area for the industry's initial experiment with "streamlined" distribution. Metropolitan territory was suggested for the trial at a meeting last week of major company salesmen.

Complexity of the New York exchange operation would make the test somewhat harder to organize in the area. However, Columbia sales chief Abe Montague, who was one of those favoring it, saw an advantage in that the distribution heads could view at first hand the results of the experiment, rather than judging it by proxy or written reports.

Also under consideration as a possible test spot is Charlotte, N. C. That's been on the agenda for several years and is looked on as a likely locale if it is decided that the metropolitan area is too complicated as a starter.

Another meeting by the sales chiefs on the project is slated for tomorrow (Thurs.). At that time, reps of several outfits that are candidates to run the "streamlined" distribution have been invited to present their ideas. It is understood that National Screen Service and perhaps some other agencies will have reps on hand.

Clark Bros. in Philly, one of the nation's leading shipping outfits, which handles much film, is not expected to be represented tomorrow. It has been a leading proponent of consolidation of physical handling of pictures, and its views are pretty well known. It is ready to go into the project on practically any basis the majors want, including erecting special buildings where required.

Initial step in the "streamlining" would be consolidation of "back-room" facilities of the majors in each exchange centre. That means that instead of each company doing

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## Exhib Trust Suits Continue Piling Up

Anti-trust suit against the eight principal distribs, Skouras Theatres and Metropolitan Playhouses was filed in New York Federal Court yesterday (Tues.) by Leff Myers Corp., operator of the De Luxe Theatre, Bronx, N. Y. Plaintiff demands treble damages of \$2,500,000.

Complaint alleges that the De Luxe was forced to bid for product against Loew's Eismere Theatre despite the fact that the two houses are not in competition. It's also claimed that the De Luxe bids were revealed to Loew's and, as a result of alleged conspiracy, the De Luxe hasn't been able to obtain desired pic since November, 1951.

## New \$396,000 Suit

Cleveland, Aug. 19. State Theatre of Uhrichville has filed a \$396,000 antitrust suit in Federal Court here against eight film firms and distributors, charging the house was unable to get feature films until two weeks after they had been shown in New Philadelphia, eight miles away.

The Tuscarawas Amus. Co., owner of the State, named as defendants Columbia Pictures, Loew's, 20th Fox, Paramount Film Distributing, RKO Radio Pictures, Universal Film Exchanges, Warner Bros. Pictures Distributing and United Artists.

State owners, listed as Charles Albert, Margaret Adams, Helen Gandall, Bertha Ostrow, Simon M. Schultz and Arthur Winter, are seeking triple damages going back to 1940. Owners charge defendants with giving preferential treatment

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## New Jersey Exhibs Ired by RKO For Selling Away to 2 Ozoners

### Wotta Switch

Kingston, Jamaica, would have been the ideal spot for a preem of "Caribbean" because of the film's locale. But because of the costs which a junket to the Isle would entail, Paramount pulled a switch.

The Bill Pine-Bill Thomas production is now set to bow tomorrow (Thurs.) at two Walter Reade theatres in Kingston, N. Y.

## UPT May Merge Det., Ohio Units Under Seligman

Earl Hudson's bowout as head of United Detroit Theatres, United Paramount Theatres' subsid, may be preceded by integration of the Michigan chain with another Par subsid circuit, Northio Theatres Corp., which operates houses in Kentucky and Ohio.

Hudson is slated to head American Broadcasting Corp.'s west coast operations when merger of the net and UPT is approved, as is expected. He and Seligman, now v.p. and general manager of the Northio unit, are considering the integration idea.

Both Northio and United Detroit have been reduced in size via theatre lopping under terms of the Par antitrust consent decree. Thus, operating the two chains as a single subsid enterprise is being weighed for efficiency and economy.

UPT heads in New York relate there hasn't been any decision on who'll head the combined operation when Hudson exits. However, trade speculation is that Seligman is in line for the spot.

Seligman, who's 34, joined the Par Pictures' theatre department in 1946 and was assigned to Jefferson Amus., Par exhib partner in Texas, for training. He took on exec and attorney chores at the homeoffice for two years, prior to his Northio appointment last year.

## Producers Guild Sets Up Collegiate Award

To find and encourage new creative talent for the film industry, the Screen Producers Guild has set up an intercollegiate film award for the best pic conceived and created in U. S. colleges and universities.

Schools with film and grama departments, totalling 69, have been invited to submit a student-produced picture which school itself considers its best effort. Submitted pic will be judged in Hollywood by a special viewing committee of the Guild composed of Buddy Adler, Charles Brackett, Jack Cummings, Arthur Freed, Sol Lesser, Louis Lighton, Edwin E. Knopf, Jerry Wald, William Wright and Carey Wilson. Following this group's nomination of a pic, it will be screened at the Academy Award Theatre for the entire Guild membership for final voting. Later, three top pic will be shown to invited industry group.

School submitting the winning picture will be invited to send to Hollywood the one student it feels most importantly responsible for the film. Student, who will be awarded a scroll, will be brought to Hollywood as a guest of the Guild for one week, during which he'll meet the various creative talent at all the major studios.

RKO Pictures is in hot water with a number of New Jersey exhibitors to the extent that they won't buy the distribs' pix. It's understood that operators of over 100 houses in the state, many of them good revenue-producing situations, are nixing the company's entire lineup of films.

Hassle, over terms, started last month between RKO and Warner Bros. It then spread to a flock of indies who are refusing to buy RKO product. They claim it is because RKO, in selling away from Warner theatres, gave its first-run pix to a pair of drive-ins in the area.

RKO takes a different view of the independents' stand. At any rate, feelings between RKO and WB are so strained at the moment that although a compromise is close on their original battle, later events are temporarily preventing it from being consummated.

Battle started over terms for a series of RKO pix. First one to be sold away was "Clash By Night," which went to Paterson and Pascale ozoners rather than to the normal first-run WB outlets. Indies who get the regular break after WB have followed the circuit by refusing to buy from RKO. Failure

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## 'Confess' Runs Short, So WB Takes Over In Hitchy-Bernstein Deal

Hollywood, Aug. 19.

"I Confess," which was to have been made by the Alfred Hitchcock-Sidney Bernstein Transatlantic indie unit for Warner Bros. release, is understood to have been taken over by the studio as its own production. Hitchcock continues to serve as producer-director on a salary-percentage arrangement.

Indie unit is reported to have run into difficulty setting up outside financing. Since by that time screenplay was completed after a large sum was spent on it, and Montgomery Clift and Anne Baxter had been set for the leads, WB decided to take it over as its own production in a deal with Hitchcock and Bernstein.

Transatlantic has for some years had a tieup with WB to release its product. It's part of an arrangement by which Hitchcock also produced and directed other pix on the lot on a regular salary deal.

Producer-director is currently in Quebec for four weeks of shooting exteriors. He'll return here to finish the pic.

## Prep Documentary On Flying Saucers

Hollywood, Aug. 19.

New World Productions is readying a documentary film on the flying saucer mystery, treating the subject in a serious scientific manner. Picture, combining animation and live action, will run 60 minutes.

Film will be produced and directed by Ted Robinson with data supplied by the American Rocket Society and the British Interplanetary Society. Arthur Scott will direct the animation and Sterling Barnett will be in charge of special effects.

## Science Fiction Indie

Hollywood, Aug. 19.

Richard Carlson, Ivan Tors and Curt Siodmak organized an indie company, A Men Productions, with a program of three science-fiction pictures to be partly financed and released by United Artists.

First production will be "A Men," starting Sept. 10 on the Hal Roach lot.

# Sombody Loves Me (SONGS-COLOR)

Betty Hutton's sparkling show biz film musical suggested by Blossom Seeley-Benny Fields careers augurs prosperous b.o.

Hollywood, Aug. 7. Paramount release of William Perlberg-George Seaton production, "Sombody Loves Me," starring Betty Hutton, Ralph Meeker, Robert Keith, Adele Jergens, Billie Bird, Henry Slate, Sid Tomack. Written and directed by Irving Beecher (music by George Barnes; editor, Frank Bracht; musical direction, Emil Newman; dances, Charles O'Curran; songs, Jay Livingston, Ray Evans. Released Aug. 4, '52. Running time, 97 MINS.

Blossom Seeley..... Betty Hutton  
Benny Fields..... Ralph Meeker  
Sam Doyle..... Robert Keith  
Nola Beech..... Adele Jergens  
Eslee..... Billie Bird  
Forrest..... Henry Slate  
Lake..... Sid Tomack

Betty Hutton adds another show business name to her list of personality portrayals, sparking "Sombody Loves Me" into the solid film musical class. Having already registered at the boxoffice with enactsments of Texas Guinan, Pearl White and Annie Oakley, Miss Hutton now gives her special interpretation to the career of Blossom Seeley to make this 97 minutes of tuneful entertainment capable of hitting a solid boxoffice stride in practically any situation.

The film acknowledges it was only suggested by the careers of Miss Seeley and her husband, Benny Fields, and the semi-biopic treatment flows along conventional lines, highlighted by Miss Hutton's vivacity, song-selling talents and the memorable tunes of another era. William Perlberg and George Seaton have dressed their production in Technicolor for visual emphasis in neatly showing off the period costumes and settings.

Some 20 tunes are used, three being new cleffings by Jay Livingston and Ray Evans. Miss Hutton, under the Charles O'Curran coaching, is less the jitterbug in the physical merchandising of the numbers, putting them over with show-wise touches that make credible use of her physical attributes. She handles the Seeley characterization authoritatively to keep attention high. Partnered with Miss Hutton is Ralph Meeker as Benny Fields. He is not geared to portraying a song and dance man entirely, thus injecting the film's sole offkey note. (Meeker's songs listen almost like they were sung by Fields himself, but the offstage warbling was expertly done by Pat Morgan — not billed — who has gotten quite a bit of the Fields style into the delivery.)

The Seeley career is picked up in a Barbary Coast spot as the 1908 earthquake hits San Francisco to the strains of "A Dollar and Thirty Cents." Then comes a try at vaude for the late D. J. Grauman to the tune of "The Todelo," June, "San Francisco Bay and Smiles." Posing years briefly depicts her World War work and then Broderick Way success as she continues to climb the show biz ladder. Fields enters the picture when Miss Seeley decides to drop musicals for awhile and reenter vaude, picking a song and dance trio (Forrest, Lake & Fields) as a fill-in for her act.

Fields' frank play to charm the star and maneuver her into marriage is treated so that he gains little sympathy, although later this feeling is switched when he genuinely falls in love with his wife, but leaves her to get somewhere on his own. He fails to make the grade, however, and during his absence, Miss Seeley's career also comes to a halt. Once back together, though, she coaches him and provides him with a show style later to click. When he does, breaking in at the Chez Paree in Chicago, fadeout finds her assuming the role of Mrs. Benny Fields and having content to bask in his success.

Not much attempt is made at bigscale musical production numbers in the presentation, nearest thing to this being the "Way Down Yonder in O'Neals," "Dixie Dreams" staging, and the Chez Paree Adorable line that works with Fields in the finale spot. Later makes good use of the very listenable "Thanks to You," one of the new tunes, and the title number dueting by Fields and Miss Seeley. Another good new number is "Love Him" which rates a reprise by Miss Hutton. "Jealous" is a high spot, vocally, as is "Rose Room," "I Cried for You" and "I'm Sorry I Made You Cry."

An unbidden personal appearance is made by Jack Benny, scene being an NVA benefit. Robert Keith is excellent as Sam Doyle, the agent, Adele Jergens, as Nola Beech, figures in an amusing early scene as a chimp. Billie Bird, ex-stripper who becomes Miss Seeley's companion, supplies chuckles, as do Henry Slate and Sid Tomack, as Forrest and Lake.

Irving Beecher both wrote the

script and directed. He gives the film a comparatively simple plot setup on which to hang the multiplicity of song numbers, and generally brings it off well. There is enough of the Seeley-Fields careers suggested to give a semblance of fact to the picture and held interest. Brecher gets first-rate assistance from the technical credits, including George Barnes' camera work and music direction by Emil Newman. Edith Head's costumes for Miss Hutton are very good, suggesting the yesteryear style periods of the story without being dowdy themselves. Brog.

## The Happy Time (SONG)

Beguiling, human comedy based stage hit; should word-of-mouth its way to fine returns.

Hollywood, Aug. 18. Columbia release of Stanley Kramer Co. production; associate producer, Earl Felton. Stars Charles Boyer, Louis Jourdan, Robert Burton, Claire Trevor, Kurt Kasznar, Linda Christian, Marcel Dalio, Jeannette Nolan, Jack Raine, Richard Erdman, Marlene Cameron, Gene Collins. Directed by Richard Fleischer. Screenplay, Earl Felton; based on play by Samuel A. Taylor and book by Robert Fante. Features Bobby Driscoll, Marsha Hunt, William A. Lyon, music, Dimitri Tiomkin; song, Tiomkin and Ned Washington. Released Aug. 14, '52. Running time, 93 MINS.

Jacques Bonnard..... Charles Boyer  
Urie Desnoes..... Louis Jourdan  
Susan Bonnard..... Marsha Hunt  
Mignonette Chappuis..... Linda Christian  
Bibi..... Bobby Driscoll  
Grandpère Bonnard..... Jeannette Nolan  
Mr. Frye..... Jack Raine  
Alfred Gratia..... Richard Erdman  
Directed by..... Marlene Cameron  
Jimmy Bishop..... Gene Collins  
Yvonne..... Ann Faber  
The Great Gaspard..... Maurice Marsac  
Doctor Marchand..... Will Wright  
Monsieur Lafayette..... Eugene Borden

A happy time for ticket-buyers is promised and delivered in this unusually good film version of the hit stage play produced by Rodgers & Hammerstein. It's a beguiling comedy of human behavior that should build to fine business on the strength of the exploitation push it will get for key openings and the laudable word-of-mouth that is certain to follow.

The Stanley Kramer Co. production for Columbia release puts on view for a mass audience the story of a French Canadian family of recognizable characters, and does it with almost irresistible charm and humor. The rewarding laughs are frequent as the film goes about its delightfully amatory business of dealing with sex and truth from the viewpoints of adolescence and adulthood. Since the screen cannot be as openly frank as the stage in dealing with such matters, there are revisions in the Earl Felton script, but none of the essence of the Samuel A. Taylor play nor of the Robert Fontaine book is lost.

Richard Fleischer's direction keeps the 93 minutes of footage almost constantly entertaining with few lags. The opening use of the title song, cleffed by Dimitri Tiomkin and Ned Washington, is a bit too "cute," but the trick of having the dialog in introductory scenes spoken in French with English subtitles, supplies a novelty that helps get the picture into its episodic story-telling. Fleischer's handling takes every advantage of an extremely able cast and punches the humor.

The light story line covers a short period in the life of the Bonnard family of Ottawa as the son enters his 12th year and begins to experience an awakening sex and awareness of the opposite sex. He's the offspring of a romantic loving family, however, so the understanding necessary to see him through the troublesome period is already there. He goes through such adolescent difficulties as a crush on a shapely maid newly come to the family, a sound lesson in the difference between sex and dirt, and then winds up happily as he becomes the swain of the girl next door.

Charles Boyer is the cast sparkplug, a solid piece of trouping, lending humor and understanding to the role of the father, a violinist at the local vaudeville theatre. Young Bobby Driscoll is fine as the lad with growing pains, Louis Jourdan, the travelling salesman uncle who collects garters from burlesque, creates a favorable impression, and Marsha Hunt scores as Boyer's Scotch wife who is sometimes aghast at the family's constant romantic quest.

Kurt Kasznar, repeating the Uncle Louis role he created on the stage, is a delight as the Bonnard married to a shrewish wife and who escapes her by constant application of the wine he carries around in a water cooler. His man-of-the-house interview with Richard Erdman, a prospective suitor for the hand of Kasznar's plain-Jane daughter, Ann Faber, is socko. Marcel Dalio belts over the role

**Ivory Hunter.** British import which presented at the Trans-Lux 52nd St. Theatre, N. Y., Monday (18), was reviewed from London by VARIETY under its original title of "Where No Vultures Fly." Writing in the issue of Nov. 21, 1951, MYRO opined that "substantial exploitation will be needed to get the customers in and that may make it a tough selling proposition both in Britain and the U. S."

An "Hunting" studio production, "Hunting" stars Anthony Steel, Dinah Sheridan and Harold Warrender. Critic pointed out that "excellent Technicolor photography and a few thrilling wild animal sequences are the highlights of the film, but they don't add up to the qualities of a picture selected as the Command Performance offering." Universal is distributing in the U. S.

of grandpère Bonnard, an elderly lothario who arises daily from his deathbed to pursue comely matrons. Jeannette Nolan, Kasznar's wife; Jack Raine, the dirty-minded school principal; and Marlene Cameron, repeating her stage role of the little girl next door, are among others doing their full share. Linda Christian, as the magician's helper who becomes the Bonnard's maid and winds up with Jourdan, is shapely and acceptable.

In addition to scripting, Felton served as associate producer to Kramer on the picture, and the mounting is excellent. Charles Lawton Jr.'s camera work neatly shows it off. Editing is expert, and the Tiomkin music score busily goes about its business of backing the comedy. Brog.

## My Man and I

Entertaining yarn based on migrant Mexican farm workers in California, with Shelley Winters, Ricardo Montalban; fair b.o.

Metro release of Stephen Ames production. Stars Shelley Winters, Ricardo Montalban, Wendell Corey, Claire Trevor; features Robert Burton, Joe Torrey, Jack Elam, Pascual Garcia Pena. Directed by William A. Wellman. Screenplay, John Fante, Jack Leonard; camera, Williams Mellor; editor, John Dunning; music, David Buttolph; songs, Harold Arlen & Ted Koehler. Released Aug. 13, '52. Running time, 79 MINS.

Nancy..... Shelley Winters  
Chu Chu Ramirez..... Ricardo Montalban  
Ansel Ames..... Wendell Corey  
Mrs. Ansel Ames..... Claire Trevor  
Sheriff..... Robert Burton  
Manuel Ramirez..... Joe Torrey  
Celestino Garcia..... Jack Elam  
Willie Chung..... Pascual Garcia Pena  
Jackie..... George Chandler  
Vincente Aguilar..... Lillian Moller  
Joe Mendocino..... Carlos Conde

This one could almost be labeled a "torch picture," since it's a good visualization of "Stormy Weather," the Harold Arlen-Ted Koehler tune from whose lyrics the title, "My Man and I," is drawn. But it's also a highly interesting and off-the-beaten-path yarn, and one with a not-too-subtle patriotic pitch, about the migrant Mexican workers in the San Joaquin valley in California. Pic lacks the top Metro splash but, with Shelley Winters and Ricardo Montalban for marquee bait, it will hold its own in all situations.

In addition to the story's flag-waving aspects, revolving about Mex-born Montalban's newly-won American citizenship (and this will represent corn only to the most cynical patrons), "Man" has a subtler but far more important "message" which should find favor with most customers. That's the importance of a man's conscience to help right wrongs in this currently-troubled era. Scripters John Fante and Jack Leonard have woven it neatly into the yarn about the Mex farm laborers and the appealing love story between the two stars, to give the film an added fillip. There's nothing in either of the two "messages" to hurt the b. o. chances.

Original yarn has Montalban as an exuberant worker who shuns the girls and gambling indulged in by his compatriots to invest his wages in an encyclopedia. While hiring out as a stump-puller to Wendell Corey, a lazy farmer, and his wife, Claire Trevor, he meets and falls for Miss Winters, a gal who's reached the bottom through her addiction to the "vino." Corey, a bigoted Mex-hater; pays Montalban with a rubber check. In an ensuing argument, a rifle goes off accidentally, wounding the farmer. He sees this as a chance to get from under by blaming Montalban and convinces his wife, whom Montalban had shunned when she went for his manly physique, to back up his story. When the hero goes to jail, his Mex friends come out to "haunt" Corey and his wife, and through a series of events latter finally break down and ad-

mit their guilt, thereby freeing Montalban. Through this yarn is woven the romance, with Montalban's innocent do-gooding finally drawing Miss Winters away from the wine and back to health.

Cast works excellent under the top-drawer direction of William A. Wellman, who collaborated with the writers to inject the maximum of humor into the yarn via the by-play among the happy-go-lucky Mex workers. Montalban's role could almost have been tailored for him, and he gives it a fine performance. Miss Winters turns in another standout job as the wise-cracking but warm-hearted dipso, and her appealing play gives the film most of its warmth.

Corey, in a role different from his usual romantic leads, registers solidly, and Miss Trevor comes up with a socko performance as his love-hungry wife. Trio of Mexicans, including Joe Torrey, Jack Elam and Pascual Garcia Pena, lend fun to the script as Montalban's cronies, and Robert Burton scores as the understanding sheriff who devises the plan to get Corey and Miss Trevor to spring with the truth.

Producer Stephen Ames had no need for any lush production mountings, capitalizing, instead, on the authentic California locale. "Stormy Weather" and the standard "Noche de Ronda" are used neatly for incidental music, and David Buttolph's score helps punch up the mood. Other production credits are Grade A, including William Mellor's camera supervision and John Dunning's editing. Stal.

## O. Henry's Full House

O. Henry at his best on film in five tales using all-star casts. Entertainment for all tastes and excellent b.o.

Hollywood, Aug. 18. 20th-Fox release of Andre Hakim production. Stars Fred Allen, Anne Baxter, Jeanne Crain, Farley Granger, Charles Laughton, Bryan Keston, Paul Hickey, John Peters, Gregory Ratoff, Onie Robertson, David Wayne, Richard Widmark; features Joyce MacKenzie, Lee Aaker, Richard Robert, Fred Kelsey, Richard Kiley. Narrated by John Steinbeck. Directors, Henry Hathaway, Howard Hawks, Johnny King, Henry Roeland, Paul Ilesco. Screenplay, Richard Breen, Walter Bullock, Ivan Goff, Ben Roberts, Walter Trotti; camera, Lloyd Ahern; Lucien Ballard, Milton Krasner, Joe MacDonald; editors, Nick De Maggio, Barbara McLean, William B. Murphy; music, Alfred Newman. Released Aug. 13, '52. Running time, 116 MINS.

"The Cop and the Anthem"..... Charles Laughton  
Streetwalker..... Richard Widmark  
Soapy..... David Wayne  
"The Clarion Call"..... Dale Robertson  
Barney Woods..... Bryan Keston  
Hazel..... Joyce MacKenzie  
Chief of Detectives..... Richard Kiley

"The Last Leaf"..... Anne Baxter  
Susan..... Jean Peters  
Behrman..... Gregory Ratoff  
The Doctor..... Richard Garrick

"The Ransom of Red Chief"..... Sam Allen  
Sam..... Oscar Levant  
J. B..... Lee Aaker

"The Gift of the Magi"..... Jeanne Crain  
Jim..... Farley Granger  
Santa Claus..... Fred Kelsey

20th-Fox goes the films that have been telling several short stories one better by tying together five of O. Henry's classics into a full house of entertainment that has something for all tastes. The choice of stories is good, the all-star casting excellent, and the execution of each is slanted to capture as much of the O. Henry flavor as possible. Such a lineup provides plenty of selling ammunition, and topnotch returns should result.

The five classics are tied together by John Steinbeck's narration. He gets the picture into its first story after a brief introduction on O. Henry and what his name means to the writing field. Production-wise, the film is well set up under Andre Hakim's supervision, expertly spotlighting the early 1900 era, when O. Henry was at his best.

"The Cop and the Anthem" gets the quintet off to an enjoyable 19-minute start as Charles Laughton milks the fat part of Soapy, the gentleman bum who tries unsuccessfully to get arrested so he can spend the winter months in a warm jail. The usual twist finally lands him there, but only after he has decided to seek honest work to relieve his cashless state. Abetting him, and niftily, are David Wayne as Horace and Marilyn Monroe as the streetwalker, plus uncredited players. Henry Koster's direction of the Lamar Trotti script is excellent. Lloyd Ahern lensed and Nick De Maggio edited.

"The Clarion Call" is a 22-minute excursion into melodrama with a twist under Henry Hathaway's direction of the Richard Breen script. Dale Robertson plays the cop with a conscience who must arrest Richard Widmark, an old pal gone wrong and to whom he owes a debt. Robertson's straight portrayal and the contrasting color of Widmark's performance, complete with maniacal laugh, keep it

entertaining. Lucien Ballard lensed and De Maggio edited. "The Last Leaf" plunges into dramatics for 23 minutes, with Anne Baxter, Jean Peters, and Gregory Ratoff keeping it emotionally sure under Jean Ilesco's direction of the script by Ivan Goff and Ben Roberts. It's the O. Henry tale of a girl, without the will to live because of an unhappy love affair, who believes she will die when the last leaf falls from a vine outside her window. The two femmes are excellent and Ratoff outstanding. Joe MacDonald did the camera work and De Maggio the editing.

Fred Allen, Oscar Levant and young Lee Aaker run wild and keep amusing a highly burlesqued 26-minute takeoff on "The Ransom of Red Chief," the comedy saga of two city slickers who make the mistake of kidnapping for ransom the hellion son of a backwoods Alabama rich farmer. It's broad fun as directed by Howard Hawks. Milton Krasner lensed and William B. Murphy edited.

Picture closes its 116 minutes of footage with a choice little account of that tender story of young love, "The Gift of the Magi," splendidly trouped by Jeanne Crain and Farley Granger under Henry King's topnotch direction. Walter Bullock did this 21-minute script about a poor young couple who sacrifice prized possessions to give each other a Christmas gift; the girl selling her long hair to buy her husband a fancy fob for his treasured watch and boy selling the watch to buy her silver combs for her beautiful tresses. MacDonald handled the cameras and Barbara McLean the editing.

Technical assists are all expert. Alfred Newman provided the picture with an excellent music score. Brog.

## The Ring

Above-average social document of Mexican-Americans set in excellent prizefighting background; okay grosser.

United Artists release of King Bros. production. Stars Marcelino Hernandez, Lalo Rios; features Robert Osterloh, Robert Arthur, Martin Garralaga, Directed by Kurt Neumann. Screenplay, Irving Shulman based on novel by Shulman; camera, Russell Harlan; editor, Bruce B. Pierce; music, Herschel Burke Gilbert. Released Aug. 13, '52. Running time, 79 MINS.

Pete..... Gerald Mohr  
Lucy..... Rita Moreno  
Tommy..... Robert Arthur  
Billy Smith..... Robert Osterloh  
Freddie..... Martin Garralaga  
Vidal..... Jack Elam  
Barney Williams..... Peter Brocco  
Rosa..... Julia Montoya  
Lillian..... Lillian Moller  
Rick..... Pepe Hern  
Pablo..... Victor Millan  
Go-Go..... Tony Martinez  
Ernie Chavez  
Benny..... Edward Sleg  
Pepe..... Robert Altun  
Art Aragon..... Art Aragon

Efforts of a young boxer to fight his way up from preliminaries to main bout stature provides a lock setting for a well-spun yarn of discrimination on the Coast against the Mexican-American. Although the cast turns in uniformly top-light thespian job and the excellent technical credits belie the modest budget, pic will have to rely on exploitation and word-of-mouth for its b.o. since it lacks marquee pull.

Accent is on realism. Pic pinpoints the discriminatory line without relying on any hysterical sequences. The message hits home with such effectively underplayed scenes as tourists gazing at "those lazy Mexican" brushoff of a group of Mexican-American boys by a waitress in a Beverly Hills eatery and the turn-down of a young couple at a skating rink gate because it wasn't "Mexican Night." The prizefighting scenes, too, are executed graphically, and despite the lack of an up-from-the-canvas comeback, there's enough action to satisfy the ring fans.

The Irving Shulman screenplay, which he adapted from his novel, tells of a young Mexican-American who turns to pro boxing since it's difficult for him to get a decent job. He wants to make a name for himself so that the "Anglos" will respect him and to set up his life in comfort. Despite the objections of his girl friend and father, and under the guidance and an understanding manager, he gets off to a flying start. He becomes a littles victory and after his initial eight victories, asks begins to over-extend himself, asking for bouts for which he is not yet qualified.

After a series of beatings, he is ready to bow out. He reverses his decision, however, after the Beverly Hills eatery policeman had realized a local policeman only helped him and his friends only because he had a rep as a boxer. He begins training anew and works his way up to a semi-finalist classification. He moves out of his class again when he asks a chance at a again when he asks a chance at a



# EXHIBS NIX BINGO REVIVAL

## Co. Prexies, Foreign Chiefs Mull Three Alternatives on French Pact

Major company prexies and foreign chiefs, who met twice during the past week on the tangle with France over a new film agreement, considered three possible alternatives. They were:

1. Whether to accept the expected French government offer of 90 imports annually in order to start getting out their coin at once and obviate the possibility of devaluation or other blocks to full realization of French earnings.

2. Whether to allow the "discounts"—a form of subsidy—which the French are expected to ask for in order to get 18 additional permits per year.

3. Whether to accept neither the 90 licenses nor the subsidy scheme and, instead, embark on a fullscale battle with the government in Paris in order to get a better deal, but chance, meantime, devaluation or other restrictions.

One of the suggestions which found some favor at the execs' session Monday (18) was a combination of all three alternatives. That would mean acceptance of the 90-per-cent deal at once, followed by a battle to get the added 18 permits or more without a subsidy or, if the "discount" plan is granted, to obtain a greater number of licenses than the 18 offered.

Actually, the French have officially made no offer at all, as yet. They have promised to present their first breakdown of how the recently-passed foreign film decree will work out to the American Embassy in Paris tomorrow (Thurs.).

**Nothing to Go On So Far**  
Up to this point the Yank distros have had nothing to go on except the talks which an American negotiating team has been holding with French government film officials in Paris. The Frenchmen can't make any of the agreements reached in these conversations official until they are approved by the Ministry of Finance.

(Continued on page 22)

## Nix Mitchum Query In Jarrico Suit For 'Vegas' Screen Credit

Los Angeles, Aug. 19.

Howard Hughes' refusal to answer a question concerning the morals clause in Robert Mitchum's RKO contract has been sustained by Superior Court Judge Joseph W. Vickers, indicating that the studio's attitude in the Mitchum case has no bearing on Paul Jarrico's \$350,000 damage suit against RKO, although it also involves the morals clause.

Question was asked, for purposes of a deposition in Jarrico's action, based on the elimination of his screen credit, on "The Las Vegas Story" after he had refused to testify before the House Un-American Activities Committee. RKO contends that Jarrico's name in connection with the picture would discredit the studio. Hughes was asked if he had invoked the morals clause when Mitchum, "an employee of RKO was arrested in Los Angeles, tried and convicted of a crime." This had reference to Mitchum's reefer rap several years ago.

Hughes holds that Jarrico's refusal to tell the committee whether he had ever been a Communist constituted a violation of the morals clause in his writer contract. Trial starts Sept. 3 in Superior Court.

## Gardner in 'Mogambo'

Hollywood, Aug. 19.

Metro assigned Ava Gardner to costar with Clark Gable in "Mogambo," to be produced by Sam Zimbalist and directed by John Ford on locations in Africa, starting in October.

"Mogambo" is a remake of "Red Dust," filmed in 1932 with Jean Harlow playing opposite Gable.

## Frank Quits NPA

Washington, Aug. 19.

James Frank, Jr., deputy director of the Motion Picture-Photographic Products Division of the National Production Authority, has resigned effective Aug. 22, it was announced the past week by Nathan D. Golden, director of the division.

Frank was brought to Washington by Golden in November, 1950, as chief of the Motion Picture-Photographic Equipment unit. Prior to that, for about 20 years, he was in the motion picture and photographic equipment industry. He leaves Government to become a sales exec in New Orleans, in the consumer durable goods field.

## New French Union Aids U.S. Demand For More Permits

Paris, Aug. 19.

Americans are getting support in their demand for more French import permits from a new union of film workers here. Organization, which now claims 300 members, is the Autonomous Syndicate of Technicians, set up to combat the influence of the CGT, which is decidedly leftist in its control and aims.

New outfit wishes to take part in the actual shaping of industry policy, rather than confine itself merely to the role of protecting the workers. With this in mind, it feels that the recent decree cutting Yank imports is arbitrary and is urging free use of Article III, which provides for added permits for those countries helping the French cinema.

AST opines that American industry subsidies to help plug and dub Gallic pix in the U. S. would help the industry here immeasurably. It also wants encouragement of Hollywood to resume coproduction here. AST will undertake to insure full French crews on coproductions and has appointed Frobert Florey as U. S. rep.

Outfit feels that France is not up to producing the 300 pix-a-year which its theatres require. Leftists have been shouting for the 300 as a means of keeping American product out. AST claims that France supplies 100 annually now and gets 52% of the revenue. It claims that if 300 were produced,

(Continued on page 16)

## Carlton's Judgment Of 142G on Bank Loan

Rex Carlton, former head of the defunct Laurel Films, has signed a "confession of judgment" in New York Supreme Court amounting to \$142,142. Papers filed with the N. Y. County clerk revealed that Carlton had guaranteed a loan which the Chemical Bank & Trust Co. made to N. Y. Film Associates in 1949.

Upon Chemical's request, Carlton is scheduled to be examined in supplementary proceedings later this month. He also has been directed by Justice Irving Saypol to produce all pertinent books and records at the quiz. Carlton, incidentally, signed a similar "confession of judgment" in July, 1951.

Last year's judgment grew out of a guarantee Carlton made on a \$50,000 loan which Motion Picture Releasing Corp. had extended to N. Y. Film Associates. When the latter group failed to pay off, Carlton inked the judgment against himself. As head of Laurel, he made such films as "Guilty By-stander" and "Mr. Universe."

## ASSNS. SEE IT AS 'BOOMERANG'

Attempt by a group of small, unaffiliated operators of nabe houses in New York City to revive giveaways generally met with opposition this week from both of the city's organized theatre associations. Although agreeing that the return of the games might serve as a temporary b.o. hypo, reps of these groups maintain that the games would eventually become a boomerang.

Rather than see a revival of the games, these outfits would like to see their complete elimination everywhere in the city. Churches, synagogues, and charitable organizations have been playing the games for years without opposition and, the associations feel that these events serve as strong competition to theatre attendance. Many attempts have been made to amend the N. Y. statutes making these games illegal, but the sponsors have been unsuccessful so far.

### Would Kill Small Ops

Feeling of the organized groups is that a re-introduction of the coin lures would find the theatres promoting something that is not their stock in trade. They feel that films, as the lifeblood of the theatres, should be pushed and sold. One exec termed the effort of the unaffiliated ops as "clutching at a straw" that would eventually destroy the smaller theatres. He felt that a race would begin in which each theatre would try to outdo the other in the amount of money given away. The larger ops and the circuits, he said, would top the smaller exhibs in the amounts of coin come-ons and would draw biz away from their houses.

Group pushing the return of the games claims that it'll pull many of the small houses out of the red. They maintain that Bingo, etc. pulled many exhibs through the toughest years of the depression. They also argue that the games are allowed in many N. Y. State counties outside of New York City, where the city's license department has served as watchdog against their comeback. Communities such as Nassau County on Long Island, and such cities as Buffalo, Newburgh, Port Jervis, Kingston, etc. permit the coin games.

## FLAMM INTERESTED IN MORROS' NEW COLORPIX

Donald Flamm, showman-realtor, flies to London today (Wed.) to see the new plays, with special view to importing a current legit attraction. He then goes to Vienna to meet indie film producer Boris Morros. Latter has a new color film process, invented by a Czech, with which he has been experimenting the last two years.

Flamm has seen test film shorts made with the new color system and was so impressed he is making this flying trip. Basic appeal lies in the fact it requires no special camera or any attachments, but utilizes the conventional black-and-white motion picture camera. The tints come after the film is shot via a quadruple solution process.

## Boris Morros Named In 30G Suit by Bank

Indie producer Boris Morros and M. R. S. Pictures last week were named defendants in a \$30,000 suit brought against them in N. Y. Federal Court by the Chemical Bank & Trust Co., N. Y. Action claims when Chemical loaned \$80,000 to M. R. S. in 1949; Morros inked a promissory note agreeing to guarantee all liabilities.

Chemical charges that a balance of \$30,000 is still outstanding on the principal. Morros has been relatively inactive of late since turning out "Carnegie Hall" and "Tales of Manhattan." He also was associated in "A Tale of Five Women," which Alexander Paal produced for United Artists release.

## Sees Bank Financing of Theatre Bldg. Back Soon With Stabilizing of B.O.

### 3 Sept. Reissues for UA

Three oldies are being dusted off by United Artists for September distribution in addition to two new pix.

Reissues are "It's in the Bag," Fred Allen starrer, which Jack Skirball produced; "Guest Wife," Claudette Colbert-Don Ameche costarrer, also produced by Skirball, and "The Lady Vanishes," produced and directed by Alfred Hitchcock.

## Japs' Quota Cut Stirs Divvy Tiff By Majors, Indies

Another of the hassles that have marked divergent interests of the majors and independents in foreign distribution is shaping up as a result of Japanese allocation of import permits last week. Tokyo government, in setting the U. S. quota for the second half of the fiscal year, cut the number by four from the 78 licenses allotted for the first six months.

When the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers couldn't get together on divvying up the 78 permits, the Japs arbitrarily decided that the majors should get 63 and the Indies 15. On that basis, the new divvy would be 60 for the MPAA companies and 14 for SIMPP members.

MPAA, however, feels that the original division was unjust and that a new one on the same ratio would be even more so. It's of the opinion that now that Samuel Goldwyn and Walt Disney, the leading independents, have sent most of their shelf product in under the first six-month allocation, a new allotment of 14 licenses is larger than SIMPP really requires. MPAA is therefore trying to get the Japs to switch the figures and is naturally being fought by SIMPP.

Indies have an advantage in the battle because they have influential Japanese distributors on their side. The local distributors make money handling the independent product, while the majors have their own sales organizations.

New fiscal period starts Oct. 1.

## Pasadena Exhibs Seek Censor Bd. Abolition

Hollywood, Aug. 19.

Pasadena theatre managers have filed formal petition with the board of city directors for abolition of its activities, the first campaign against Pasadena film censorship since the board was organized in 1922.

Move, led by Terry McDaniel, exec of Westates Theatre, Inc., which operates the Colorado Theatre, climaxes recent upsurge over nixings of "Rashomon," "La Ronde," "Gigi," "Lulu" and several other foreign films on "indecent" grounds. McDaniel has been trying to show "Rashomon" at the Colorado. Ordinance requires theatres make written application before opening a film, also requires advance previews for censors but both theatres and the city have ignored these provisions for the last 20 years.

### WB Ups Francis

Hollywood, Aug. 19.

Cedric Francis is the new head of Warners' shorts subject department, succeeding the late Gordon Hollingshead, whose assistant he had been for six years.

Before joining the shorts staff, Francis was a film editor. He has spent 15 years on the Burbank lot.

Despite the almost complete withdrawal of mortgage and banking firms from conventional theatres building operations, there is expected to be a reentry soon of these coin sources.

Practically no financing for theatre building has been available during the past two years, and the reality angels are currently turning a deaf ear to any construction propositions. Notwithstanding the present dark picture, there is a degree of optimism that the coin providers will soon be back, certainly on a more limited scale, but back in the running nevertheless.

These views were advanced by Jules Krungold, of Berk & Krungold, theatre real estate firm. Reentry of the financial firms depends, of course, on a stabilization of the b.o. potential and a settling of recent population shifts, Krungold notes.

Meanwhile, a whittling down process is taking place, with the elimination of fringe and subsequent-run nabe houses. He believes that as soon as an overall appraisal can be made of film biz and of new population centers, the money men will be back to provide the coin for the theatre building in suburban areas.

Decentralization from the downtown city areas and the building up of hundreds of new dwelling and shopping centers, Krungold notes, has resulted in many theatre-less regions. Although drive-ins have been flourishing greatly in these areas, Krungold feels that conventional theatres will be a necessary adjunct to these new communities. He envisions these theatres as essential parts of community life and sees their use for other projects in addition to the exhibition of films.

Despite the changing scope of theatre operation from conventional to drive-in, there is no bank or mortgage coin available for the latter, Krungold stated. Realty broker said ozoners were only put up with private financing, since the bankers could see no salvageable value in 15 acres of land, some concrete and a huge screen.

## 'M' Sues to Compel Its Showing in Ohio; 3d State Censor Test

Columbus, O., Aug. 19.

Ohio's courts, already busy with a case here and the MPAA fight in Toledo, now has another case involving film censorship before it. Superior Films, Inc., of Hollywood Thursday (14) asked the Ohio State Supreme Court to compel Dr. Clyde Hisson, State Education Department head and chief of the censor board, to take another look at "M," Seymour Nebenzal's Hollywood remake of his German film, which the board rejected for showing in the state on April 23, 1951.

The version submitted more than a year ago was uncut. Since then the film has been submitted to every censor in the U. S. (with the exception of Atlanta) and has been cut and accepted for showing. Superior resubmitted on Aug. 5 a fresh print which had been scissors-ed, and Hisson refused to give it another look. The film company says Hisson's refusal to view the film is in defiance of state law, which requires review of all films shown commercially in Ohio.

"M" was originally rejected, Hisson said, because it was "permeated with crime, evinced lack of confidence in law enforcement agencies and portrayed a child killer in complete perversion." Odd angle of the case is that the original German version of "M" was passed by the Ohio board in 1933.

Ohio's attorney general must act on the case before Sept. 13.

This is the third censorship case now pending in Ohio courts. An appeal is pending in the State Supreme Court here on "Native Son," which has been barred, and the MPAA suit involving the showing of uncensored newsreels is before the Toledo Municipal Court.

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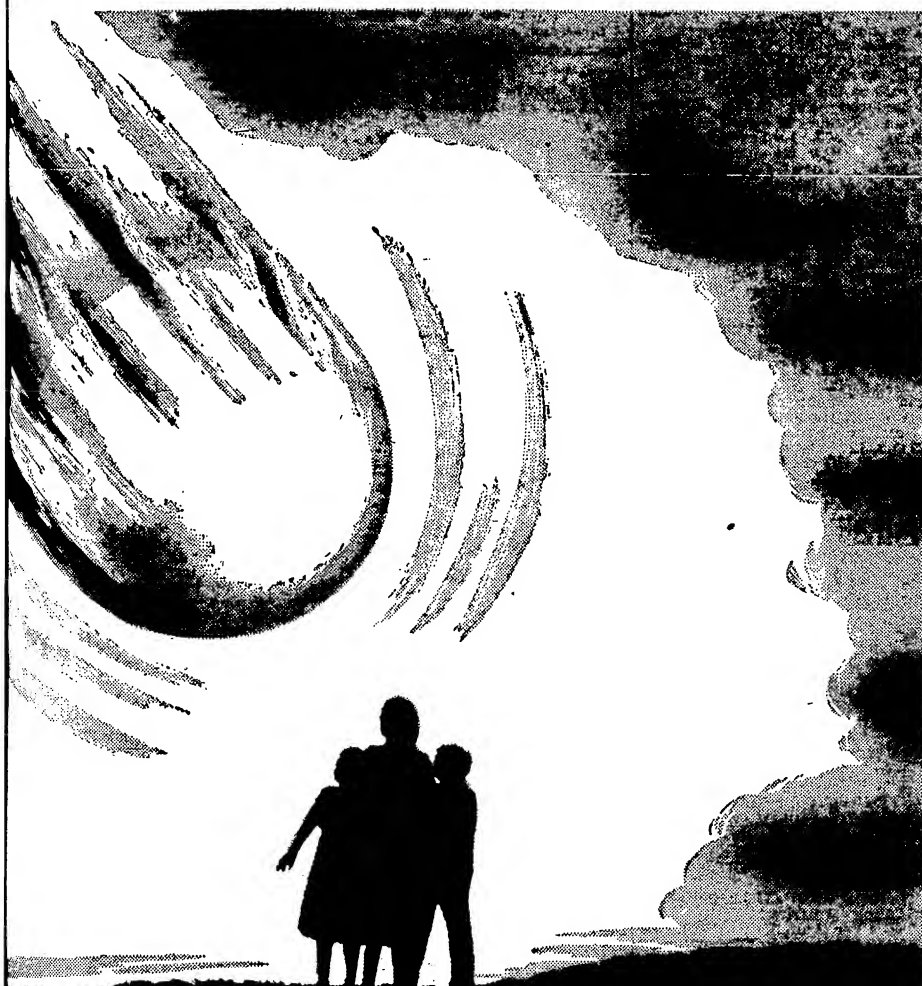
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# L.A. Newcomers Uneven But 'Noon' Mighty \$51,000; 'Charley' Okay 26G, 'Glory' Medium 17G, 'Carrie' \$14,000

Los Angeles, Aug. 19.

Six first-run newcomers are helping here currently, with "High Noon" grabbing the most biz. It looks to hit socko \$51,000, playing in four theatres and pacing the city. "Where's Charley" is rated slightly disappointing with \$26,000 in three houses although still okay.

Only a medium, \$17,000 or near shapes for "What Price Glory," paying upped scale in two spots. "Carrie" is doing good \$14,000 or near on advanced-price showings. "Washington Story" and "Holiday Sinners" looks light \$14,000 in two locations.

"Affair in Trinidad" is pacing the holdovers with fancy \$30,000 in two sites, second week. Fourth and final week of "Jumping Jacks," now in two houses, is down to \$9,000. Other extended-runs are rated okay for length of their runs.

**Estimates for This Week**  
**Los Angeles, Chinese, Ritz, Loyola (FWC)** (2,097; 2,048; 1,370; 1,248; 70-\$110)—"High Noon" (UA) and "Navajo" (Lip). Sock \$51,000. Last week, excluding Loyola, "Island of Desire" (UA) and "If Moscow Strikes" (Indie), \$16,000.

**Hollywood, Wiltern, Los Angeles Paramount (WB-UPT)** (2,756; 2,344; 3,300; 70-\$110)—"Where's Charley" (WB) and "Gold Fever" (Mono) (L. A. Par only). Okay \$26,000. Last week, "Capt. Pirate" (Col) and "Last Train Bombay" (Col), \$24,000.

**Loew's State, Egyptian (UATC)** (2,404; 1,538; 70-\$110)—"Washington Story" (M-G) and "Holiday For Sinners" (M-G). Light \$14,000. Last week, Egyptian, Orpheum, "Lovely Look Al" (M-G) and "Target" (RKO) (Orpheum only) (3d wk), \$13,400. Loew's State, with El Rey, 13, "Duel at Silver Creek" (U) and "Cpl. Dolan AWOL" (Rep) (reissue) (2d wk 4 days), \$6,300.

**Hillstreet, Pantages (RKO)** (2,752; 2,812; 70-\$110)—"Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col) (2d wk). Big \$30,000. Last week, terrific \$45,600.

**Beverly Hills, Downtown (WB)** (1,612; 1,757; 80-\$120)—"What Price Glory" (20th). Medium \$17,000. Last week, "Will Rogers" (WB) (5th wk), \$11,200.

**Hawaii, United Artists (G&S-UATC)** (1,106; 2,100; 70-\$110)—"Lost in Alaska" (U) and "Flame Sacramento" (Rep) (reissue). Thin \$8,000. Last week, "Lady in Iron Mask" (20th), \$6,000.

**Rialto, Hollywood Paramount (Metropolitan-F&M)** (840; 1,430; 70-\$110)—"Jumping Jacks" (Par) (4th wk). Fair \$9,000. Last week, with Loyola, \$17,700.

**Wilshire (FWC)** (2,296; 80-\$120)—"Carrie" (Par). Good \$14,000. Last week, "Diplomatic Courier" (20th) (3d wk 5 days), \$2,500.

**Fine Arts (FWC)** (679; 80-\$120)—"Never Take No For Answer" (Indie) (2d wk). Slow \$2,200. Last week, \$2,900.

**Four Star (UATC)** (900; 85-\$120)—"Wild Heart" (RKO) (5th wk). Nice \$3,500. Last week, \$4,400.

**Canon (ABC)** (520; 11)—"Actors and Sin" (UA) (4th wk). Okay \$3,500. Last week, \$4,000.

**Globe (FWC)** (782; 70-90)—"Don't Bother to Knock" (20th) and "Massacre Hill" (Indie) (3d wk). Oke \$3,500. Last week, nifty \$5,500.

## 'Affair' Terrific \$33,000, Det; 'Courier' Trim 18G, 'Carrie' 13G, 'My Gal' 11G

Detroit, Aug. 19.

Biz is good at all excepting a couple of houses here this week. "Affair in Trinidad" is heading toward a terrific \$33,000 at the Michigan. "Diplomatic Courier" is picking up some heavy bundles at the Palms. "Carrie" looks good at the Madison as does "Anybody See My Gal" at the United Artists.

**Estimates for This Week**  
**Fox (Fox-Detroit)** (5,000; 70-85)—"We're Not Married" (20th) and "Breakdown" (Indie). Fair \$17,000. Last week, "High Noon" (UA) and "Without Warning" (UA) (2d wk), \$21,000.

**Michigan (United Detroit)** (4,000; 70-85)—"Affair in Trinidad" (Col) and "Just Across Street" (U). Terrific \$33,000. Last week, "Jumping Jacks" (Par) and "Brigand" (Col) (4th wk), \$14,000.

**Palms (UD)** (2,961; 70-95)—(Continued on page 25)

## Broadway Grosses

**Estimated Total Gross**  
**This Week** ..... \$540,700  
 (Based on 19 theatres)  
**Last Year** ..... \$623,400  
 (Based on 19 theatres)

## 'Caribbean' Crisp \$22,000, Philly

Philadelphia, Aug. 19.

Martin and Lewis, heading stage-show with "Washington Story," broke opening day record at the Mastbaum, topping Danny Kaye's opener of two years ago. With upped scale of \$1.25 at matinees and \$1.50 at night and with no children's admission price concessions, M. & L. appeared headed for a new high at this huge theatre, working five and six shows daily. Other newcomers shaped well, with "Caribbean" big at the Fox. "World in His Arms" continued solid at the Randolph in third session. "Tomorrow Is Too Late" is rated socko at Stanton.

**Estimates for This Week**  
**Arcadia (S&S)** (625; 85-\$120)—"Scaramouche" (M-G) (10th wk). Okay \$4,500. Last week, \$5,000.

**Boyd (WB)** (2,360; 50-99)—"High Noon" (UA) (4th wk). Off to \$7,000. Last week, big \$11,000.

**Fox (20th)** (2,250; 50-99)—"Caribbean" (Par). Big \$22,000. Last week, "Jumping Jacks" (Par) (5th wk), sock \$13,000.

**Goldman (Goldman)** (1,200; 50-99)—"Robin Hood" (RKO) (3d wk). Mild \$8,500. Last week, \$12,000.

**Mastbaum (WB)** (4,360; 85-\$120)—"Washington Story" (M-G). Martin & Lewis onstage. Started with record opening day, Monday (18). Last week, "Island of Desire" (UA), \$15,000 in final 9 days.

**Midtown (Goldman)** (1,000; 50-99)—"Don't Bother to Knock" (20th) (3d wk). Fine, \$8,000. Last week, \$11,000.

**Randolph (Goldman)** (2,500; 50-99)—"World in Arms" (U) (3d wk). Held at \$10,000. Last week, big \$14,000.

**Stanley (WB)** (2,900; 50-99)—"Sally and St. Anne" (U). Weak \$18,000. Last week, "Carrie" (Par) (2d wk), \$12,000.

**Stanton (WB)** (1,473; 50-99)—"Tomorrow Too Late" (Indie). Big \$13,000. Last week, "Calico Road" (Indie), \$11,000.

**Trans-Lux (TL)** (500; 85-\$120)—"Diplomatic Courier" (20th) (4th wk). Nice \$5,500. Last week, \$6,500.

## 'Affair' Wham \$19,500, Hub; 'Charley' Smooth 17G, 'In Arms' Fancy 16G, 2d

Boston, Aug. 19.

Biz continues to show signs of resurgence here with new product shaping fairly active. "Affairs in Trinidad," at Astor, leading town with a terrific total. "Where's Charley" at Paramount and Fenway also is smooth. "Carrie" at Met looks fair with "Lost in Alaska" at Boston also fairish. "World in His Arms" in second frame at Memorial continues solid.

**Estimates for This Week**  
**Astor (B&Q)** (1,500; 50-95)—"Affair in Trinidad" (Col). Settling pace with terrific \$19,500. Last week, "High Noon" (UA) (3d wk), \$7,000.

**Beacon Hill (Beacon Hill)** (682; 50-90)—"Bank Dick" (U) and "My Little Chickadee" (U) (reissues). Opened Monday (18). Last week, "Calico Road" (Indie), disappointing \$4,000 in 10 days.

**Boston (RKO)** (3,000; 40-85)—"Lost in Alaska" (U) and "Sailors on Leave" (Rep) (reissue). About average at \$10,000. Last week, "Francis To West Point" (U) and "Desert Pursuit" (Mono), better than expected with oke \$12,000.

**Exceter (Indie)** (1,300; 60-80)—"Edward and Caroline" (Indie). Opened Sunday (17). Last week, "Laughter in Paradise" (Stratford) (4th wk), okay \$3,500.

## 'Zero' Big 15G, Toronto; 'Show' 16G, 'Fear' 13G

Toronto, Aug. 19.

"Greatest Show" on popscale is sock here this week. Looks like it may stay at Shea's for five weeks. General biz is also on upbeat, with "One Minute to Zero" nose-and-nose for top gross in city. "Sudden Fear" also is big at two houses. "Island of Desire" looks hefty and leading holdovers.

**Estimates for This Week**  
**Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor)** (863; 1,059; 955; 470; 898; 694; 35-60)—"Hawks in Sun" (IFD) and "Models, Inc." (Cardinal). Nice \$16,000. Last week, "Here Come Marines" (Mono) and "Montana Territory" (Col), \$18,000.

**Eglinton (RF)** (1,080; 40-80)—"Wild Heart" (RKO). Fine \$7,500. Last week, "Lady Godiva Rides" (London) (2d wk), \$4,373.

**Imperial (FP)** (3,373; 50-80)—"One Minute to Zero" (RKO). Sock \$15,000. Last week, "King Kong" (RKO) (reissue), \$17,500.

**Loew's (Loew)** (2,748; 50-80)—"Island of Desire" (U) (2d wk). Steady \$9,500. Last week, \$13,500.

**Odeon (Rank)** (2,390; 50-90)—"All Because of Sally" (U). Fair \$7,000. Last week, "High Noon" (UA) (3d wk), \$8,600.

**Shea's (FP)** (2,396; 40-80)—"Greatest Show" (Par). Smash \$16,000. Last week, "We're Not Married" (20th) (2d wk), \$10,000.

**Tivoli, University (FP)** (1,436; 1,558; 40-80)—"Sudden Fear" (RKO). Fine \$13,000. Last week, "Shores Tripoli" (20th) (reissue) and "G. I. Jane" (Mono), \$8,500.

**Uptown (Loew)** (2,743; 40-80)—"Untamed Frontier" (U). Neat \$7,000. Last week, "Anybody Seen My Gal" (U) (2d wk), \$5,500.

## 'Affair' Big \$13,000, Indpls; 'Arms' 11G

Indianapolis, Aug. 19.

Biz continues on recent upswing at first-runs here, aided by the release of stronger product. "Affair in Trinidad" is leading town with a big figure at Loew's and may hold "World in His Arms" at Circle is rated stout while "Where's Charley" looks okay at the Indiana.

**Estimates for This Week**  
**Circle (Cockill-Dolle)** (2,800; 50-76)—"World in Arms" (U). Stout \$11,000. Last week, "Will Rogers" (WB) and "Storm Over Tibet" (Col), \$10,500.

**Indiana (C-D)** (4,200; 50-76)—"Where's Charley" (WB) and "Three For Bedroom C" (WB). Oke \$10,000. Last week, "Robin Hood" (RKO), fine \$12,500.

**Loew's (Loew's)** (2,427; 50-76)—"Affair in Trinidad" (Col) and "Rainbow Round My Shoulder" (Col). Big \$13,000. Last week, "Fearless Fagan" (M-G) and "Confidence Girl" (UA), neat \$11,000.

**Lyric (C-D)** (1,600; 50-76)—"Will Rogers" (WB) and "Storm Over Tibet" (Col) (m.o.). Mild \$5,000. Last week, "Ivory Hunter" (U) and "Call Me Mister" (20th) (reissue), \$4,000.

**Metropolitan (NET)** (4,367; 40-85)—"Carrie" (Par) and "Feudin' Fools" (Mono). Only fair \$12,500. Last week, "Jumping Jacks" (Par) and "Without Warning" (UA) (3d wk), fine \$14,500.

**Orpheum (Loew's)** (3,000; 40-85)—"Dreamboat" (20th) and "Holiday for Sinners" (M-G). Opened today Tuesday (19). Last week, "Island of Desire" (UA) and "Glory Alley" (Mono), okay \$18,000 in 10 days.

**Paramount (NET)** (1,700; 40-85)—"Where's Charley" (WB) and "Arctic Flight" (Mono). Stout \$12,500. Last week, "We're Not Married" (20th) and "Flesh and Blood" (Indie), nice \$13,500.

**State (Loew)** (3,500; 40-85)—"Dreamboat" (20th) and "Holiday for Sinners" (M-G). Opened Tuesday (19). Last week, "Island of Desire" (UA) and "Glory Alley" (Mono), okay \$11,000 in 10 days.

**Fenway (NET)** (1,373; 40-85)—"Where's Charley" (WB) and "Arctic Flight" (Mono). Good \$4,500. Last week, "We're Not Married" (20th) and "Flesh and Blood" (Indie), \$4,800.

**Memorial (RKO)** (3,000; 40-85)—"World in His Arms" (U) and "Stolen Face" (Lip) (2d wk). Still solid at \$16,000 after socko \$27,400 for first.

**Metropolitan (NET)** (4,367; 40-85)—"Carrie" (Par) and "Feudin' Fools" (Mono). Only fair \$12,500. Last week, "Jumping Jacks" (Par) and "Without Warning" (UA) (3d wk), fine \$14,500.

**Orpheum (Loew's)** (3,000; 40-85)—"Dreamboat" (20th) and "Holiday for Sinners" (M-G). Opened today Tuesday (19). Last week, "Island of Desire" (UA) and "Glory Alley" (Mono), okay \$18,000 in 10 days.

**Paramount (NET)** (1,700; 40-85)—"Where's Charley" (WB) and "Arctic Flight" (Mono). Stout \$12,500. Last week, "We're Not Married" (20th) and "Flesh and Blood" (Indie), nice \$13,500.

**State (Loew)** (3,500; 40-85)—"Dreamboat" (20th) and "Holiday for Sinners" (M-G). Opened Tuesday (19). Last week, "Island of Desire" (UA) and "Glory Alley" (Mono), okay \$11,000 in 10 days.

**Tower, Uptown, Fairway, Granada (Fox Midwest)** (2,100; 2,043; 70-1,217; 50-75)—"Lost in Alaska" (U) and "For Men Only" (Lip). Mild \$10,000. Last week, "Lydia Bailey" (20th), fine \$15,000.

**Vogue (Golden)** (350; 50-85)—"Blithe Spirit" (Indie). Very perky at \$1,800, and will go second week. Last week, "Last Holiday" (Indie) (3d wk), \$1,200.

## 'Affair' Sockeroo \$20,000, Cincy Ace; 'Strange World' Big 10G, 'Jacks' 17G, 2d

### Key City Grosses

**Estimated Total Gross**  
**This Week** ..... \$2,302,600  
 (Based on 24 cities, 194 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
 Last Year ..... \$2,441,000  
 (Based on 28 cities, and 211 theatres.)

## 'Widow' Merry 19G Paces Pitt

Pittsburgh, Aug. 19.

Everybody is doing business this week, but Penn is way out in front with "The Merry Widow." It will hold, and so will "Affair in Trinidad" at Harris and "Don't Bother to Knock" at Fulton, both being smash. "Where's Charley" heading for Stanley's best in some time, but may not be strong enough to hold. Likely will get moveover to the Warner. "The Fighter" and "Tale of Five Women" is just so so at Warner.

**Estimates for This Week**  
**Fulton (Shea)** (1,700; 50-85)—"Don't Bother to Knock" (20th). Torrid \$9,000. Stays, naturally. Last week, "Duel at Silver Creek" (U), \$5,500.

**Harris (Harris)** (2,200; 50-85)—"Affair in Trinidad" (Col). Rita Hayworth's back all right and with a bang. Shooting for smash \$12,000. Last week, "High Noon" (UA) (3d wk), good \$6,500 in 5 days.

**Penn (Loew's)** (3,300; 50-85)—"Merry Widow" (M-G). Opened Saturday (16) to nearly \$4,500, and is heading for rousing \$19,000 or better. Remains here until "Son of Paleface" (Par) comes in on Labor Day. Last week, "Island of Desire" (UA), 9 days, \$13,000.

**Squirrel Hill (WB)** (900; 50-85)—"Prelude to Fame" (U). Not too strong at around \$2,000. Last week, "Run For Money" (U), (2d wk), \$1,600.

**Stanley (WB)** (3,800; 50-85)—"Where's Charley" (WB). Heading for sock \$14,000. If it doesn't hold here, should at least move to the Warner. Last week, "Carrie" (Par), \$12,000.

**Warner (WB)** (2,000; 50-85)—"Tale of Five Women" (UA) and "Fighter" (UA). Fair \$5,000. House apparently is sorry now it didn't hang on to "Robin Hood" (RKO) which was hot \$8,500 in third (9 days) week.

**K.C. Sock, 'Affair' Great \$16,000, 'Noon' High 12G, 'Rogers' Rousing \$14,000**

Kansas City, Aug. 19.

Theatre row has a sock lineup with big films in three houses. Midland is tops with great session with "Affair in Trinidad." Paramount is rated sock with "Will Rogers" while "High Noon" looks lofty at the Missouri. All will hold. "Lost in Alaska" is mild in four Fox Midwest houses. Weather was hot and sultry most of week.

**Estimates for This Week**  
**Kimo (Dickinson)** (604; 50-75)—"Narrow Margin" (RKO) (3d wk). Holding strong at \$1,500. May go fourth week. Last week, over hopes at \$1,700.

**Midland (Loew's)** (3,500; 50-75)—"Affair in Trinidad" (Col) and "Rainbow Round My Shoulder" (Col). Heavy trade from opening hour for great \$16,000, and hold-over. Last week, "Washington Story" (M-G) and "Montana Territory" (Col), \$9,000.

**Missouri (RKO)** (2,650; 50-75)—"High Noon" (WB) and "Two Guys, a Gal" (UA). Tall \$12,000, best here in some time. Last week, "Wild Heart" (RKO) and "Breakdown" (Indie), \$5,500.

**Paramount (Tri-States)** (1,900; 50-75)—"Will Rogers" (WB). Sock \$14,000, looks, and will hold. Last week, "Greatest Show" (Par) (2d wk), \$12,000 in 10 days.

**Tower, Uptown, Fairway, Granada (Fox Midwest)** (2,100; 2,043; 70-1,217; 50-75)—"Lost in Alaska" (U) and "For Men Only" (Lip). Mild \$10,000. Last week, "Lydia Bailey" (20th), fine \$15,000.

**Vogue (Golden)** (350; 50-85)—"Blithe Spirit" (Indie). Very perky at \$1,800, and will go second week. Last week, "Last Holiday" (Indie) (3d wk), \$1,200.

Cincinnati, Aug. 19.  
 Smash returns on "Affair in Trinidad" are giving the Palace the town's leadership, being the theatre's best session in some time. Remarkable second-week strength of "Jumping Jacks" at Albee also is helping to another bull stanza for cinemas here. Grand also is on the beam with "Strange World." "Whistle Stop" has the Lyric in par stride.

**Estimates for This Week**  
**Albee (RKO)** (3,100; 55-75)—"Jumping Jacks" (Par) (2d wk). Boff \$17,000 after terrific \$26,500 preem.

**Grand (RKO)** (1,400; 55-75)—"Strange World" (Indie) and "Red Planet Mars" (Indie). Hot \$10,000. Last week, "Lure of Wilderness" (20th) and "Mr. Peek-a-Boo" (UA), \$8,000.

**Lyric (RKO)** (1,400; 55-75)—"Whistle Stop" (Indie) and "Pitt-fall" (Indie). Five days. Okay \$4,500. Last week, "Frankenstein" (Realtar) and "Dracula" (Realtar) (reissues), \$5,000.

**Palace (RKO)** (2,600; 55-75)—"Affair in Trinidad" (Col). Leading the town with smash \$20,000, a standout session at this house for some time. Last week, "Island of Desire" (UA), \$10,500.

**'Affair' Huge \$13,000 in Mpls.; 'Rogers' Okay 7G, 'Jacks' Trim 7½G in 2d**

Minneapolis, Aug. 19.

Holdovers are keeping the general level of biz down currently but the pace is satisfactory. "King Kong," "Jumping Jacks" and "We're Not Married" still are doing well on holdovers or move-over. Strong session looks for "Affair in Trinidad" at the Orpheum. Most durable of current list probably will be "We're Not Married," holding up great at the World.

**Estimates for This Week**  
**Century (Par)** (1,600; 50-76)—"Rains Came" (20th) and "Leave to Heaven" (20th) (reissues). Oke \$3,500. Last week, "This Above All" (20th) and "Laura" (20th) (reissues), \$4,000.

**Gopher (Berger)** (1,000; 50-76)—"Outcast of Islands" (UA). Fair \$3,700. Last week, "Outlaw Women" (Lip), \$3,500.

**Lyric (Par)** (1,000; 50-76)—"Wagon West" (Mono) and "African Treasure" (Mono). Modest \$3,500. Last week, "The Fighter" (UA) and "Jet Job" (Mono), \$3,200.

**Radio City (Par)** (4,000; 50-76)—"Jumping Jacks" (Par) (2d wk). Still promising good \$7,500. Last week, big \$15,500.

**RKO-Orpheum (RKO)** (2,800; 40-76)—"Affair in Trinidad" (Col). Hayworth's return seems the draw, comment being average. Huge \$13,000 or near. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues), \$14,500.

**RKO-Pan (RKO)** (1,600; 40-76)—"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Modest \$3,500. Last week, "Sword in Desert" (U) and "Rogues Regiment" (U) (reissues), 3 days. Nice \$5,000. Last week, "Robin Hood" (RKO) (m.o.), \$6,000.

**Star (Par)** (2,300; 50-76)—"Will Rogers" (WB). Okay \$7,000. Last week, "High Noon" (UA) (2d wk), fine \$6,500.

**World (Mann)** (400; 85-\$120)—"We're Not Married" (20th) (2d wk). Holding up at hefty \$4,500 after sharp \$5,500 initial stanza.

**WEBB STURDY \$18,000, FRISCO; 'IVANHOE' 19G**

San Francisco, Aug. 19.

Sunny weather is sloughing biz on Market Street this stanza, the doldrums showing up at nearly every spot excepting the Fox, with "Dreamboat" and the Warfield with "Ivanhoe." Latter is big in its third round. "High Noon" looks best of extended-runs being fine in third United Artists' week.

**Estimates for This Week**  
**Golden Gate (RKO)** (2,850; 65-95)—"Wild Heart" (RKO). Thin \$7,500. Last week, "Champion" (UA) and "Body and Soul" (UA) (reissues), \$10,000.

**Fox (FWC)** (4,651; 65-95)—"Dreamboat" (20th) and "Black Jack" (Indie). Nice \$18,000, or over for Clifton Webb comedy. Last week, "Will Rogers" (WB) and "Navajo" (Lip) (2d wk), 4 days, only \$7,500.

**Warfield (Loew's)** (2,656; 80-\$110)—"Ivanhoe" (M-G) (3d wk). (Continued on page 25)

# Return of Humid Weather Clips Chi; 'Knock' Wow 25G, 'Charley'-Stage Hep 53G, 'Vegas' 16G, 'Kong' 20G, 2d

Chicago, Aug. 19. All-Star football game Friday (15) night, which drew thousands, plus return of hot, humid weather, is tempering sock August boxoffice somewhat here. However, receipts continue way above average.

Most of the big grossers are holdovers. Among the newcomers, "Don't Bother to Knock" at the Roosevelt should hit smash \$25,000. The Chicago, with "Where's Charley?" and Frances Langford topping stageshow, looks to get bright \$53,000. "Las Vegas Story" and "Half-Breed" at Grand looks big \$16,000.

Of the second weekers, reissue combo of "King Kong" and "Leopard Man" at United Artists is headed for a sharp session while "High Noon" and "Captive City" at State-Lake is also stout. In its third week, "Big Sky" at the Woods still is okay. Oriental, with "Son of Paleface," has a highly satisfactory stanza in view.

"Greatest Show on Earth" at Palace, in 16th frame, seems stronger than ever with fine \$20,000 likely.

**Estimates for This Week**  
Chicago (B&K) (3,900; 98-1.25)—"Where's Charley?" (WB) and Frances Langford heading stageshow. Great \$53,000 likely. Last week, "Affair in Trinidad" (Col) plus Les Paul and Mary Ford in person (2d wk), \$63,000.

Grand (RKO) (1,500; 55-98)—"Las Vegas Story" and "Half-Breed" (RKO). Jane Russell pic should hit big \$16,000. Last week, "Across Street" (U) and "Scarlet Angel" (U) (2d wk), \$10,000.

Oriental (Indie) (3,400; 98)—"Son of Paleface" (Par) (3d wk). Holding fairly well with \$20,000. Last week, \$27,000.

Palace (Eitel) (2,500; 98-1.25)—"Greatest Show" (Par) (16th wk). Holding extremely well at \$20,000. Last week, \$21,000.

Roosevelt (B&K) (1,500; 55-98)—"Don't Bother to Knock" (20th) and "Glory Alley" (M-G). Best of new entries, socko \$25,000. Last week, "Robin Hood" (RKO) (2d wk), \$20,000.

State-Lake (B&K) (2,700; 55-98)—"High Noon" (UA) and "Captive City" (UA) (2d wk). Excellent \$18,000. Last week, \$34,000.

Suri (H&B Balaban) (685; 98)—"Encore" (Par) (3d wk). Sharp \$8,500. Last week, \$8,000.

United Artists (B&K) (1,700; 55-98)—"King Kong" and "Leopard Man" (RKO) (reissues) (2d wk). Rolling along to smart \$20,000. Last week, \$32,000.

Woods (Essaness) (1,073; 98)—"Big Sky" (RKO) (3d wk). Oke \$18,000. Last week, \$24,000.

World (Indie) (587; 98)—"Young and Damned" (Indie) (4th wk). Powerful \$4,000. Last week, same.

## 'Zero' Socko 21G, Denver; 'In Arms' Strong \$19,500

Denver, Aug. 19. "One Minute to Zero," sparked by personals by stars of film, is packing Orpheum here this week to best showing in town. It is holding. "We're Not Married" also is smash at Paramount while "World in Arms" looks socko in two spots.

"Duel at Silver Creek" looks okay in three houses.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 50-85)—"Duel at Silver Creek" (U) and "Beautiful but Broke" (Col), day-date with Tabor, Webber. Okay \$8,200. Last week, "Kangaroo" (20th) and "Tough Girl" (Col), \$8,000.

Broadway (Wolfberg) (1,200; 50-85)—"Lovely, Look At" (M-G) (2d wk). Fair \$7,500. Holds. Last week, \$14,000.

Denham (Cockrill) (1,750; 50-85)—"Greatest Show" (Par) (3d wk). Good \$9,500. Last week, \$10,500.

Denver (Fox) (2,535; 50-85)—"World in His Arms" (U) and "Army Bound" (Indie). Smash \$16,000. Last week, "High Noon" (UA) and "Bal Tabarin" (Rep), \$15,000.

Esquire (Rep) (742; 50-85)—"World in Arms" (U) and "Army Bound" (Indie). Fine \$3,500. Last week, "High Noon" (UA) and "Bal Tabarin" (Rep), \$3,000.

Orpheum (RKO) (2,600; 50-85)—"One Minute to Zero" (RKO) and "Holiday for Sinners" (M-G). Sock \$21,000. Holds. Last week, "Wild Heart" (RKO) and "African Treasure" (Mono), \$7,500.

Paramount (Fox) (2,200; 50-85)—"We're Not Married" (20th). (Continued on page 25)

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'In Arms' Smash 22G in Dull D.C.

Washington, Aug. 19. Biz is on the downbeat this week, with lack of new product pulling down the totals. Another factor in D.C. slump was blamed on Friday (15) night's All Stars-Rams football game on TV, with every mid-town house suffering. "World in His Arms" at Loew's Palace, is sole standout among newcomers with sock session. "When in Rome," at Loew's Capitol, is slow despite a solid stageshow.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-95)—"When in Rome" (M-G) plus vaude. Slow \$17,000. Last week, "Anybody Seen My Gal" (U) plus vaude, sound \$21,000.

Dupont (Lopert) (372; 50-85)—"Latuko" (Indie) (3d wk). Steady \$6,000 after big \$7,000 last week. Stays on.

Kelth's (RKO) (1,939; 50-85)—"Wild Heart" (RKO). So-so \$8,000. Last week, "Francis To West Point" (U), sold \$11,000 in 8 days.

Metropolitan (Warner) (1,200; 50-80)—"The Jungle" (Lip). Average \$5,000. Last week, "Montana Territory" (Col), \$6,000.

Palace (Loew's) (2,370; 50-80)—"World in His Arms" (U). Smash \$22,000. Holds. Last week, "Lovely Look At" (M-G) (2d wk), fair \$11,000.

Playhouse (Lopert) (485; 50-81)—"Outcast of Islands" (UA) (4th wk). Nosived to \$3,500 after \$5,000 last week. Stays.

Warner (WB) (2,174; 50-80)—"Jumping Jacks" (Par) (3d final wk). Unusually bright \$12,000 for third week here after \$14,000 last week.

## 'Desire' Rich \$12,000, Seattle; A&C Hot 9G

Seattle, Aug. 19. Trade at first-runs continues fairly good this session. "Island of Desire" looks great at Coliseum. "Carrie" looks only fair at Fifth Avenue. "Lost in Alaska," new Abbott-Costello comedy, is rated big at Liberty. "Has Anybody Seen My Gal" at Music Hall and "Where's Charley" at Orpheum both shape good.

**Estimates for This Week**  
Coliseum (Evergreen) (1,829; 65-90)—"Island of Desire" (UA) and "Assassins for Hire" (Lip). Headed for great \$12,000. Last week, "Jumping Jacks" (Par) (3d wk), \$9,000.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Carrie" (Par). Fair \$6,500. Last week, "We're Not Married" (20th) (2d wk), \$6,300.

Liberty (Hamrick) (1,650; 65-90)—"Lost in Alaska" (U) and "Thundering Caravans" (Rep). Big \$9,000. Last week, "Qu Vadis" (M-G), swell \$12,000 in 10 days.

Music Hall (Hamrick) (2,282; 65-90)—"Anybody Seen My Gal" (U). Good \$8,500. Last week, "Seata-mouche" (M-G) (2d wk), \$9,500 in 10 days.

Orpheum (Hamrick) (2,599; 65-90)—"Where's Charley" (WB) and "Narrow Margin" (RKO). Good \$9,000 or near. Last week, "Will Rogers" (WB) (2d wk), \$7,400 in 8 days.

Palomar (Sterling) (1,350; 45-70)—"Red River" (UA) and "Tulsa" (UA) (reissues). Modest \$4,500. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues) (2d wk), \$3,800.

Paramount (Evergreen) (3,039; 65-90)—"High Noon" (UA) and "Diplomatic" (Courier) (20th) (3d wk). Swell \$7,000 in 6 days. Last week, \$8,700.

## 'Dreamboat' Fast \$14,000, Port.; 'Francis' 8½G, 2d

Portland, Ore., Aug. 19. First-runs are loaded with hot holdovers this week but "Dreamboat" the lone newcomer, looks sock in two houses. "Jumping Jacks" is great for a second frame after racking up one of biggest opening weeks seen here in several years. "Francis To West Point," in second Broadway week, and "High Noon," in third round at Liberty, both are still solid.

**Estimates for This Week**  
Broadway (Parker) (1,890; 65-90)—"Francis To West Point" (U) and "Dark Command" (Rep) (reissue) (2d wk). Big \$8,500. Last week, \$11,300.

Liberty (Hamrick) (1,850; 65-90)—"High Noon" (UA) and "Lady Says No" (UA) (3d wk). Nifty \$8,000. Last week, \$9,000.

Oriental (Evergreen) (2,000; 65-90)—"Dreamboat" (20th) and "Red Snow" (Col), day-date with Orpheum. Fast \$5,000 or near. Last week, "Jumping Jacks" (Par) and "Atomic City" (Par), also at Paramount, \$6,500.

Orpheum (Evergreen) (1,750; 65-90)—"Dreamboat" (20th) and "Red Snow" (Col). Sock \$9,000. Last week, "Wait Till Sun Shines Nellie" (20th) and "Roaring City" (Indie), \$6,000.

Paramount (Evergreen) (3,400; 65-90)—"Jumping Jacks" (Par) and "The Atomic City" (Par) (2d wk). Big \$7,500. Last week, also Oriental, Torrid \$12,200.

United Artists (Parker) (890; 65-90)—"Lovely To Look At" (M-G) (4th wk). Fine \$4,500. Last week, \$5,200.

## 'In Arms' Lusty \$15,000, Cleve

Cleveland, Aug. 19. Cool weather is boosting biz so much here currently that even the holdovers are displaying great strength. "World in His Arms" is getting top coin of the newcomers with big session at the Hipp while "Where's Charley" also looms great at the Allen. "Ivanhoe" continues smash in third round at the Stillman while "Sudden Fear" also looms solid in second round at Palace. "Dreamboat" and "Don't Bother to Knock" both are big on moveover runs.

**Estimates for This Week**  
Allen (Warner) (3,000; 55-80)—"Where's Charley?" (WB). Great \$12,000. Last week, "Will Rogers" (WB), \$12,500.

Hipp (Scheffel-Burger) (3,700; 55-80)—"World in His Arms" (U). Big \$15,000. Last week, "Don't Bother to Knock" (20th), \$14,000.

Palace (RKO) (3,300; 55-80)—"Sudden Fear" (RKO) (2d wk). Holding at \$11,000. Last week, sock \$18,000.

State (Loew's) (3,450; 55-80)—"Anybody Seen My Gal" (U). Okay \$9,000. Last week, "Dreamboat" (20th), big \$14,500.

Stillman (Loew's) (2,700; 55-80)—"Ivanhoe" (M-G) (3d wk). Great \$21,000. Last week, hefty \$25,000.

Tower (Scheffel-Burger) (500; 55-80)—"Don't Bother to Knock" (20th) (M-G). Nice \$4,500. Last week, "Aladdin" (Mono) and "Desert Pursuit" (Mono), \$3,500.

Lower Mall (Community) (585; 55-80)—"Encore" (Par) (2d wk). Held at \$2,500. Last week, good \$4,000.

Ohio (Loew's) (1,300; 55-80)—"Dreamboat" (20th) (M-G). Big \$5,000. Last week, "Wagons West" (Mono) and "Wild Stallion" (Mono), \$5,500.

## 'Show' Great \$17,000, Balto; 'Dreamboat' 10G

Baltimore, Aug. 19. Bright spot in rather offish week here is return of "Greatest Show on Earth," to Kelth's, at popular prices after previously hanging up a high mark in total attendance and receipts on upped scale run earlier this season. It is big currently. Some good activity is also reported for the New's "Dreamboat." Most other spots are uneventful.

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 20-70)—"Don't Bother to Knock" (20th) (2d wk). Sliding off to \$6,000 after surprisingly smash opener at \$9,700.

Kelth's (Schanberger) (2,460; 20-70)—"Greatest Show" (Par). Back on popscale run, going to big \$17,000. Last week, 10 days of "Francis West Point" (U) hit \$10,500.

Mayfair (Hicks) (980; 20-70)—"Women of North Country" (Rep). Opens tomorrow (Wed.) after week (Continued on page 25)

# Broadway Continues on Way Back; 'Miserables' Sturdy 30G, 'Ali Baba' Plus Vaude Nice 19G, 'Ivanhoe' 3d 170G

With rain over 50% of the week and continuance of mild weather, Broadway first-runs still are in high gear this session. There were only two openings at Broadway deluxers, but a fine array of strong holdovers and extended-runs will keep the overall total near recent high levels. Heavy rainfall on Saturday and earlier in the week as usual bolstered trade while Sunday (17), which was bright and warm, cut in somewhat.

"Les Miserables," which reopened the Rivoli, is heading for stout \$30,000 in its first week, comparable to the initial week at this house of "Decision Before Dawn," one of recent high grossers there. "Son of All Baba" with usual vaude, is the other opener, with nice \$19,000 at the Palace in prospect.

"Ivanhoe," with stageshow, continues its amazing pace at the Music Hall with a terrific \$170,000 likely for third week. Such a gait indicates many more weeks for "Ivanhoe" at the Hall. "Sudden Fear" still is smash with \$44,000 in its second session at the State, with a long run indicated.

"Dreamboat," with Tony Bennett, Phil Foster and Iceshow heading stage layout, is holding at a sturdy \$78,000 in fourth and final week at the Roxy. A fifth week was being considered and justified by this business, but it was decided not to hold back the opening of "What Price Glory" any longer, since it was two weeks overdue from originally scheduled teatoff. "Affair in Trinidad" continued in great fashion by getting \$33,000 for third round at the Victoria, only \$1,000 below the second week.

"Jumping Jacks," with Don Cornell, Elliot Lawrence band topping stageshow, finished the fourth stanza at a strong \$71,000 and holds a fifth at the Paramount longest run for any pic at the Par flagship this year. "High Noon" still is very big at \$25,000 in its fourth frame at the Mayfair, and stays on.

"Don't Bother to Knock," which was held a fifth week after "Francis Goes To West Point" twice had been scheduled to open, looks okay in final (5th) session at the Globe. Pic caught on from the start.

"Miracle of Our Lady of Fatima" opens its regular run day-date at Astor and Bijou tomorrow (Thurs.) after invitational preem at the Astor tonight (Wed.).

**Estimates for This Week**  
Astor (City Inv.) (1,300; 70-1.50)—"Will Rogers" (WB) (5th-final wk). Wound up final week last night (Tues.) with \$5,500 after slow \$7,600 for fourth week. "Miracle of Our Lady of Fatima" (WB) opens with special invitational preem tonight (Wed.). Regular run of pic starts tomorrow (Thurs.), playing day-date with Bijou, which will have upped-price scale.

Capitol (Loew's) (4,820; 70-1.50)—"Carrie" (Par) (5th wk-8 days). Looks like \$12,000 in final eight days after nice \$14,000 for fourth week, to wind up highly successful run. "Quiet Man" (Rep) opens tomorrow (Thurs.).

Criteria (Moss) (1,700; 50-1.80)—"Big Sky" (RKO). Opened yesterday (Tues.). In ahead, "Robin Hood" (RKO-Dianey) (9th wk-5 days), only \$7,000 after okay \$11,000 for seventh week, winding up a very profitable longrun here.

Fine Arts (Davis) (468; 90-1.80)—"Stranger in Between" (U). Opened yesterday (Tues.). Last week, "Outcast of Islands" (UA) (14th wk-5 days) held at \$3,500 after solid \$4,500 for 13th session, making a highly profitable engagement.

Globe (Brandt) (1,500; 50-1.50)—"Don't Bother to Knock" (20th) (5th wk). Doing okay \$8,600 in current session, which again is supposed to be windup of run. It was originally set to stay only three weeks; then held over a fourth and fifth week because pic did so well. Fourth week was nice \$10,500.

"Francis Goes To West Point" (U), held back for two weeks, is supposed to open Friday (22).

Mayfair (Brandt) (1,736; 50-1.50)—"High Noon" (UA) (4th wk). Still very big with \$25,000 in current stanza after \$30,500 for third week.

Normandie (Normandie Theatres) (592; 95-1.80)—"Encore" (Par) (21st wk). The 20th session ended last night (Tues.) held at \$5,200 after fine \$6,200 for 19th week. Stays on.

Palace (RKO) (1,700; 75-1.40)—"Son of All Baba" (U) with eight acts of vaude. Back in normal

stride but still strong at \$19,000 or close. Last week, "King Kong" (RKO) (reissue) soared to great \$32,000 but below hopes. Best here under current policy. Was headed for bigger money but began dipping soon after "Kong" started playing RKO circuit houses in Met area.

Paramount (Par) (3,664; 80-1.80)—"Jumping Jacks" (Par) with Don Cornell, Elliot Lawrence orch heading stage bill (5th-final wk). Fourth frame ended last night (Tues.) held at very strong \$71,000 after sock \$92,000 for third week. "Crimson Pirate" (WB) is due in next.

Park Ave. (Reade) (583; 90-1.50)—"Brandy for Parson" (Mayer). Week ending next Friday (22) looks to hit \$8,000. Holds. In ahead, "Island Rescue" (U) (7th wk), \$4,000.

Paris (Indie) (568; 1.25-1.80)—"Casque D'or" (Discina). Opened very well Monday (18). In ahead, "Strange Ones" (Mayer) (3d wk), oke \$6,000 after \$6,500 for second frame.

Radio City Music Hall (Rockefellers) (5,945; 80-2.40)—"Ivanhoe" (M-G) with stageshow (3d wk). Holding at socko \$170,000, way ahead of many first weeks. Second week was huge \$174,500, making greatest first two weeks in history of Hall. Holds for fourth stanza, of course, and set for indefinite stay, with no termination in sight. Only \$4,000 below opening week's total although in third stanza.

Rivoli (UAT) (2,092; 70-1.50)—"Les Miserables" (20th). First week ending today (Wed.) looks like solid \$30,000, big considering it reopened house and that big preem bally at night of first day came after pic opened in morning. Film drew many fine reviews.

Roxy (20th) (5,886; 80-2.20)—"Dreamboat" (20th) with Tony Bennett, Phil Foster, Iceshow onstage (4th-final wk). Holding at sturdy \$78,000 after big \$88,000 for third week. Aided in final week by preview on Monday (18). Had considered holding a fifth but decided not to delay opening of "What Price Glory" (20th), with Mel Tormé, Elliott Reid, Tom & Jerry, Iceshow onstage. This combo had been held back twice, being originally set to come in Aug. 8.

State (Loew's) (3,450; 55-1.50)—"Sudden Fear" (RKO) (2d wk). Continues smash with \$44,000 or near after soaring to terrific \$60,000 in first round, greatest here in many months. Looks in for lengthy engagement.

Suitor (R & B) (561; 90-1.50)—"Man in White Suit" (U) (20th wk). Still very strong at \$7,000 in 19th week ended Monday (18) after \$7,200 for 18th round. Stays on.

Trans-Lux 60th St. (T-L) (453; 90-1.50)—"Lady Vanishes" (Indie) (3d wk). Still stout with \$5,200 after \$6,700 for second week.

Trans-Lux 52d St. (T-L) (540; 90-1.50)—"Ivory Hunter" (U). Opened Monday (18). In ahead, "High Treason" (Indie) (13th wk-8 days), \$2,700 after okay \$3,300 for 12th week.

Victoria (City Inv.) (1,080; 70-1.80)—"Affair in Trinidad" (Col) (4th wk). Third stanza ended last night (Tues.), continued great with \$33,000 after socko \$34,000 for second week, slightly above hopes.

**'Affair'-Sock \$20,000 in St. Loo; 'In Arms' 14G, 'Robin' 16G, 'Outcast' 8G**

St. Louis, Aug. 19. Biz is on the upbeat all over the city with first-runs enjoying fine boxoffice activity over the past weekend. "Affair in Trinidad," aided by cuffed publicity for Rita Hayworth, is standout with sock session at Loew's. "World in Arms" looms good at the Missouri while "Robin Hood" is rated fine at the downtown Ambassador. "Outcast of Islands" shapes good at two smaller houses.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75)—"Robin Hood" (RKO). Fine \$18,000. Last week, "Will Rogers" (WB) and "Half-Breed" (RKO), \$11,000.

Fox (F&M) (5,000; 60-75)—"Jumping Jacks" (Par) and "Atomic City" (Par) (3d wk-3 days). Good \$5,000. Last week, fancy \$15,000.

Loew's (Loew's) (3,172; 50-75)—"Affair in Trinidad" (Col) and "Harem Girl" (Col). Sock \$20,000. (Continued on page 25)

# ONLY THE TOPS FROM 20th!

**DON'T BOTHER  
TO KNOCK**

WILDMARK · MONROE  
5th Week, N.Y.! 3rd Week  
Atlantic City! Held over  
San Francisco, Los Angeles,  
Philadelphia!

11 Wonderful Stars in  
**WE'RE NOT  
MARRIED**  
The Season's Happiest  
Engagements!

**DREAMBOAT**

WEBB · ROGERS

4th Hilarious Week,  
Roxy, N.Y.! Smash,  
Atlantic City!

**LURE OF THE  
WILDERNESS**

TECHNICOLOR

PETERS · HUNTER · SMITH

Outgrossing "With A  
Song In My Heart"  
Everywhere!

**DIPLOMATIC  
COURIER**

POWER · NEAL

McNALLY · NEFF  
Topping "Viva Zapata"  
and "5 Fingers"!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!



# French Legit Popularity Off Postwar; Germany, Belgium, S.A. Top Markets

Paris, Aug. 19.

Popularity of French legit adaptations abroad has declined since the war. Prewar years saw the Gallic productions one of most performed and adapted in other countries, but now they have been superseded by the more dynamic American and English legit-plays. Biggest areas for offshore French legit are South America, Germany and Belgium. Most of the plays adapted for American use have been unsuccessful in the last few years. U. S. critics have been harsh on Jean Anouilh whose bittersweet, ironic dissections of love were mostly found to be puerile and decadent. "Nina" flopped and "Gigi" was a prestige rather a financial success. However, an unusual number of French adaptations are announced for Broadway this season.

The Mexican market, which is zealously guarded by local playwrights, is slow in turning to the French theatre. Hits have been Jean Anouilh's "Colombe" and "The Traveller Without Baggage," and Marc-Gilbert Sauvage's "Edward's Children." Canada is far behind in repertoire and not yet up to taking modern Gallic plays.

The South American countries of Argentina, Uruguay, Brazil and Chile provide a large audience for Gallic legit. Some top successes have been such oldies as "Seal of Tarnpiston" by De Mouezy, Tristan Bernard's "Kiss Me" and "Little Cafe," and "Gringaleit" by Paul Vandenberghe. Newer ones are "Edward's Children," "Nights of Anger" by Armand Salacrou; "Ardele's Gift" by Pierre Barillet and Jean-Pierre Gredy, Roussin's "Nina," and the "Philomen Complex" by Jean-Bernard Luc.

## W. Germany Likes French Legit

One of the biggest absorbers of French legit productions is West Germany. Germany has staged over 130 modern French plays since the war. Tops are Jean Anouilh with 12 of his plays running there in that time. Best accepted are "Antigone," "Robber's Ball," "Eurydice," "Invitation to a Chateau" (which was the successful London adaptation of Christopher Fry's "Ring Around the Moon"), and "Romeo and Janet." Albert Camus came up for four of his existentialist plays; Paul Claudel had seven and Jean Cocteau three. Well repped were Colette, Roger Ferdinand, Jean Giraudoux, Henri De Montherlant, Andre Obey, Marcel Pagnol and Andre Roussin.

Another good customer was the Scandinavian countries with Jean Anouilh, Jean-Paul Sartre and Marcel Ayme being preferred with Italy showed a partiality for Roger Ferdinand, Jean Anouilh, Paul Claudel and Armand Salacrou. Greece has even asked French authors down for the preem of their plays. Last season saw Jacques Deval presenting his "Tonight in Samarcand." Jean De Latraz went down for his "We Are Looking for a Home."

## Spain Goes for Lighter Works.

Spain, with heavy censorship, showed preference for lighter works rather than the more philosophical output of Cartre, Claudel and Montherlant. In all the countries considered, top authors preferred were Anouilh, Claudel, Cocteau, Roussin and Deval.

Belgium is an offshoot of the French theatre with set repertoire houses and three-quarters of their legit offerings French. At the leading theatre in Brussels, The Royal Parc, 30 of its plays were French.

## TV Station for Tijuana

Mexico City, Aug. 12.

Tijuana on the California border is to bow big in with TV early in November when Emilio Azcarraga, Mexican radio-video mogul, opens station XEACTV. It cost \$500,000. It will be powerful enough to serve Los Angeles, he claims. It can easily cover San Diego.

Azcarraga is readying two more stations for 1953. One will be in Guadalajara, second largest Mexican city, and Monterrey, the eastern industrial center. He owns-operates station XEWTN here and Telecentro, the local Radio City.

## 'Half-Acre' U.S. Entry In Edinburgh Festival

Edinburgh, Aug. 12.

The big U. S. film entries at this fall's International Film Festival here includes Walt Disney's "Nature's Half-Acre," and the State Department films "Impressions of Years," and "Small Town Editor." Fete runs from Aug. 17 to Sept. 7.

The Philippine entry is a feature about the life of Genhgis Khan. British feature pix entered include "The Brave Don't Cry," produced by John Grierson for Group Three of the British National Film Finance Corp. and "Cry, the Beloved Country," adaptation made by London Film Productions.

France is sending a special retrospective program of films which have influenced the development of French documentary, compiled by the Cinematheque Francaise. Max Ophuls, director of "La Ronde," will introduce his new film, "Le Plaisir," based on three short stories by de Maupassant.

There are about 270 entries from over 30 countries.

## Closed Paris 'Fire' Still Simmers

Paris, Aug. 19.

"Full Fire" (Plein Feu), the Pierre Louis-Guerin-Rene Fraday revue spec starring Maurice Chevalier, which shuttered Aug. 2, is still stirring talk here.

Guerin told VARIETY the show pegged at a 100,000,000-franc nut (\$250,000) only made back about half of this in its fourth month on the boards. Hot weather and inadequate biz finally led to the decision to close. The artists had been given a six-month guarantee because the show was expected to run a year until the public's thumbs-down folded it.

Although it did big at the beginning, the revue bogged down after initial weeks. The show was a Franco-American hybrid that did not seem to have enough of either to make a go.

The tourists, who were expected to be tapped, found it akin to a U. S. revue and, as such, suffered in comparison. Besides, most of them wanted the fluffy, sexy atmosphere as at the Folies Bergere, and spread negative word-of-mouth to fellow travelers. Even though Chevalier is still an immense draw, he was not enough to cover the big overhead and operating costs alone.

Chevalier is resting here and considering shows in Scandinavia, Holland and Germany. They are not definitely set and will be either one-man concerts or possibly as a star in local variety houses. He said that he has received offers from Nachat Martini to appear at the French Casino in N. Y. However, he does not wish to do any cabaret work.

"Fire" opened April 23 this year and closed August 2, '52 after a 14½-week run.

## 4 MAJOR BRIT. CHAINS UP ADMISSION SCALES

Washington, Aug. 12.

The four major theatre circuits in Great Britain have hiked their admission prices to meet increased costs of operation, reports the U. S. Department of Commerce. The hikes went into effect Aug. 3 for the Odeon, Granada, Associated British Picture Corp. and Gaumont-British chains.

Seats costing 2 shillings 1 pence were upped to 2 shillings 3 pence; those formerly 2 shillings 7 pence went to 2 shillings 8 pence while the 3 shilling 11 pence seats went to 4 shillings or 4s. (A shilling is now equal to 14c in American money, with 12 pence to the shilling). The exhibitors said the boost became necessary because the latest British budget failed to provide them any relief from the entertainment tax.

## Dolores Gray to Belgium

London, Aug. 19.

As soon as she finishes her two weeks at the London Palladium, Dolores Gray will do two Sunday concerts at Blackpool for Harold Fielding. Then she goes to Knocke, Belgium, for one night gala performance.

Miss Gray then goes to Paris for a holiday and is likely to do series of gala shows in the South of France. She is popular in France because of numerous TV films she made there two years ago.

## Income Tax Cut Seen as Hypo To Aussie Film Biz

Sydney, Aug. 12.

New Australian Commonwealth budget, introduced by Federal Treasurer Sir Arthur Fadden, is seen as a means of boosting film biz during 1952-53 via clipping the direct income tax around 50,000,000 pounds (about \$112,000,000). Reduction will give the population additional spending power. Despite the current high cost of living Down Under, a substantial proportion of this 50,000,000 pounds should find its way into cinema boxoffices. Reduction in the sales tax setup covering local and imported merchandise also will put more coin into the pockets of Aussies.

The film industry was looking for some relief from the government's solid admission tax covering all amusements but the treasurer turned down the relief pleas. Treasurer also declined any breakdown in the dollar curb here, pointing out that the government was determined to nix any further inflation upbeat via additional dollar spending or takeaway.

Understood that pic industry leaders here will seek an easing of import restrictions covering carbons, technical equipment, ad-publicity material and other goods positively necessary for the successful operation of the film biz as a whole in this important territory. Leaders have been concerned in recent weeks over the increase in unemployment, with a resultant boxoffice downbeat. The new budget, however, is expected to nip unemployment to a great extent via tax relief to major organizations and greenlight on easing prior drastic import restrictions.

## Japanese Exhibs' Plan Would Hurt U.S. Films; Opposed by Yank Cos.

Tokyo, Aug. 12.

A knotty path is forseen for American film companies in the future distributing their product in Japan if a formula for importing new pix, proposed to the Finance Ministry by the four top exhibitors, is adopted. The Ministry, seeking to establish film import policy for latter half of current year (October this year to March, 1953), is seeking opinions of film importers.

Towa, Toho, Shochiku and Daisi have told the Ministry that, in effect, they wanted to be allowed to buy on the open market, according to the amount of foreign exchange allotted to them and not have to use the present system by which quotas for importable films are assigned by the government to foreign countries. New policy might cut down on American film sales here as U. S. is "most favored nation" in import quotas.

Major American companies here are preparing a counter-plan to submit to the Ministry, and are flatly opposed to any change in the present policy. Majors are also against lowering of current film rental rates, proposed by exhibitors, as a method of preventing accumulation of frozen yen. Majors say reduction of pix distrib fees might curtail number of imported films, thus contradicting the Finance Ministry's original promise to equalize the number of released films per year between Japanese and foreign films.

Other Foreign News  
on Page 15

## Weather, New Films Up London B.O.; 'Thing' Record 14G, Hope Wow \$10,600, 'Wind' Stout 18G, 'Married' \$9,200, 2d

London, Aug. 12.

## Many Longhair Singers For Ireland This Fall

Dublin, Aug. 12.

Unusually heavy schedule of longhair warblers is being arranged for theatres here this fall. Quartet from La Scala, Milan; Swedish tenor Jusse Bjorling; and soprano Victoria des Los Angeles are already booked in the Theatre Royal for September-October dates. They will be followed by name vocalists for a performance of Elgar's "Dream of Gerontius" with Halle Orchestra and Sir John Barbirolli. The Olympia Theatre, 1,250-seater which was a newcomer to longhair biz last season, is bringing bigger names this fall and will head the list with soprano Kirsten Flagstad when she finishes her Welsh tour.

## 16m Film Distrib Clicks in France

Paris, Aug. 12.

Distribution of 16m films has grown in importance and volume since the war. Of the 150 films used on country circuits, 60 are American. U. S. companies work on a flat minimum basis because it is hard to keep tabs on the boxoffice in these out-of-way, lesser spots or traveling units. Yank companies feel it is a good investment in penetrating the non-film areas and building a future film audience or creating patrons who will head for the more populated areas to see a show.

Housing for 16m films usually is the local cafe in a small town or the town meeting hall. There are usually one or two showings a week. Nearly 8,000 communities in France are serviced by 16m.

Smaller-scale showings of pix in outlying areas was first begun in France in 1910. At first 21m, the 17.5 m was adopted in 1930. During the occupation, the Germans decreed all equipment be modified to 16m to create a uniform distribution.

Films are reduced from regular 35m to 16m in France. The dubbed sound track is re-recorded on 16m. There is no distribution of original versions with subtitles in this area. Universal was the first to start color on the rounds in 16m with "1,001 Nights." The color reductions are made in England by Technicolor. Walt Disney's "Snow White And Seven Dwarfs" (RKO) goes on 16m this year.

## PLENTY OF TOURISTS IN IRELAND, NO COIN

Dublin, Aug. 12.

Travel companies are the only firms doing well from Ireland's big number of tourists this year. Most visitors are coming here from Britain, but they have little dough to spend. Many are only window-shoppers, patronizing the cheaper eateries and not spending as much on alcohol as in recent years.

Lack of newspapers, a strike having shuttered Dublin printing plants for the past four weeks, has not helped biz, but there has been no dip in attendance at film houses. Impression here is that lower wages in English factories is causing the tightening-up of visitors' purse-strings, with many apparently here for the food and not to spend much on entertainment.

## Laine to Glasgow, Sept. 8

London, Aug. 19.

Frankie Laine goes to Paris Sept. 1, after completing two weeks at the London Palladium, for one week where he will do one radio broadcast.

Then he opens at the Glasgow Empire, the week of Sept. 8. He also will do a series of three Sunday concerts for Harold Fielding, one each in Leicester, Blackpool and Manchester.

Inclement weather, plus a batch of new, strong pictures has proved a bonanza to West End film business during the past week. Weekend trade was capacity at nearly all houses. Perhaps the outstanding newcomer is "The Thing From Another World," now holding up in its second week at the London Pavilion after breaking the 21-year-old house mark opening week with \$14,000.

"We're Not Married" also is big with \$9,200 for its second week at the Odeon, Leicester Square. "Son of Paleface" got a terrific \$10,600 opening week at Carlton, with three-week run assured for Bob Hope starer.

Despite being in third week, strongest overall entry is "Sound Barrier" at the Plaza. It will go five stanzas and then move to the Carlton for second West End run, this being unusual since the Carlton invariably plays first-run. "Where's Charley" is rated only okay with \$8,400 at the Warner, but holds three weeks. The real surprise is "Gone With the Wind" at the Empire. Initial week looks to top \$18,000, might big. Probably could have gone longer but booked only for two weeks.

## Estimates for Last Week

Carlton (Par) (1,128; 70-\$2.15)—"Son of Paleface" (Par) (2d wk). Opening was best here in two years, and second week may equal first session which was smash \$10,600. In for at least three weeks.

Empire (M-G) (3,099; 55-\$1.70)—"Gone With Wind" (M-G) (reissue). Should garner good dough in its 2-week run. First week is expected to top \$18,000, very big in view of playing only 3 sessions daily, instead of usual five. "Scaramouche" (M-G) opens Aug. 15.

Gaumont (CMA) (1,500; 50-\$1.70)—"Mandy" (GFD) (2d wk). Very good \$7,300. "Brave Don't Cry" (ABFD) and "Duel at Silver Creek" (GFD), open Aug. 15.

Leicester Square (CMA), (1,753; 50-\$1.70)—"Room For One More" (WB). Okay \$6,700. May stay 3 weeks.

London Pavilion (UA) (1,800; 50-\$1.70)—"The Thing From Another World" (RKO) (2d wk). Second stanza looks outstanding for this house. First week was smash \$14,000, new 21-year house record here. Looks to hold a month or longer.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"We're Not Married" (20th) (2d wk). Climbed to \$9,200 after big \$8,400 opening week. Being replaced by "World In His Arms" (GFD) on Aug. 14, but could have held longer.

Odeon, Marble Arch (CMA) (2,300; 50-\$1.70)—"Clash By Night" (RKO) and "Slaughter Trail" (RKO) (2d wk). Held at sold \$8,200 after strong \$10,700 opener. "Dreamboat" (20th) follows Aug. 15.

Plaza (Par) (1,902; 70-\$1.70)—"Sound Barrier" (B-L) (3d wk). Has done steady \$11,200 nearly every week and still packing them in on weekends. Goes two weeks longer. Ritz M-G) (432; 90-\$2.15)—"Ivanhoe" (M-G) (3d wk). Easily topping \$5,200, big for this bandbox house.

Warner (WB) (1,735; 50-\$1.70)—"Where's Charley" (WB) (2d wk). Holding at \$7,000 after disappointing \$8,400 first round. In for three weeks, being replaced by "Will Rogers" (WB) Aug. 21.

## Honor Sarnoff in Israel

Tel Aviv, Aug. 12.

Brigadier-General David Sarnoff, chairman of Radio Corp. of America, was named an Honorary Fellow of the Weizmann Institute of Science, the first to be given this honor, at a ceremony in the Sief Institute.

"Television in Israel would be an important factor in helping solve the problem of integration of the various immigrant groups," Sarnoff said, "and by having a direct and immediate contact with the people the country would have added military strength." But he indicated there were more pressing problems facing Israel now than the setting up of television.

# THE BLACK KNIGHT!

**"IVANHOE"**  
is riding  
to glory  
from  
Coast-  
to-Coast!



# THE BLACK NIGHTIE!

**"THE MERRY WIDOW"**  
is M-G-M's  
next  
box-office  
bonanza!



"How BIG is 'IVANHOE'?" In the first 18 days of its extended engagements in Cleveland, Houston, San Francisco and Atlanta, it is 44% bigger than "Show Boat"; 40% bigger than "Battleground"; 48% bigger than "An American In Paris." It is 11% bigger in paid admissions than "Quo Vadis." At the Music Hall, N. Y., its first 18 days set new all-time non-holiday records.

*M-G-M presents Sir Walter Scott's "IVANHOE" starring Robert Taylor • Elizabeth Taylor • Joan Fontaine • George Sanders • Emlyn Williams • Color by Technicolor • Screen Play by Noel Langley • Adaptation by Aeneas MacKenzie • Directed by Richard Thorpe • Produced by Pandro S. Berman*

How to win friends and influence your box-office? Give them "THE MERRY WIDOW," M-G-M's newest musical, the gayest, the sauciest of them all. The romance between luscious Lana Turner and the new sensation, hot-blooded Latin Fernando Lamas, will have the fans palpitating. Franz Lehar's love songs! Eye-filling Technicolor beauty! A story that's naughty but nice! That's dough!

*M-G-M presents Lana Turner as "THE MERRY WIDOW" co-starring Fernando Lamas • with Una Merkel • Richard Haydn • Thomas Gomez • Color by Technicolor • Screen Play by Sonya Levien and William Ludwig • Based on the Operetta Written by Composer Franz Lehar and Authors Victor Leon and Leo Stein • Directed by Curtis Bernhardt • Produced by Joe Pasternak*

**As the fame of "IVANHOE" sweeps the nation—  
"THE MERRY WIDOW" gayly arrives to date you!**

# \$190,000 Fund Insures New Season Opening for Cuban Philharmonic

Havana, Aug. 12. The government has granted the Cuban Philharmonic Orchestra \$50,000 to enable it to begin its programs during the coming winter season. An additional \$100,000 has been promised, \$40,000 of which will come from one of the regular national lotteries to be held in September.

The Philharmonic has never been self-sustaining financially. Musically one of the best orchestras in Latin-America (sometimes rated second only to that of Buenos Aires), it has always operated with a deficit. Founded in 1924 by 30 music professors and musicians, it depended for funds on patronage headed by Agustin Batista (not related to the president). Batista was head of the Trust Co. of Cuba.

Under the baton of Eric Kleiber, former leader of the Berlin Philharmonic Orchestra, Cuba's Philharmonic became one of the top ones in the hemisphere. But the cost of a series of famed guest artists was far beyond the orchestra's financial means. During one five-year period Batista spent about \$400,000 of his own money to keep the orchestra going. Finally, it was forced to disband in 1949.

Promised aid by the government, a new board of directors was formed two years ago under Alfredo Antor etti, professor of music at the University of Havana. The orchestra survived the season, but the following year no government aid was forthcoming, and there were not enough funds to pay the musicians' salaries. Now, however, a new government has taken over, and prospects appear brighter. Frederick Weissman, who was Kleiber's assistant in Berlin, is to be the maestro this year.

## Radio in First Film Coverage on 'Firebird'

Stockholm, Aug. 13. World preem of Terra Film's "The Firebird" at the Cinema Royal here yesterday (12) marked the first time that the state-controlled Swedish radio made a point of covering such an occasion. Station interviewed Hasse Ekman, picture's director-writer, in plugging the unveiling.

While the Swedish radio reviews new films from time to time, it never before had joined in advance promotion for a picture. Reason for the unprecedented move, it is believed, may lie in the fact that air commentator Ake Falck made his debut in the film. A tinter made in an English version only, the film stars Ellen Rasch and Tito Gobbi.

## Moodabe Feud Over Pix From 3 U. S. Distributors In Stalemate on Terms

Sydney, Aug. 12. The long-standing "feud" between Mike Moodabe, top of the Amalgamated cinema loop in New Zealand, and RKO, Columbia and United Artists on new product buy has not yet been settled, with Moodabe said to be waiting for the distributors to slash rentals before signifying a deal. Understood that Columbia has offered to sell Moodabe at the same terms as last year but without rentals.

Moodabe is reported to have stated that terms must be his own; otherwise the product can stay in the cans insofar as his circuit is concerned, meaning also RKO and UA. Understood that Moodabe offered to make a deal with UA for six pix out of a lineup of 36, but the UA chiefs rejected the offer.

Amalgamated chain is currently spotting 20th-Fox fare, Republic and WB, in certain key situations plus a percentage of J. Arthur Rank product via an agreement with the major Kerridge loop, in which Rank holds a 50% stock say-so.

It's a known fact that Moodabe and Kerridge operate a keep-off-the-grass agreement on product buys to prevent any distributor from selling to the opposition. Some distributors regard this as a restraint of trade, but the toppers concerned aver it is only good business.

## Galindo Mex City Amus. Chief

Mexico City, Aug. 12. Marco Aurelio Galindo, biggie film-TV-radio scripter and novelist, now heads the city amusement-control office here.

He succeeds Luis Spota, who resigned. Spota, newsman-author-scripter, was named the top pix scripter of 1951 by the Mex Academy group.

## Iowa Pipers in Scotland

Edinburgh, Aug. 12. Iowa State University Pipe Band began a Scottish tour here this week. Outfit will also visit Inverness, Perth and Glasgow. William Adamson, director of group, said the trip would be useful in improving their knowledge of Scottish music and traditions.

Band comprises 60 femmes, being it's first public appearance in Britain. Arrival in Scotland created much controversy here, where it's naturally felt only true Scots can be pipers.

## New French Film Chief Asks For Pix Biz Changes

Paris, Aug. 19. Jacques Flaud, new head of the National Cinema Center here, believes solution of the Franco-American film import impasse is one of the three main problems needed to be taken care of, if French film difficulties are to be solved. Flaud also said that aid to exhibitors via new legislation and refurbishing of aid laws to French producers are the two other essentials.

Flaud plans to give exhibs complete freedom in selection and length of their programs. He thinks the law passed during the German occupation, which limits playdates to one feature and a single short, should be repealed. Flaud also wants the clause fixing five out of 13 weeks of playdates set aside for French pix annulled, feeling that exhibs know their public well enough to pick their own programs. This admittedly might help on the quota problem by absorbing more product and lowering-casing poor quality films, which now try for amortization as the top and only feature.

Flaud feels that the present aid-to-producers law should be revised so that the government money goes for important, top pix. He would channel the money, raised via 7% tax on grosses, away from low quality films into prestige product, which would raise production standards. He also plans to straighten out the tax system on exhibs.

An all-out effort must be made by the film biz to make the public picture conscious, according to Flaud. Flaud would have film clubs where members could see old pix and study film production. He also suggested special film days. He said a special budget would be set aside for these activities.

About the Franco-American accord talks, Flaud claimed the decree lowering imported dubbed films from 186 to 138 still left a large margin for bargaining on the third clause, which enables countries favoring the distribution of French pix to be awarded supplementary visas. The subsidy proposals of the Motion Picture Assn. of America were brought up but not commented on.

# West German Film Prod. Soars To New High in 1951; E. Germany Lags

## Coward Comedy Triumph For Lunts in Glasgow

Glasgow, Aug. 19. Alfred Lunt and Lynn Fontanne are playing to solid biz here in the new Noel Coward comedy, "Quadri-llie." Their acting is generally singled out for greater praise than the play, which is not out of the playwright's top drawer. They are doing a fortnight's stint at King's Theatre here. Play is in the 1973 period, with much scope for eye-catching Cecil Beaton decor.

Piece will move to London and the Lunts are expected to take the play to New York for a run.

## Aussie Exhib Unit Seeks Same 25% Rejection On Brit. Films as for U.S.

Cairns, Queensland, Aug. 12. Just concluded annual convention of key Queensland exhibitors here suggested a move to include British films under the right of rejection clause in current contracts that cover U.S. films. Presently, U.S. products carries a 25% right of rejection in favor of Aussie exhibs. British and Australian films are exempt from any rejection percentage, operating under a play-on-pay agreement with the British distributors.

For several years there a governmental edict in force in Aussie whereby exhibs are compelled to screen a minimum 15% British each year. Many exhibitors, it's understood, have not kept strictly to this percentage—some what of a sore point with distributors of British. Point raised by exhibs is that films should be regarded as international irrespective of the flag tag, and if they are granted the right to reject 25% of U.S. films, the same right should apply to British pix. This year has seen an upsurge in the popularity of British films here, with record biz going to several pix.

British spokesmen claim the majority of Aussie exhibs would not press for any rejection right. He added that there was no need for British distributors to do any flag-waving about product.

## Diaz Hit in Legit Debut With Mexico City 'Janus'

Mexico City, Aug. 12. Rosita Diaz, Spanish pic star, after making several Mexican films, is making her theatre debut at the Colon in Rodolfo Usigli's new play, "Janus is a Girl," where she's scored a hit. Cast is otherwise all-Mexican.

Miss Diaz is also mulling doing "I Am a Camera" here. She's now an American citizen, living in New York where her husband, Dr. Juan Negrin, Jr., is a neuro-surgeon.

Berlin, Aug. 19. From a postwar low of only seven films completed in 1946 and 1947, the West German film industry hit a high of 75 features in 1951. In contrast, East German studios were only credited with turning out seven in 1946-'47 but their peak was a mere 12 pictures in 1949. For the current year West Germany has eased off to 56 films released or in production to date while the tally for East Germany is 11. Pre-war Germany, incidentally, made 99 pictures in 1938.

An analysis of distribution this year shows that Hollywood imports have 47% of the West German market. Of a total of 430 pictures in all, some 203 came from the U. S. Runner-up comprises new German product or 24% and 104 features.

French studios contributed 32; Britain, 26; Austria, 22; Italy, 22; Sweden, 22, while another 14 had their origin in various other film producing countries. These pictures saw release through 58 distribution companies.

Nine of them principally handle new German pix, 10 are primarily concerned with American films, 15 offer varied product and 22 present only German or foreign releases.

Statistics compiled by SPIO (top organization of the West German film industry) reveal that, as of Dec. 31, 1951, there were 4,547 film theatres registered in West Germany and West Berlin. They had a capacity of 1,840,000 seats. In addition, there were about 450 mobile theatres. Admission taxes vary from 15 to 30%.

## Italo Film Prod. Costs Soar 33% Since 1950 But Lower Than France

Rome, Aug. 12. General costs of picture production in Italy are up 20% to 40% over last year or 33% over costs in 1950. This claim was made by Henry Henigsen, production manager of Paramount's "Roman Holiday," currently being made at the Cine-Citta studios just outside of city. Henigsen knows the production setup because he was also production manager for "Quo Vadis," made at the same studios for Metro in 1950, and rated somewhat of an authority on production of American films on foreign soil. Last winter he was with "The Devil Makes Three" in Germany.

Henigsen said there was no specific thing that cost more—everything, including materials, labor and personnel adding to the higher bill. Materials for sets, for example, showed a considerable surge in costs.

Rome's production costs are still less than Paris, but Madrid is less than Italy as is Germany. However, Madrid production presents the time element. It takes so long to get anything done there that the expenses are piled up while waiting. Another aspect for superior film production in Rome is that in the last three years there has been a great improvement in all-round efficiency. It is possible to rent film equipment within a few hours, with the latest in lights, cameras and various other items. Many sound stages are available at almost any time. Tri-lingual assistants, experienced in film work, can be had for a nominal fee.

No longer do American companies pay more for facilities here than a local producer would. Costs are up, but it is now easier to put a picture together than it was in the old days (four years ago). Another reason is that the Italian government, eager to create work for their mass of unemployed, is able to see its way clear to unfreeze some of the American companies' rental coin when the funds are to be used for production or co-production.

## Brit. Pix Biz Off \$949,200

London, Aug. 12. Official Custom and Excise figures disclose that the intake for film theatres in June was \$2,285,200, a drop of \$949,200 from the preceding month. Grosses have registered a steady decline since January.

## Legit Shows Abroad

### LONDON

(Week ending August 16)  
(Figures indicate opening date)  
"Affairs of State," Cambridge (8-21).  
"Alibi," R. M. Saville (12-19).  
"Be Your Life," Hippodrome (2-18).  
"Bride of Denmark," Comedy (8-11).  
"Call Me Madam," Coliseum (3-19).  
"Deep Blue Sea," Duchess (3-6).  
"Dial M Murder," West (6-19).  
"Excitement," Casino (3-8).  
"Gay Dog," Ploceville (6-12).  
"Globe Revue," Globe (7-10).  
"Happy Marriage," Duke York (8-7).  
"In Chancery," Art (7-30).  
"Innocents," Majesty (7-23).  
"Little Hut," Lyric (8-23-50).  
"London Laughs," Adelphi (4-12).  
"Love of Colonel," Wm. (5-22-51).  
"Meet Callahan," Garrick (5-27).  
"Millionaires," New (6-30).  
"Relative Value," Savoy (11-28-51).  
"Rejoice in Rockies," Empress (8-5).  
"Seagulls Sorrento," Apollo (6-14-50).  
"South Pacific," Drury Lane (11-15).  
"Step Forward," Strand (7-30).  
"Sweet Madness," Vaudeville (5-21).  
"Under the Hammer," St. James (4-23).  
"Water of Moon," Haymarket (4-19-51).  
"Winter Journey," St. James (4-23).  
"Woman of Twilight," Vic. (6-18).  
"Zip Goes a Million," Palace (10-20-51).  
"Young Killa," Criterion (4-2).

### IRELAND

(Week ending August 16)  
"Fourposter," Arts, Belfast.  
"Gladstone," Arts, Belfast.  
"Constantin," Arts, Belfast.  
"King's Rhapsody," Opera H. Belfast.  
"Seventh Veil," Opera House, Cork.  
"Helen of Troy," Abbey, Dublin.  
"School for Wives," Gaic, Dublin.

### MADRID

(Week ending August 16)  
"Mother," Alcazar.  
"Los cuatro besos," Calderon.  
"Mama Formal," Alvarez.  
"Day Night Madrid," Comedia.  
"Fourposter," Isabel.  
"Suenos Gloria," Puencarral.  
"Heien's Daughters," Lope de Vega.  
"Copla Andaluza," Pavon.  
"Dais Way Spain," Price.  
"Tanto Tan Calvo," Reina.  
"Piermas de seda," Zarzuela.

### PARIS

(Week ending August 9)  
"Amant Par Etage," Casino.  
"Chanteur de Mexico," Chatelet.  
"Dialogues des Carmelites," Hebertot.  
"Gay Paris," Casino de Paris.  
"Lysistrata," Majestic.  
"Occupe-Toi Minimum," Palais-Royal.  
"Oncle Vanya," Theatre du Pouché.  
"Paris Calent," Capucines.  
"Puceau," Ambigu.  
"Violettes Imperiales," Mogador.  
"Vivale Folie," Folies-Bergere.

### AUSTRALIA

(Week ending August 9)  
"Kiss Me Kate," Royal, Sydney.  
"Folies Bergere," P. Val, Sydney.  
"Medley," Empire, Sydney.  
"Seagulls Over Sorrento," Comedy, Mel.  
"Tommy Trinder Show," Tivoli, Mel.  
"Larger Than Life," Princess, Mel.  
"Cassino," Empire, Sydney.  
"Sleeping Princess," Maj., Melb.  
"The Doherty," Adel, Adel.  
"Take Pook," Royal, Bris.  
"Don Giovanni," Maj., Bris.

### BUENOS AIRES

(Week ending July 26)  
"Mi Suegra," Apolo.  
"Las lagrimas tambien," Ateneo.  
"De Espana Llegas," Argentino.  
"Cuando los Duendes," Astral.  
"Maruxa," Avenida.  
"Directora Named Desire," Casino.  
"Florence est Folle," Politeama.  
"Brothers Karamazov," Colonial.  
"Miguel de Molina," Comedia.  
"La Lampara Encendida," Comico.  
"Isabelle," Corrientes.  
"F.B.," El Nacional.  
"Sopa Nicola," Marconi.  
"Marriage Figaro," Odeon.  
"Sombra Karamazov," Politeama.  
"Chocolate Soldier," Pueblo.  
"Cielos del Aire," Empire.  
"Ladroncito," Splendid.  
"Isabelle," Lagalle.  
"Vendaval," San Martin.  
"Hombres en mi Vida," Smart.  
"Caricias," Anisimo, Van Riel.  
"Ojos Llenos de Amor," Vera.  
"La Verdad Eres Tu," Pat.

### SCOTLAND

(Week ending August 16)  
"Quadri-llie," King's, Glasgow.  
"Husbands Don't Count," Lyceum, Edinburgh.  
"Half-Past Eight," Royal, Glasgow, and King's, Edinburgh.  
"High Temperature," Alhambra, Glasgow.

### MEXICO CITY

(Week ending August 2)  
"The Duel," Bellas Artes.  
"Jane is Girl," Colon.  
"Stork's Visit," Ideal.  
"Edward's Sons," Caracol.  
"The Idol," Caballito.

## About 120,000 Yanks To Paris So Far in '52; Many Fight Price Gouge

Paris, Aug. 12. So far this year 572,365 tourists have visited Paris. Americans constitute 119,291 of this total, according to the Bureau of Tourism here. Last year there were 78,436 Americans. Despite the increase, general opinion here is that Yanks are dissatisfied with prices and clippo aspects of Paris hotels and restaurants.

Next year will see a great reduction in U. S. tourists if the same practices continue since it is apparent that Americans are cutting their stays short here this season and going on the remainder of their trips earlier than intended.

Disillusioned Americans in some cases state that restaurants upped the prices on them and that the cost of shopping is too steep. Others said they were saving their coin to buy in other European countries. Most complaints were directed against hotel tactics. Hotels which serve meals, they say, put the 15% levy on the bills and then also add it in an overall tax on the bill. They resent paying the same tax twice. Other hotels make breakfast obligatory and then charge full meal prices for them.

One big airplane company reports that many Yanks are changing their tickets for earlier departure dates than intended and moving on faster because of the crimp in finances. It was stressed that the tourist had no recourse on his complaints. The Bureau of Tourism three years ago promised to have a form available to be given to all visitors landing in France on which they could voice any complaints. But few tourists this year had seen or heard of this form.

Hotellers answer these charges by claiming they are not responsible for these conditions, and blame excessive taxes. They claim their hotels are the cheapest in Europe and the stay of no American has been influenced by his hotel charges.

With tourism one of the top industries here and also a big help to prosperity of the cabarets, spectacles and films, the tourist officials are interested in ironing out any difficulties and keeping the American tourist and his folding money coming over. The Bureau of Tourism has promised to take drastic steps to rectify these situations.



# NPA Okays Four More Drive-Ins As Construction Boom Continues

Washington, Aug. 19.

National Production Authority okayed construction projects for four drive-ins and one conventional theatre over the weekend in its latest allotments of material for remainder of year and beginning of 1953.

Star Theatre, at Limestone, Maine, was approved for a \$10,750 addition. Blatt Brothers, of Mercer County Theatre Corp., in Wayne Township, Pa., got the nod for \$13,848 of work on an ozoner. The Little Flower Drive-In, at Ottawa, Ohio, had a \$15,000 project okayed. Albert Rains, of Houston, Texas, won approval for a \$50,000 ozoner; and the Golden Spike Drive-In Theatre Corp. received the go-ahead on a \$29,000 job.

## Judge Okays Late-Hour Ozoner

Pittsburgh, Aug. 19. Judge J. I. Cook of Greene County court has ruled that an outdoor theatre may remain open after 11:30 p.m. Decision came out of an action brought by Edgar H. Johnston and his wife, Frances, against Louis Stulser and Durward Coe, operators of the Sky-Vue Drive-In, adjacent to the Johnston farm in Carmichaels.

The plaintiffs contended that noise from the loudspeakers constituted a nuisance, but Judge Cook ruled that this was negligible after one speaker was removed and other types of in-car speakers were substituted.

## Denver Drive-In Boom

Denver, Aug. 19.

New drive-ins are going in at a pace faster than at any time since the ozoners came to the Denver territory. One theatre company is building at least six this summer, one in each of their towns, where they do not have one at present. Others are being put in towns of very small population.

A recent installation was in Hudson, with a 200-car capacity. Town has a population of about 300. The nearest competition is eight miles, but in one direction there is no theatre in 35 miles.

The Black Hills Amusement Co., headquartered in Deadwood, S. D., this summer is building or will build drive-ins, each with about 300-car capacity, in Deadwood, Hot Springs, Sturgis and at Belle Fourche, all in S. D.; Newcastle, Wyo., and Gordon and Chadron, Neb., with the latter about ready for opening.

Joe Sikes opened his new Stockade, 250-car capacity, at Chadron, Neb.

R. A. Daniels building a 350-car drive-in at Tatum, N. M.

Walter Houser, owner of the LaFay, Lafayette, Colo., and Carmen Romano, owner of the Rex, Louisville, Colo., teamed and will build a 250-car drive-in between the two towns.

U. A. Kane putting in a 500-car drive-in at Las Cruces, N. M.

Tom Murphy opened his 330-car Trall drive-in at Clayton, N. M.

## Des Moines' Biggest Ozoner

Des Moines, Aug. 19.

Construction has started on the fourth and largest drive-in here in the Capitol, located a half-mile north of the city limits on Highway 69. Owners of the \$150,000 project are Lloyd Hirstine, Kansas City, Mo., who will manage the theatre; Homer Strowig, Abilene, Kans., and Clarence Schultz.

Drive-in is being built on a 19-acre tract and will accommodate 700 cars. Ramps to handle 300 more cars will be built as soon as materials are available. In addition, there will be a concrete patio with 200 chairs for walk-ins.

## New Orleans Drive-In

Omaha, Aug. 19.

Golden Spike, newest drive-in opened in preview showing because decorations were not completed. Big spot on western edge of city has 850-car capacity and has 100 seats for other patrons who drop in from numerous motels nearby. Spot attracted much attention with its railroad decorations. Jack and Sidney Epstein, theatre and real estate men, are operators, with latter managing. With two more ozoners planned, the city then would have seven drive-ins.

## Ozoner's Sabbath Service

Boston, Aug. 19.

For the second successive year, the Michael Redstone-owned Ne-

ponset Drive-in is being loaned to Dorchester Ministerial Assn. Fellowship for Sunday a.m. religious services throughout the summer. Setup last year for convenience of potential churchgoers, who due to physical handicaps or lack of babysitters find it difficult to attend more conventional services, innovation proved to be very popular. Held rain or shine, services are heard by worshippers via "in car" speakers.

## U.S.-Anglo-Franco Pacts Cue Uncertainty In Europe—Ritchey

No drastic changes in remittances or general business conditions on the continent are seen in the near future by Norton V. Ritchey, prez of Monogram International Corp. Just returned from a nine-week trip to Britain, France, Germany and Holland, he pointed out in New York this week that attendance has been good but noted there's a bit of uncertainty due to the fact that new Franco-American and Anglo-American film agreements are as yet to be concluded.

Although Britain is the best film market per capita in the world, Ritchey declared that an unusually hot summer in that country has affected the b.o. to some extent. While in London the Monogram-Alfred Artists foreign chief conferred with officials of Associated British-Pathe in regard to production and distribution arrangements between the companies. Second picture under the joint Mono-ABP film-making program, he said, will probably roll by October.

Ritchey also revealed that Monogram is contemplating distribution of some German-language pictures in the U. S. market providing the films shape up as suitable for American audiences. These features would come from Europa Filmverleih, a production-distribution company formed in Hamburg last year by German banking interests, Lux Film of Rome, Associated British Pathe and Monogram International.

Filmverleih, said Ritchey, has started its third German picture on an annual program that envisions completion of six to eight films. Those already in the can have been shipped to the U. S. for inspection by Monogram officials. In event they're deemed okay for American filmgoers the pix will be released through Mono's art film subsidiary, Stratford Pictures Corp.

With Monogram already engaged in a joint production program with Associated British, Ritchey disclosed that the company would like to promote similar arrangements with its distributors in other territories. Such a venture was being considered with the Shochiku Co. of Japan but it's been temporarily abandoned due to inability to hit upon a suitable story.

## 'Movietime' Drive

Continued from page 4

bia, Dore Schary of Metro, Y. Frank Freeman of Paramount, Darryl F. Zanuck of 20th-Fox, Jack L. Warner of Warner Bros., William Goetz of U. I. C. J. Tevlin of RKO and Jack Baker of Republic.

Coast coordinating committee for "Movietime, USA" tours is faced with the immediate task of lining up names for five areas. Council of Motion Picture Organizations, which handles the New York and field work, has accepted commitments for definite dates from that many territories.

Initial fall tour will start in the Indianapolis area Sept. 7. That will be followed by Denver Sept. 14, Boston Sept. 21, St. Louis Sept. 28 and Charlotte Oct. 9. Additional dates are expected to pile in within the next few weeks.

The Hollywood coordinators will have a much easier time than last year, when many of the tours were compressed into a single week. Now they are being carefully spread out, although there may be more than one a week if schedules demand it. However, by the diversity of dates it is hoped to avoid squawks by area committees that they weren't getting bigger names.

## N.Y. Exhib Assns.

### Acquaint Public On

### Upped Status of Biz

Pair of exhib associations in New York have undertaken institutional publicity campaigns grooved to acquaint the public with the upbeat in business. Objective is to counteract the dispensers of gloom.

Few weeks back the Independent Theatre Owners Assn. informed the Gotham dailies, via a formal press handout, that indie theatre biz is running 11% above last year's level. In the past week, the Metropolitan Motion Picture Theatres Assn. announced that grosses at the nabes and Broadway showcases have been spiraling. MMPTA played up the point that Hollywood's, planning of diversified product has begun "to bear fruit against competition of outdoor entertainment and the other usual attractions available to the public in the summer."

Exhib orgs seldom make announcements on business which are designed to reach the public. In N. Y. it was felt; however, that some measures must be adopted to depict the industry as being far from falling apart under economic strain.

## JULY FILM DIVVIES

### OFF TO \$3,194,000

Washington, Aug. 19.

Film industry dividends for the month of July came to \$3,194,000, a decline from the \$3,506,000 figure for July, 1951, U. S. Department of Commerce reported today (Tues.).

For the first seven months of this year, the stockholders' melon totalled \$16,850,000, a dive from the \$18,569,000 for the same period of 1951. Reason July eased off, Commerce points out, is because three large companies paid their stockholders less.

United Paramount Theatres' dividends of \$1,633,000 was \$17,000 less. 20th, which paid \$31,000 on preferred stock last year, recalled the stock and had no dividends to pay in 1952. Warners paid stockholders \$1,405,000, or \$166,000 under the preceding year.

Commerce Department reminds that the public-reported dividends in an industry are generally about 60 to 65% of all dividends in that industry.

## 10% Biz Upbeat

Continued from page 3

counting for good biz now is the reaction to the lengthy heat wave suffered in July. Apparently some entertainment demand built up during that time, when people were more intent on seashore or resort than filmfetes.

Current upbeat is not creating the enthusiasm among pic execs that similar—although less pronounced—improvements in biz created last year and the year before. When fall came and the big video shows resumed, the increases didn't hold up. Aside from better product, industries have not reason to believe things will be different this year.

## New French Union

Continued from page 7

additional income would not be sufficient to pay for them and the industry would be in even more trouble than now.

Political differences that were behind the new union organization also contributed to the recent shelving of Michel Fourre-Cormery as director of the government's National Centre of Cinema. Fourre-Cormery was deposed mainly because of his inability to keep Commie influences out of the film setup. He now has the title of honorary director of the Centre.

Jacques Flaud, who took over Aug. 4 as his successor, is opposed by certain factions of the industry as being reactionary and because of his activity as a member of the censorship board, which they say caused aesthetic and moral harm to French quality production.

## Inside Stuff—Pictures

In a comprehensive survey of three-dimensional films and other aspects of stereoscopic photography, John A. Norling, of Louks & Norling Studios, industrial film producers, declares in a series of articles, in the Journal of the Photographic Society of America, that the "vast motion picture industry does not have an extensive stereoscopic, engineering and development program."

Occasionally, Norling says, at meetings of the Society of Motion Picture and Television Engineers, the subject of three-dimensional films is introduced, and although there is tremendous response, little is done to advance the medium. Norling states that the art of stereoscopy has "sex appeal" but that it seems to have escaped the attention of most of the people in Hollywood.

Although major studios haven't shown much interest in three-dimensional films, indie producer Arch Oboler will unveil this fall a film made in the process. Film requires the use of polaroid glasses to obtain the three-dimensional effect, but it is the belief of many that if the major studios put their vast resources behind a research program, eventual development of three-dimensional pic would be possible without the use of spectacles. Another method set for public showing is the Cinerama process. However, this is not a true three-dimensional effect, giving rather an illusion of depth.

Norling cites the tremendous success of stereo films called "Audioscopes," which were released by Loew's in 1935. He says they proved to be the most successful short subjects ever issued, winning not only domestic acceptance, but unprecedented play in the foreign field.

That the title of 20th-Fox's "Snows of Kilimanjaro" may hamper the film's full b.o. potential is advanced by Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio, in a letter to 20th distribution chief Al Lichtman. "Several exhibitors in this state," he wrote, "have asked me to convey to you their apprehension over the boxoffice possibilities of 'Snows,' because of the picture's title."

"It is felt that people will not go to see a picture whose name they cannot pronounce. They hope that you will see fit to change this title before the picture is released. The exhibitors who have talked to me about this do not dispute the possibility that the picture is excellent; it is the title alone that worries them. Some of them point to 'Scaramouche' as a recent example of a title hurting a picture."

Replying to Wile's letter in Lichtman's absence, assistant sales head W. C. Gering admitted that the tag of the Ernest Hemingway bestseller is an "odd title, but it is a very famous one." To strike a reassuring note, he pointed out that "our New York executives including Mr. Skouras and Mr. Lichtman have seen the picture in California. Both of these gentlemen are sure the title is just right, the picture is great and it is good news to the whole picture business that 'Snows' will be a huge boxoffice success this fall . . ."

With no pix bites yet, it looks very much like Edna Ferber's new novel, "Giant," may not sell to Hollywood. If so, it will be the author's first major work to escape reeling. Her previous novels have included "Cimarron," "Show Boat," "So Big," "Come and Get It" and "Saragat Trunk," all of which became films.

Story is currently being serialized in The Ladies Home Journal and is the October Book-of-the-Month Club selection. Miss Ferber's attorney, Morris Ernst, who is agenting the property for her, hasn't officially submitted it to the studio story departments yet, but they've virtually all covered it by normal underground methods. Yarn is located in Texas—a state which Miss Ferber obviously doesn't like. It's created quite a bit of editorial reaction there, including one comment that "All novelists should be shot at 60; Miss Ferber is 65."

Samuel Goldwyn office in New York this week found itself linked with the series of vice raids making the Gotham headlines. Among the suspects nabbed was a man who identified himself as an actor and claimed he had a role in Goldwyn's "Kid From Brooklyn." He said his name is Richard Short but also is known as Wallace.

Wire services and local dailies put in quick calls to the Goldwyn office Monday (18) and all got the same reply: "We never heard of him." There was nothing in the files on the film, lensed in 1946, showing a connection with anyone named Short or Wallace. The dailies were very circumspect in pinpointing that.

Bosley Crowther, N. Y. Times film critic, in the paper's magazine section Sunday (17) named 10 foreign pictures made over the past 40 years that he "best remembers and most admires." His "purely personal and arbitrary" list includes "Quo Vadis" (Italy—1913), "Potemkin" (Russia—1926), "Variety" (Germany—1926), "A Nous La Liberté" (France—1931), "M" (Germany—1933), "La Kermesse Heroique" (France—1936), "Grand Illusion" (France—1938), "In Which We Serve" (Britain—1942), "Open City" (Italy—1946) and "Bicycle Thief" (Italy—1949).

RKO is now about \$7,000 ahead on the contract it signed with John Barrymore, Jr., April 1, although he has yet to appear in a picture for the studio. He's on a \$250 salary and studio paid him approximately \$3,000 for the one job he's done since then, a loanout to Republic for "Thunderbirds." RKO, however, received \$20,000 from Republic. In all, RKO has paid Barrymore about \$13,000 to date. Thesp currently is in Paris for 10 weeks of study. Studio okayed the trek and will keep him on salary during his absence.

Effective with its September issue, Coronet mag inaugurates a novel method of suggesting "best" films of the month to its readers. Instead of relying upon selections of its own board of review, the publication will have an "outstanding" member of the picture industry give his choice. Short profile of the guest reviewer will be included under the new format. Guest for September is indie producer Stanley Kramer. His recommendations are Warners' "Where's Charley?" and RKO-Disney's "Robin Hood."

Filming of Metro's "Dangerous When Wet" has been complicated by one replacement after another. Charlotte Greenwood replaced Una Merkel, who originally replaced Marjorie Main, as Esther Williams' mother. Role of her father, intended for George Murphy, went to William Demarest. Jack Carson drew the part formerly assigned to James Whitmore, and Barbara Whiting is doing the role first assigned to Debbie Reynolds and later to Kay Brown.

It was Benedict Bogeaus Pictures, Inc., not Benedict Bogeaus Productions, Inc., that filed a petition in Los Angeles Federal Court last week to prevent creditors from taking action against "My Outlaw Brother" until the film shows a profit. First-mentioned firm is a single-picture company, entirely separate from Benedict Bogeaus Productions, which has been doing business for a dozen years.

"High Noon," on the basis of business to date, appears certain to be producer Stanley Kramer's biggest grosser. The United Artists release looks sure to do \$2,500,000 or better in the domestic market, compared with "Home of the Brave," also UA, the previous topper with \$2,200,000.

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THOSE  
SENSATIONAL  
FIGURES  
FOR YOURSELVES,  
BOYS!**



**Results are in on the first fifty dates of Bob's biggest ever!**

Check with showmen who've already grabbed it. They have the proof that it "leaves the cash register with that full, satisfied feeling" and "registers a clean sweep at the nation's boxoffices"—just as M. P. Herald and Showmen's Trade Review predicted it would!

**BOB HOPE • JANE RUSSELL • ROY ROGERS** IN

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**SON OF  
Paleface**

**TECHNICOLOR**

Produced by ROBERT L. WELCH.  
Directed by FRANK TASHLIN  
Written by Frank Tashlin,  
Robert L. Welch and Joseph Quillan



# 'Kong,' 'Robin,' 'Fear' Set Pace For RKO Spurt

With its recent product proving a healthy b.o. draw, there is substantial optimism at RKO that its financial structure at the end of the year will be much firmer than the \$334,627 profit on the books at the end of 1951.

Upbeat trend really got rolling with the reissue of "King Kong," which amazed industryites by its unique pulling power. Coin on the reissue is coming in fast, too, since pic was played off quickly with saturation regional showings.

About the same time, Walt Disney's "The Story of Robin Hood," which RKO is releasing, was also proving a strong coin collector. Continuing RKO's upward trend is the recent release of the Joseph Kaufman indie production, "Sudden Fear," starring Joan Crawford. Pic, in opening weeks in New York and Chicago, gave indications of being one of the company's biggest money makers of the year. In Gotham, it racked up \$61,000 for its first week, biggest gross at Loew's State in many months, with extra shows needed to handle the crowds. In Cleveland, "Fear" did a hot \$18,000 for the first stanza.

Company also feels it has another winner in "The Big Sky," which had successive weeks of \$35,000 and \$24,000 in its Chicago debut. Take was cut down somewhat because of the length of the pic—it runs 140 minutes—which reduced the number of shows. "Sky" bowed yesterday (Tues.) at the Criterion, N. Y.

RKO's great problem in recent months has been a dearth of product, a situation the company has been rapidly amending by taking on indie films. Latter, combined with the increasing flow of studio-made films, is helping the outfit to present a stronger and continuous product array.

## 'King Kong'

Continued from page 3

ter. Depinet reportedly feels that it would mean ruination of the company, since it would certainly set off such bitter exhib reaction that the distributing organization would have an almost impossible time peddling current product.

Depinet returned to New York over the weekend from a lengthy stay on the Coast. It is understood the possibility of the Chesler sale was one of the things keeping him there. He also was reportedly attempting to line up new product to carry the company beyond the present 11-pic backlog in the can.

Surprise gross on "King Kong" points up the problem facing all companies and all prospective purchasers of film backlogs. That is how to evaluate or set a price on a flock of old pix. A few films that have been completely written off and virtually forgotten about can suddenly be pulled out of the stockpile and earn a fortune. That always leaves the question as to how many other such pix would be contained in any vaultful.

## Exhibs Wary

Continued from page 3

tion, will be "pre-released" at a limited number of houses in key cities beginning early in October. This sales method usually means higher-priced tickets.

Samuel Goldwyn's "Hans Christian Andersen," RKO release, is being eyed as an advanced-admissions possibility.

In many cases exhibs, while averse to the principle of bigger prices for some films, say they might go for the policy with less hesitation if the boost in price is limited to 10-to-15c. But substantial increases hurt grosses for the pic which immediately follows the titled-scale picture, they add.

Distributors are enjoined by court decree from insisting on higher tariffs. The theatremen state, though, that hefty rental demands by the film companies mean the scales must be raised for them, the exhibs, to come up with a profit.

## Dieterle Preps 'Saul'

Hollywood, Aug. 19.

First indie production by William Dieterle will be "King Saul," to be filmed in Jerusalem and other Biblical cities with Israeli financial backing. Yigal Mossenson, Israeli playwright, is doing the script, based on an adaptation of the Old Testament story.

Deal has no connection with Dieterle's four-picture contracts with Columbia and Paramount.

## Free Streetcar Rides, Gratis Film Tickets In Mpls. Ballyhoo Plan

Minneapolis, Aug. 19.

Loop theatres, merchants and the Minneapolis St. Railway Co. are originating a plan this week of offering the public, free streetcar rides into the loop, with free theatre tickets as bait.

From 7 to 9 p.m. each Thursday, anyone wishing to travel into the loop boards a streetcar and pays no fare. Rather, he gets from the conductor a numbered pamphlet explaining the plan. And in all loop theatres, 1,000 numbers will be posted in lobbies, to be changed each week. The lists of numbers are the same in all theatres. And if the pamphlet number appears on the list, the bearer is admitted to the theatre free, and he can pick the theatre of his choice.

Stores cooperate by remaining open until 9 p.m. Similar late closing hours on Monday nights at one time was considered a spur to theatre business on those nights because shoppers would drop in for a show after their tour of stores. The free-rider doesn't get by completely untouched. He must pay the standard streetcar fare for his ride home.

Plan is hoped to be of benefit to three different businesses suffering from recent influences. Crowded loop parking has hurt stores, and growth of suburban centers—Dayton's, the city's largest department store, lately announced a deluxe branch to be built in suburban Edina—hasn't helped stores, while it has helped motorists' nerves. Streetcar company has been in trouble for some years and is currently battling to make changes, including switch to buses, which will enable it to stay alive. No-fare policy on Thursday nights will apply also to its bus lines.

## PAR INVITING OFFERS FOR ITS ASTORIA LAB

Paramount is understood ready to entertain offers for its laboratory in Astoria, Long Island. Originally built as an adjunct to the company's studio there, lab in recent years has been used only for film storage. Studio has been taken over by the Army for making of training films.

Par also has a lab in England which it is not using and is ready to sell if it gets the right offer. Company recently unloaded film processing facilities on the Coast to the former head of its lab operations there.

## SWG Suit Vs. Majors, On Red Firings, to Trial

Long-pending suit filed against the principal film companies by the Screen Writers Guild and certain of its members is now scheduled to come to trial in New York Federal Court shortly after Oct. 6.

Instituted four years ago and often postponed, the action charges a conspiracy by the film outfits via their agreement to fire so-called "unfriendly" witnesses who appeared before the House Un-American Activities Committee. An injunction, but no damages, is asked.

## Cut Jersey Ad Rate

### In Concess to Exhibs

Continuing its drive to obtain the same ad rates in newspapers as local retail stores, the film industry has received an important concession in New Brunswick, N. J. In a deal arranged between RKO Theatres and the New Brunswick Home News, the newspaper has agreed to drop its local film rate from \$1.65 per column inch to \$1.55. New rate applies to local motion picture advertising and does not change the rate for other types of amusements.

## 1st-Run Policy Test By 4 Jersey Ozoners Lifts B.O., But Costs Also Rise

A first-run policy at four Jersey drive-ins that began July 27 has not been in effect long enough to make a true appraisal of its values, according to James J. Thompson whose Eastern Drive-In Circuit operates the Totowa and Paramus ozoners on Route 6 and Route 4, respectively. Other two outdoor theatres in on the experiment are Phil Smith's Route 6 Drive-In, east of Paterson, and the S-3 Drive-In, in Rutherford.

Shift from subsequent-run to fresher product was made with RKO's "Clash By Night" followed by "Robin Hood," "King Kong" and the current "Wild Heart," all from the same distrib. Deal with RKO, which evolved from a "meeting of the minds," called for consecutive bookings of six films from the company. Still to come are "Macao" and "Sudden Fear."

New policy, said Thompson, has both advantages and disadvantages. "The boxoffice is up," he added, "but so is the cost of the product and advertising. Good weather has helped business in the last few weeks. Meantime, however, we intend to weigh all the aspects."

So far, the RKO first-run pix have opened at Totowa and Route 6, then have gone to S-3 and Paramus on a moveover. Tariff is 65c per person at all times.

Curiously, "Clash by Night" was advertised as "exclusive" first-run by both the drive-ins and Charlie Moss' Lee Theatre, a conventional house in nearby Fort Lee, N. J. Latter had the picture day-and-date with the ozoners. Moss minimized the ozoner competition since he felt they were not close enough to attract any of his trade. The outdoor theatres vary from seven to 12 miles distance from Fort Lee.

## 'Streamline' Test

Continued from page 3

its own inspection of films when they are returned by exhibs, and its own storing and shipping, it would all be done by a single agency in a central building. This would save handling and shipping costs by more efficient use of personnel and permit branch offices eventually to shuck off their leases on present expensive buildings.

Alfred W. Schwalberg, v.p., in charge of distribution for Paramount, is chairman of the salesmen's committee and a leading proponent of consolidation. His plea that the time for longwinded study is over and "the way to start is to start"—found sympathy with other execs at last week's session.

Not all of the distribution topers are in favor of the streamlining move by a long sight. However, the project moved much closer to actuality in that everyone expressed willingness to be shown that it could save coin and thus favored selecting a city and making a test.

One of the suggestions for housing the central inspection and shipping depot in New York was Paramount's lab in Astoria, Long Island. It is no longer in use, it has plenty of vault space and it is available.

### Lots Simpler

This is a lot simpler project now than when originally discussed because of the fact that non-inflammable film stock has come into general use in the past 18 months. Central depots would no longer have to be expensive-to-build vault-laden A-1 fireproof brick buildings. Fact that all present exchanges are of such construction is one of the things that makes rental on them so expensive—and unnecessarily so now.

Schwalberg also sees consolidation making possible greater efficiency and better service to exhibs in non-exchange cities. While it is too extravagant now for individual companies to put up inspection and trans-shipping depots in various non-exchange centres, it would be perfectly feasible on a consolidated basis.

"Why," asks Schwalberg, "should film from Columbus have to be shipped every night to Cincinnati and then shipped back a day or so later. The whole operation could be done much more efficiently in Columbus if we had a depot there."

## Amusement Stock Quotations

For the Week Ending Tuesday (19)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
<b>N. Y. Stock Exchange</b>					
ABC.....	16	9 1/2	9 3/4	9 1/2	—
CBS, "A".....	29	35	34	33 1/2	— 1 1/2
CBS, "B".....	18	35	33 1/2	33 1/2	— 1 1/2
Col. Pic.....	11	12 1/2	12 1/4	12 3/4	+ 1/4
Decca.....	228	9 1/2	8 3/4	9	+ 1/4
Eastman Kodak.....	147	46 1/4	45 1/4	45 1/4	— 3/4
Loew's.....	268	13 1/2	13	13 1/4	— 1/2
Paramount.....	78	25 1/4	24 3/4	24 1/2	—
Philco.....	47	32 1/2	31	31 1/4	+ 1/4
RCA.....	220	26	25 1/4	25 1/2	—
RKO Pictures.....	112	4	3 1/4	4	—
RKO Theatres.....	131	3 1/2	3 1/4	3 1/4	—
Republic.....	23	3 1/2	3 1/4	3 1/2	— 1/4
Rep., pfd.....	4	10 1/4	9 3/4	10 1/4	+ 1/4
20th-Fox.....	115	16 1/2	16	16 1/4	+ 1/4
Un. Par. Th.....	129	14 1/2	13 3/4	13 3/4	+ 1/4
Univ.....	70	12 1/2	12 1/4	12 1/2	— 3/8
Univ. pfd.....	5	62	62	62	—
Warner Bros.....	81	13	12 3/4	12 3/4	— 1/4
Zenith.....	56	78 1/2	74	74 1/2	— 1 1/2
<b>N. Y. Curb Exchange</b>					
Du Mont.....	48	16	15 1/2	15 1/2	—
Monogram.....	35	3 1/4	3	3	— 1/8
Technicolor.....	5	22	21 1/2	21 1/2	— 1/8
<b>Over-the-Counter Securities</b>					
Cinecolor.....			1	1 1/2	
Chesapeake Industries (Pathe).....			3 3/4	4 1/4	
U. A. Theatres.....			4 1/2	5 1/2	+ 1/2
Wait Disney.....			7 3/4	8 1/4	

(Quotations furnished by Dreyfus & Co.)

## KOGOD-BURKA SELL

### D.C. CHAIN TO KIN

Washington, Aug. 19.

Fred Kogod and Max Burkha have announced the sale of their interests in the K-B circuit of six D. C. area theatres to Marvin Goldman and Fred Burkha. Fred Burkha is the son of Max Burkha and Goldman is Kogod's son-in-law.

Houses involved are the Ontario, MacArthur, Apex, Naylor, Langley and Flower, all modern nabes except the large Ontario which although in a nabe location, bids for and plays first-run films in the Washington area. Understood the deal involves leasing and operating of the houses and not ownership of the real estate, which will continue with the older men.

A 25% interest in the Langley and Flower was sold to Goldman by Frank Boucher a few months ago, when Boucher severed his connection with the K-B chain of which he had been general manager for several years.

Kogod and Max Burkha have been exhibitors in Washington for nearly 30 years and are also large holders of real estate.

## Sol Lesser, Nassours

### Team for Jungle Pix

Hollywood, Aug. 19.

Sol Lesser, William and Edward Nassour have partnered in Jungle Adventure Pictures, -Inc., which will turn out a series of femme Tarzan pix for RKO release, one annually. Tagged "Sheena, Queen of the Jungle," first pic starts Oct. 15. Nassour brothers will produce.

Lesser, who returned several weeks ago from two-month trip abroad, brought with him prints of six foreign films he's interested in releasing domestically.

## WB Theatres Cuts Down In Chi in Office Shifts

Chicago, Aug. 19.

Warner Theatres here is reducing its operations, moving the major part of the midwest office work to Milwaukee and other cities.

Al Koval, head of the circuit here will headquarter in Milwaukee, taking a booker and other employees there. Charles Wheeler and Alex Halperin will remain in Chicago, according to present plans, along with one booker. Al Weinberg, veteran head of advertising and publicity for the chain, is leaving, with no replacement named as yet.

## Pix as Nitery Draw

San Antonio, Aug. 19.

Tommy Scrivano, owner-operator of the Steeplechase, local cocktail lounge, has installed a motion picture screen for nightly showing of sports events, short subjects and comedies.

It's proving popular with patrons.

## Conflicting Meet Costs TOA Plenty of Moola In Tradeshow Space

Skedding of the Theatre Owners of America national convention next month in conflict with another group's meeting appears to be costing the theatre outfit a walletful of coin via lost sales in tradeshow booth space. TOA's conclave is set for Sept. 14-18 in Washington, or the same time when the National Automatic Merchandising Assn. holds its annual convention in Chi.

Coinmachine distribs and manufacturers, and others in that field, who normally take space for exhibits at theatre association meetings, will be tied up with the NAMU sessions. Consequently, TOA is losing out.

Theatre outfit, which originally had the equivalent of 100 booths to peddle, is still left about 40 unsold, at about \$350 each. Also contributing to the deficit is the lack of interest by theatre television dealers and makers this year. They bought a hefty chunk of floor space at theatre conventions last year and the year previous.

Mitchell Wolfson, TOA prez, met with the convention committee last week in D. C. to go over all plans for the four-day get-together. Joining in the huddles were exec director Gael Sullivan, general counsel Herman Levy, press director Dick Pitts, and Howard Bryant, service coordinator.

## Seeley-Fields to Pitt On 'Somebody' P.A.s

Pittsburgh, Aug. 19.

Blossom Seeley and Benny Fields made Pittsburgh their initial stop last week on a month-long barnstorming trip tied in with Par's Betty Hutton picture, "Somebody Loves Me," which is the life story of the couple.

Tour, which will take them into a dozen cities or more preceding the preem of "Somebody" in Chicago Sept. 5, was put together by Jerry Pickman, Par pub-ad head, in New York. He accompanied Fields and Miss Seeley to Pittsburgh. They came here to make an appearance before the 100 WB managers in Moe Silver's zone who had assembled for a pep meeting before the annual showmanship drive. Exploitation junket from here on in, however, will be in charge of Par's field men.

## Col Credit Union Tops \$1,000,000 in Assets

Hollywood, Aug. 19.

Over the top went the Columbia Pictures Federal Credit Union, the first studio credit group to exceed \$1,000,000 in assets. Organization is headed by Bert Lea as president and W. R. Livingston as treasurer.

Organized in 1938, it has a total of 1,250 members, all Columbia employees, and has issued loans amounting to \$6,500,000 to 16,241 individuals.





Ready to "KICK-OFF"  
the FOOTBALL SEASON!

**NOW... HE'S A FOOTBALL HERO!**

As he Outsmarts the Professors...

**BONZO**

and

cuts up with  
the Campus Cuties!

**GOES TO  
COLLEGE**



He's a genius  
in the classroom!

The hilarious  
**NEW** Adventures  
of that lovable clown-of-clowns!

He's got the  
co-eds cooing...

and the Dean stewing...



Starring  
**MAUREEN O'SULLIVAN • EDMUND GWENN • CHARLES DRAKE**  
**GIGI PERREAU • GENE LOCKHART**  
and **BONZO**



DIRECTED BY FREDERICK DE CORDOVA • SCREENPLAY BY LEO LIEBERMAN AND JACK HENLEY • PRODUCED BY TED RICHMOND • A Universal-International Picture

**U-I...The Best Friend your Box-Office ever had!**

## Justice Dept. In Exhib Huddles Over 16m Suit

Washington, Aug. 19.

Justice Department and exhibitors got together last week in the first huddle to explore the 16m antitrust suit and its probable effects on the theatreowners.

Exhibitor spokesmen made clear to Antitrust Division officials that they felt the suit was unfair and the relief sought was impractical. They emphasized that they would be the real sufferers in this action, rather than the large distributors.

Justice Department officials, expressed sympathy, said they would try not to do anything harmful to indie exhibitors, but asserted that the suit would go on.

Attending for the exhibitors were Mitchell Wolfson, Theatre Owners of America proxy; Si H. Fabian, chairman of the TOA executive committee; Herman Levy, TOA general counsel; Harry Brandt, of the Independent Theatre Owners of America, and Emanuel Frisch, of Metropolitan Motion Picture Theatre Assn.

They conferred with Newell Clapp, acting chief of the Antitrust Division; and his aides, Victor H. Kramer, Perry Epps and George M. Shuller.

## Pix Turn to Chords For Added Musical Background Impact

Hollywood, Aug. 19.

Widespread public acceptance of choir work in the recording field has cued a new Hollywood trend—use of choral backgrounds in both musical films. As a result, the comparative handful of experienced choral singers on the Coast are enjoying boomtime employment.

Probably the town's biggest single employer of chorists is Norman Luboff, choir director at Warners and for the NBC aler "The Railroad Hour." He uses groups regularly on the Gordon MacRae-starring radio program, on Columbia recordings and in a growing number of pix at the Burbank studio.

"Vocal arrangements," Luboff explained, "frequently provide a total effect that cannot be achieved by instruments alone. As a result, many recording artists insist on working with a choral background, and more and more studios are utilizing voice groups to implement the instrumental background score."

One of the biggest choral jobs in a considerable period is that undertaken by Luboff for Warners' upcoming "Miracle of Our Lady of Fatima." Tint drama utilizes a choir of 65 voices to underline the spiritual theme of the film. Music is authentic Christian sacred music. Luboff followed that job with a series of arrangements of Hebrew liturgical music for the choir used in the remake of "The Jazz Singer."

Musicals, of course, provide the most fertile field for the re-discovered choral groups. Massed choruses occupy key positions in such films as "The Desert Song," "Back to Broadway," "April in Paris" and "About Face."

However, Luboff pointed out, there appears to be little likelihood that the use of choirs will follow the usual Hollywood cycle of reaching a quick peak and then declining.

"Public interest in choirs has always been high," Luboff pointed out. "The current interest in choral groups in films is merely a result of a growing studio awareness of that interest."

Tremendous number of choral groups around the country, he added, would indicate that pix will find it beneficial to keep choral participation in films at a fairly high level.

## Flacks Sue Moorehead

Los Angeles, Aug. 19.

Agnes Moorehead was sued in Superior Court for \$3,028, claimed as back salary by the publicity firm of Cleary-Strauss & Associates.

Complaint is that Miss Moorehead promised to pay the company 5% of her income for one year, starting May 7, 1951.

## Hollywood Waking Up With Great Pix, Schine Tells Chain Convention

Albany, Aug. 19.

Hollywood, having stripped itself of the fat that accumulated during its lush war years, is now giving exhibitors films that "are great not only in quality but in variety... our pictures are better today than they ever were... and they are still going to get better." This was the message delivered today (Tues) by J. Myer Schine, president of Schine Theatres, Inc., at the opening of its first convention in 11 years. One hundred twenty-five are attending.

Speaking in the Ten Eyck Hotel—Schine-owned—Schine fixed 1951 as the year when producers started to wake up to the fact that economic conditions precluded the expenditure of "millions that were not necessary."

"There was no chance to save the business—except by actual work," Schine continued. "Oldtime stars who had slipped were let out; other stars sold their horses; everybody started to work. The result was finer pictures."

"Hollywood has produced the great pictures it promised," Schine said. "We must notify our patrons of these pictures."

Conceding "television has hurt us without a doubt," he asserted, "it cannot destroy us, any more than radio did. We will make use of television in time."

Schine's son David, who flew back from Europe to attend, reiterated that the picture business would "harness television." Conferences he had abroad with RCA board chairman David Sarnoff convinced him that television was not out to "bury" theatres; a large part of RCA's business came from the development, manufacture and sale of equipment to theatres," he added.

Louis W. Schine, vice-president, introduced Mayor Erastus Corning, who praised the industry's contributions to "the entertainment and education of our people."

Si Seadler, Metro advertising director, opened the afternoon meeting. Closed sessions will be held Thursday.

## \$18,178,388 E-K Net For 24 Wks., 12% Drop

Rochester, Aug. 19.

Eastman Kodak today reported sales of \$249,924,131 during the first half of 1952, compared with \$251,623,707 for the same period of last year. Net earnings of \$18,178,388 were off 21% from the \$23,111,078 for the first half of 1951. Report covered the 24 weeks ending June 15.

The report listed working capital of \$170,000, about \$10,000,000 more than at mid-1951. Inventories, called "generally satisfactory," were up \$7,000,000 during the first half of 1952 or \$17,000,000 over the mid-mark of last year.

Because of the drop in earnings, income and excess profits taxes for the half were less than for the same period last year, \$35,000,000 against \$41,000,000.

## Spanish Warbler Clicks On Latin-American Tour

Bogota, Aug. 12.

Conchita Piquer, vet Spanish warbler, is touring South America with a compact company of dancers and singers and doing smash biz. Miss Piquer has been around the Continent many times. She is playing to capacity at the Colon here. Miss Piquer is doing Spanish ballads for most of her act.

Pepita Reyes, Adolfo Moran and Carlos Fernandez handle the principal dancing of the outfit. Company is rounded out with Luis Posadas, Miss Piquer's accompanist.

## Costly Kicking

Los Angeles, Aug. 19.

Claiming she was kicked by the film horse, Trigger, Mabel Smayne filed suit for \$186,000 in Superior Court against Roy Rogers and Roy Rogers Enterprises. She wants \$175,000 for injuries, \$10,000 for loss of earnings and \$1,000 for medical costs.

Plaintiff, a studio worker also known as Mabel Smayney, declares Rogers was in the saddle a year ago when Trigger let fly with his hoofs on her chest and head.

## 16m Suit

Continued from page 3

Hearst dailies, plus Time magazine, all violently slapping the D. of J. Apparently in the position where the heavy wave of protests couldn't be allowed to go unnoticed, D. of J. reps issued a statement in Washington on Sunday (17) designed to further clarify the nature of the complaint (see separate story).

## N. Y. Mirror's Rap

In one of the more recent editorial swats taken at the Department of Justice for its 16m suit against the film industry, the N. Y. Daily Mirror (Hearst) on Monday (18) notes that the producer-distributors would be committing "harakiri by releasing costly films for cheap televised showing and destroying their value for theatre exhibition."

The daily further comments: "The antitrust laws were created to curb business pirates who got together in the dark to eliminate competition by criminal means. They were not devised to arbitrarily coerce one industry to turn over its basic property rights to a competitive industry at a gigantic, possibly a ruinous, loss... What kind of 'conspiracy' do the busybody Government lawyers see in that same business policy (of holding pix from TV)?"

## Coast Resolution

Hollywood, Aug. 19.

City council has passed a resolution suggesting a conference with film industry reps in the battle against the Government's 16m suit, which was condemned as a menace "to our American way of life and to the individual freedom which we are confident no good American wants to trade for a free pass to a movie over his TV set at the expense of destroying a great industry."

Meanwhile, all aspects of the suit will be discussed at Motion Picture Industry Council meeting tomorrow night (Wed.), which will also hear plans to reactivate the "Movies and You" series of shorts. Surplus of \$40,000 from showing of the films four years ago will be suggested as production coin for a new series which Trueman Rembusch and Sam Pinanski promised full support. At tomorrow's meeting, Gunther Lessing will complete his six-month term as proxy, with Steve Brody taking over and Arthur Freed, of the Producers Guild, becoming veepee.

Film theatre landlords are being enlisted in the fight against the Government suit. At least one big circuit is enclosing a special letter, with its monthly rent check, calling landlord's attention to the Government suit and the dangers it poses for theatres. Letter takes stand that landlords are innocent third parties to the action and have a great, if not greater, interest in survival of the regular theatre as does the operator.

## Dublin Cinema Workers

### Ask Hefty Wage Boost

Dublin, Aug. 15.

Workers in film houses here nixed a wage hike of \$1.12 per week and are pressing for pay boost of \$1.80 for all workers, male and female, over 18 years of age. Theatre and Cinema Assn. had offered \$1.12 for men, 56c for women and 35c for those under 18 years of age. Union wants flat rate for adults.

Negotiations are expected to open next week.

## AFN-Berlin's 7th Anni

Berlin, Aug. 12.

Staff of the American Forces Network in Berlin celebrated its seventh anni of bringing programs to the American community in Berlin. Many Berliners have chosen AFN as their favorite station.

Gershwin's "Rhapsody in Blue" was the first sound heard on the initial program Aug. 4, 1945. Today AFN-Berlin is one of the most up-to-date studios in the European hookup. It boasts of being here throughout the Berlin Blockade and was classed as one of the main morale-raisers by the men in the ranks.

## Strategy of Silence in 16m Suit

In refraining from any public comments on the Government's 16m suit, film company presidents are following through on carefully worked-out strategy of silence, according to some key industry. Reasoning is that denunciations against the Justice Department, such as that of 20th-Fox prez Spyros P. Skouras, would put the D. of J. in such a position that it couldn't gracefully ease up on pursuing its conspiracy complaint.

The prexies have in mind that the D. of J. might want to back away from an all-out fight when the storm which followed institution of the suit abates. This could be via an amicably worked-out decree which imposes no burdensome dictates upon the film distributors, or simply no pressing of the complaint.

However, this would be precluded as a possibility by any more harsh statements, it's felt. If any large number of film officials took to publicly blasting the D. of J., it might have the effect of inciting a fullscale courtroom donnybrook.

Situation is similar on the public relations front. Skouras' statement sufficiently presented the defendants' position, it's said, and publicized exhib association resolutions and press editorials all have been violently critical of the D. of J. For this reason, it's understood, no additional effort will be made to win public support at this time.

## N.Y. TELLY-SUN RAPS GOVT. SUIT ON VIDEO

Further aid to the film industry from the press, in the Government's 16m suit, is clearly seen in another editorial rapping the Department of Justice. "Actually, this suit strikes us as being as phony as a \$3 bill," the New York World-Telegram and Sun stated last week.

Telly & Sun recalled that more than a year ago it took sides with the film industry when the Federal Communications Commission threatened reprisals against the distributors for not licensing pix to TV. At that time the daily editorialized: "It certainly is not in the public interest to have a bunch of bureaucrats threatening one industry for refusing to lay down its life for a rival."

Daily states in its new editorial: "This is just as true today of the Department of Justice's suit. It is perfectly proper for TV and the movies to be battling for the public's attention. It is outrageous, however, for the Government, theoretically the referee in any conflict between rival interests, to sneak across a kidney punch on one of the contestants. For such an action the Government should be booted out of the ring."

## Disney Ready to Start Producing Brit. 'Sword'

Paris, Aug. 12.

Walt Disney is here with his family on a combo looksee and biz trip prior to going to London later this week for the beginning of work on his next live-actioner, "The Rose and the Sword." It will be based on an incident during the reign of Marie Tudor in the 16th Century. The Technicolor film will star Richard Todd. A Paris preem of his "Robin Hood" will be held here this fall.

Disney stressed other new projects nearing completion in the U. S. such as "Peter Pan" and the cartoon, "Aquatic Birds." He has plans for an animated version of "The Sleeping Beauty" and a mixed, animated, live version of "20,000 Leagues Under the Sea."

## London Film Notes

London, Aug. 5.

Kay Walsh off to Hollywood mid September to feature in Metro's "Granger Bess" which stars Stewart Granger and Jean Simmons, with shooting to start Oct. 1. Affie Bae, joining cast of Paul Soskin's "Fair's Fair," the Ronald Shiner starrer, which will be directed by John Faddy Carstairs at Pinewood for a J. Arthur Rank release. Exclusive Films has signed John Van Eyssen to play opposite Barbara Payton in "The Four Sided Triangle." Lewis Milestone here to direct "Life of Melba" which Sam Spiegel is doing for United Artists. George Minter, head of Renown Films, has lined up film version of "Grand National Night," play by Dorothy and Campbell Christie, which was a hit at the Apollo theatre in 1946. Minter also has acquired the rights of Jerome K. Jerome's classic "Three Men in a Boat," which he intends, to film early next year. Roy Boulting (Boulting Bros) to do film for 20th-Fox "Brown on Resolution," based on bestseller of same name, with shooting to start Sept. 15.

## Pinanski Sees 16m Suit as 'Blessing'

Hollywood, Aug. 19.

The Government's antitrust suit on 16m films for television may be a "blessing in disguise," Sam Pinanski opined at a meeting of the Council of Motion Picture Organizations adjourned in a blaze of optimism after four days of sessions.

Suit has rallied all branches of the industry to its defense under leadership of COMPO. Pinanski explained, indicating "strength of purpose and a fighting spirit that has not been shown by us in many years."

Trueman Rembusch promised "we will win" the fight to repeal the 20% tax, and described the response of exhibs and support of studio heads as "overwhelmingly gratifying."

"Repeal would mean \$100,000,000 to \$150,000,000 for productions alone," Robert O'Donnell reported. COMPO execs left over weekend for their respective offices.

## Queensland Exhibs Hit Free 16m Airline Shows

Brisbane, Aug. 12.

Key exhibitors in Cairns, important Queensland show biz centre, are ready to battle the Trans-Australia Airline Corp., government-controlled major airline outfit servicing the local territory, to prevent continuance of free 16m shows in hotel lounges and small-capacity halls in opposition to the area operating here. The TAA free shows mainly cover the growth of aviation here and abroad. It is the free show angle that is burning the Aussie exhibs.

Harry Kitching, general manager Far Northern Theatres, powerful circuit operators, fired the first shot in the current battle by lodging an emphatic protest against free 16m shows with the Films Commission, in charge of cinemas in the Queensland zone. He cited that if this type of entertainment was permitted to continue it would cut deeply into regular film biz.

Kitching said that TAA had not been granted an okay by the local gendarmes to put on free 16m fare in hotel lounges, adding that such shows would only benefit hotel-keepers via an unbeat in liquor sales.

## Film Commission Ends Cuba Sitdown Strike

Havana, Aug. 12.

The government's new Film Commission overcame its first major difficulty when one of its members, Raul Acosta Rubio, who is also President Fulgencio Batista's private secretary, talked film technicians and workers into ending a sitdown strike in Movie City, now under construction in the Biltmore suburb of Havana. They had demanded a seat on the Commission. Acosta Rubio convinced the technicians that their interests would be adequately safeguarded.

Batista had appointed the Commission to replace the Film Patronate of his predecessor, President Carlos Prio Socarras. Rubio announced that the government is planning to turn over to the Commission \$160,000 shortly so that work can begin on the first film within 45 days. The \$160,000 will be from the proceeds of one of the regular weekly national lotteries.

# **BIGGEST CROWDS SINCE 1949!**

**FIRST THREE OPENINGS SENSATIONAL!!...Loew's State, N. Y., hits highest gross in three years!... Palace, Cleveland, and Apollo, Atlantic City, doing the kind of business that the cry-babies moaned was gone forever!... Same kind of news due soon from openings in Boston, Philadelphia, Washington, Baltimore, Pittsburgh and Detroit, to prove that "Sudden Fear" means sudden wealth for any theatre!... Top reviews! Top audience satisfaction! Top money everywhere!**

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—N. Y. WORLD-TELEGRAM



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...Poised On A  
Trigger of Terror!

JOSEPH KAUFMAN presents  
**Joan Crawford**  
in  
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with JACK PALANCE • GLORIA GRAHAME • BRUCE BENNETT  
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## Film Reviews

Continued from page 5

### The Ring

championship contender. He's severely beaten, gives up boxing forever and is at loose ends until his girl convinces him that there are other ways he can fight for the things in which he believes. It's a well-knit script, sprinkled with terse and effective dialogue.

Cast is headed by Gerald Mohr, the manager, Lalo Rios, the boxer, and Rita Moreno, latter as the femme interest. All deliver a top job. Supporting roles by Robert Osterloh, as the trainer, and Martin Carralaga, as the fighter's father, are distinct assets. Robert Arthur scores in a brief scene as a young fighter.

Kurt Neumann's direction is sharp, and Russell Harlan's camerawork is distinctive. Editing and musical credits are good. **Gros.**

### Old Oklahoma Plains (SONGS)

Army background western with good exploitation possibilities.

Hollywood, Aug. 19.

Republic release of Edward J. White production. Stars Rex Allen; features Bill Pickens, Elaine Edwards, Roy Barcroft, John Crawford, Joel Marston, Russell Hicks, Fred Graham, Stephen Chase, Republic Rhythm Riders. Directed by William Witney. Screenplay, Milton Ramin; from story by Albert S. Easton; camera, John MacBurnie; editor, Tony Martinelli. Previewed Aug. 5, '52. Running time, 59 mins.

Rex Allen	..... Rex Allen
Koko Soko	..... Koko Soko
Bill Pickens	..... Bill Pickens
Terry Ramsey	..... Elaine Edwards
Arthur Jensen	..... Roy Barcroft
Chuck Ramsey	..... John Crawford
Joel Marston	..... Fred Graham
Col. Bigelow	..... Russell Hicks
Nat Cameron	..... Stephen Chase
Maj. Gen. Frazier	..... Republic Rhythm Riders

The Army's experiments with a newly-developed tank, to determine the feasibility of replacing the cavalry horse in open warfare, provides a springboard for unfoldment of this latest Rex Allen entry. Fact that the tank was a proven instrument of war in 1928. Record of picture, and the mounted cavalry was fast disappearing, doesn't hold against the entertaining aspects of film, which, in addition, to furnishing fast action for good b.o. reaction, whips up some pretty fair exploitation facets.

Allen is called in by Russell Hicks, colonel in charge of the tests, to clear the area where the tryouts will be held of live stock and convince the ranchers that they will be provided with other grazing land. Many of the ranchers are opposed to the tests, because if the horse is dispensed with there will no longer be any market for their stock. Roy Barcroft, leader of the stockmen, stands to lose \$100,000 if the tests are successful, and plot is woven around his efforts to assure their failure and Allen's assignment. Intervening footage is highlighted by the race between the tank and a troop of cavalry, something new in western movement and an exciting bit of reelage.

Allen socks over his role with his customary ease, and gets in his tuneful song numbers, best of which is "Desse Bones." Republic Rhythm Riders back him in the trio. Bill Pickens is in for his usual comedy relief, and support generally is good, headed by Barcroft, John Crawford, Joel Marston and Hicks. Elaine Edwards dishes up the distaff interest.

Direction by William Witney is sound and Edward J. White's production values are satisfactorily presented.

### Maudy (BRITISH)

British tearjerker looks strong b.o. bet; reminiscent theme may hurt chances in U. S.

London, Aug. 5.

G.F.D. release of Ealing Studios-Michael Balcon production. Stars Phyllis Calvert, Jack Hawkins, Terence Morgan, Godfrey Tearle, with Mandy Miller. Directed by Alexander Mackendrick. Screenplay, Nigel Balchin and Jack Whittingham from book "This Day Is Ours" by Hilda Lewis. Music, Douglas Slocombe; editor, Seth Holt; music, William Alwyn. At Odeon, Leicester Square, London, July 29, '52. Running time, 92 mins.

Christine	..... Phyllis Calvert
Searle	..... Jack Hawkins
Barry	..... Terence Morgan
Mr. Garland	..... Godfrey Tearle
Mandy	..... Mandy Miller
Mrs. Garland	..... Marjorie Fielding
Jane Ellis	..... Nancy Price
Ackland	..... Edward Chapman
Lily Tabor	..... Patricia Plunkett
Woodland (junior)	..... Colin Gordon
Woodland (senior)	..... W. E. Holloway
Miss Stockton	..... Juliette Alison
Jimmy Tabor	..... Julian Amyes
Davey	..... Gabrielle Brune
Mrs. Paul	..... John Cazaban
Miss Tucker	..... Phyllis Morris
Miss Lerner	..... Gabrielle Blunt

Ealing's latest production is clearly designed to appeal to

femme patrons. This story of a deaf-and-dumb child has obvious tear-jerking angles which have been freely exploited, and which will help it along at the boxoffice. An appealing, natural performance by the child, Mandy Miller, is a strong selling point for the home trade although the theme was used in a recent Hollywood production. This may affect the film's chances in the U.S.

Central character in the yarn, which is based on a novel by Hilda Lewis, "This Day Is Ours," is a young child who was born deaf and is, inevitably, dumb. Against a background of parental disagreement, the plot traces the methods used in teaching youngsters the art of lip-reading and expression.

This part of the story, treated with a documentary fidelity, is absorbingly interesting, but the tale of adults, composed of the child's parents and the headmaster of the school, provides an unworthy diversion.

The dominating performance comes from little Miss Miller in the title role. This child is a confident artist, with a sensitive bearing and a winning personality. Phyllis Calvert plays her mother without variation in style while the husband is portrayed in an unrealistic key by Terence Morgan. The best adult performance comes from Jack Hawkins who makes the headmaster a vital and sincere character. Godfrey Tearle and Marjorie Fielding as the child's grandparents top a sound supporting cast.

Alexander Mackendrick has done a competent job of direction, Douglas Slocombe's lensing is first class and Seth Holt has edited with understanding. **Myro.**

### Capitaine Ardant (FRENCH)

Paris, Aug. 5.

Diaga release and production. Stars Rene Saint-Cyr, Yves Vincent, Jean Dancet. Directed by Andre Zvoboda. Screenplay, Zvoboda and Pierre Nord from novel by Nord; camera, Louis Jouvet; editor, Gabriel Rogier. At Berliet, Paris. Running time, 95 mins.

Maria	..... Rene Saint-Cyr
Armand	..... Yves Vincent
Julia	..... Jean Dancet
Jules	..... Raymond Cordy
Jojo	..... Guy Desportelle
Lionel	..... Roland Toutain

This film is a colonial, costume actioner dealing with Arab uprisings and intrigue in French Morocco. Unimaginative handling, predictable story and obvious cheapening gives this a chance in the U.S. except in a few special situations.

Story has Yves Vincent, outwitting some gunrunners and going to the aid of a besieged fort before the Arabs and the renegades wipe it out. Scenic shots of Morocco, shot on location, are a plus factor and make the pic easy on the eyes if not the credibility.

Direction muffs the movement that could have been gotten out of cavalry charges, fort sieges and native dances. Vincent is dashing as Ardant. Rene Saint-Cyr is too much the great-lady to give her role any interest. Raymond Cordy injects some laughs as the gauche but faithful sidekick. Action stuff plays up a small budget and writers have made the dialog too unweildy. **Mosk.**

### Les Amants Maudits (The Damned Lovers) (FRENCH)

Paris, Aug. 5.

Coenor release of Sport Film production. Stars Robert Berri, Daniele Roy, Robert Berri. Directed by Willy Rozier. Screenplay, Xavier Vallier; camera, F. Lantenfeld. At Berlitz, Paris. Running time, 85 mins.

Pierre	..... Robert Berri
Jackie	..... Daniele Roy
Reoult	..... Jacques Dynam
Leo	..... Yves Furet
Marie	..... Denise Cardy
Chanteuse	..... Marie Lawrence

Film is a Gallic gangster story based on the exploits of a recently deceased French gunman, "Pierre, The Madman." Attempt at documentary approach via a frame work of an interview with a police inspector points up obvious conventionality of the pic. It has its quota of gunplay and killings, but is only par in this field and does not compare with its American equivalents in the crime-does-not-pay series. At best, this could do for certain spots in the U. S. market.

Story concerns a bartender who reads gangster stories and haunts seamy dance halls, spreading talk that he is a gunman. A gal he tried to impress comes into his bar. When she laughs at him, he goes berserk and shoots up the place. This starts a series of holdups, shootings and formation of a gang. Interspersed is the love story which is weak.

Direction is standard and does,

not get the proper suspense out of the script. Robert Berri lacks the authority and ability to bring out the psychopathic tinges of the egomaniacal bartender. Daniele Roy is the depraved, sensation-seeking moll whose love leads to eventual tragedy. The remainder of the cast is adequate. Lensing is good and editing manages to get something into mayhem sequences. **Mosk.**

### Buongiorno, Elefante! (Good Morning, Elephant!) (ITALIAN)

Locarno, Aug. 5.

Dear Film release of Rizzoli-DeSica production. Stars Vittorio DeSica, Sabu, Maria Mercader, Nando Bruno. Directed by Gianni Franciolini. Screenplay, Suso Cecchi D'Amico, Cesare Zavattini from story by Zavattini; camera, Aldo Geronzi; music, Alessandro Ciccolini. At Film Garotti, Locarno.

Garotti	..... Vittorio DeSica
The Prince	..... Nando Bruno
Mrs. Garotti	..... Maria Mercader

Somewhat along the realistic-fantasy lines of "Miracle in Milan" with a firmer foot in reality, pic is essentially a DeSica-Zavattini product, although director credit goes to Gianni Franciolini. Under the DeSica banner, and with word-of-mouth aid, it should get a run in the special spots in America.

Film tells of an impoverished schoolteacher, living from hand-to-mouth with his family, yet ever sustained by his seemingly foolish optimism, his good nature. An accidental meeting with a visiting Indian Prince brings on a guided tour of Rome, ending in the teacher's apartment where the children see the visitor as a fairy-tale prince come true. Incidentally, he also saves the family from eviction. Long after his departure, the teacher receives a gift of a live baby elephant, delivered to the apartment.

Illogically, and to please the children, he decides to keep it, but soon the situation becomes desperate, and after wandering through nighttime Rome with the elephant, he finally leaves it in custody of some nuns in a convent. From there it finally ends up in a zoo, where the teacher visits it daily with his family, ever optimistically hoping some day to have enough money to buy it back and put it up properly in his home, to please his children. Until its suggested to him, sale of animal never occurs to him; but the zoo's money brings temporary relief to the family.

Pic is technically simple, much less elaborate than "Miracle," yet utterly and humorously told. It comes across well even in its uneven shape. DeSica is fine as the teacher, and Sabu and others fill their roles capably. But the film, as a whole, is a story and the warm, optimistic humor it produces. **Hawk.**

## FCC Hearings

Continued from page 4

aminer's initial decision on the questions at issue. Final FCC action should come by Nov. 1.

Last week's FCC order on the case was issued in response to a request from Resnick for clarification of a recent directive that he consider no testimony based on Par anti-trust activities prior to 1948. The Commission's order, while not ruling out additional hearings, said that the question of holding the record open calls for the "exercise of informed discretion by hearing examiners in the light of all the circumstances presented."

However, the agency emphasized its desire to bring the case to a close by declaring that "a further extensive investigation and the prolonged continuances which that investigation would entail would scarcely be consistent with the objectives of a speedy determination of the proceedings."

Meanwhile, the Allen B. DuMont Laboratories, which has been attempting to prove, despite an FCC holding, that it is not controlled by Paramount (which owns 25% of the DuMont stock), petitioned the Commission for equal treatment with Par in considering testimony on the control issue. DuMont requested the Commission to direct Resnick to concern himself only with recent relationships of Par and DuMont in passing on the control question.

DuMont also asked that Resnick be required to give priority to the control issue in writing his decision, in order to enable the company to facilitate plans for television. DuMont is limited to its three owned and operated TV stations until the issues in the proceedings are resolved.

## Jersey Exhibs

Continued from page 5

ing in line after that were numerous other Jersey indies who aren't in the Paterson-Passaic areas and are not affected directly by the sales to the open-air house. These include theatres in Newark and Elizabeth.

Odd angle to the RKO-WB fray is that it resulted in patching up of a long-standing feud between RKO and the Skouras chain in Jersey. Unable to sell to Warners, PKO made peace with Skouras, and its houses are currently playing the distrib's product in Jersey City.

WB, by coincidence, picked a bad time to get into a row with RKO. Distrib, which has had very little in the way of important product recently, just as the fight started ran into a flock of releases which have done unusually good grosses. Pix which have gone to the owners include "Clash," "Rob-in Hood," "King Kong," "Macao" and "Sudden Fear."

## French Pact

Continued from page 7

Foreign Affairs and other departments.

Difficulty up to now has been in getting any kind of agreement signed by all the necessary ministries so that the American company toppets have something official in front of them to accept, reject or negotiate on further. It is a signed proposal of this nature that is supposed to be presented tomorrow.

First-hand picture of the problem he has faced in pinning the French down was given the prexies Monday by Fayette W. Allport, the Motion Picture Assn. of America's London rep, who has headed the majors' negotiating team in France. He flew to New York over the weekend and is going right back to Paris.

The "discount" proposal which Allport has been discussing with the French calls for lopping a percentage off frozen coin now in Paris and due American distributors. It would total about \$450,000, with \$250,000 a direct subsidy to French producers and \$200,000 to be spent in the U. S. for an organization to sell and promote French product.

### Subsidy Provision

Under Article-III of the recent decree, import permits in addition to the basic 90 which are expected to go to the U. S., may be handed out for such subsidies. A few additional licenses will be available for "merit" films which win prizes at European film festivals.

Metro is strenuously objecting to the "discount" scheme as it is set up. As leading American distrib in France, it has most money tied up there. That means it would be contributing by far the largest sum to the subsidy jackpot, in return for which it would be getting only three added permits. It feels that to make profitable the laying out of the hefty amount of its coin involved, it must get more than three additional licenses.

If tomorrow's expansion of terms of the decree is in keeping with discussions Allport has had, the Yanks by accepting the 90-pic quota would be permitted to remit \$1,200,000 annually at the official rate of exchange and all the rest of their earnings at the slightly less favorable capital account rate.

Meantime, the Society of Independent Motion Picture Producers continues adamant against any subsidy scheme and the majors may be forced to shoulder their payments if they want to push the plan through for immediate action.

## Par Stock

Continued from page 3

Exchange Commission of 40,000 shares which he obtained under an option agreement. The registration is a technicality, and its purport was misinterpreted on the street.

Price of the shares began to climb back when Par arranged for the Dow-Jones news service into brokerage offices to carry the explanation of the registration. When the quotation went down, Par also began to consider the possibility of resuming purchases by tender to retire shares. High for the year was 30%.

## 5 Cos. Defendants

### In Queens Trust Suit

### Over Leasing Deal

A leasing agreement which prevents competition and fixes admission prices violates the anti-trust provisions of the Sherman and Clayton Acts, it was charged in a suit brought in N. Y. Federal Court last week by Inter-County Theatres and Linden Operating Corp. They seek a declaratory judgment to determine their rights.

Named defendants in the action are five corporations as landlords of the Cambria, Garden, Main Street, St. Albans and State Theatres, all in Queens, L. I. Quinlet sued includes Golder Park, Inc., Daywood Realty Corp., State Homes, Inc., State Engineering Corp. and Higbie & Springfield Corp.

In 1938 and 1940, Inter-County assertedly took the houses on a 21-year lease. It's claimed that the original agreement, was modified in 1943 and 1947 by stipulations to the effect that Inter-County would not compete with any of the leased theatres by operating another house in the area.

Another clause is said to have stated that admission scales of the five theatres were not to be raised. These modifications, according to the complaint, are "void and illegal." Plaintiffs also ask an injunction to restrain the landlord corporations from ejecting them under the 1938 and '40 agreements.

Action was instituted after Inter-County and Linden Operating Corp. allegedly subleased the State Theatre to another which reportedly failed to maintain the premises properly. Original leasing agreement on the five houses specified that if the lessees didn't keep the theatres in good condition they could be evicted.

Landlord defendants were understood to have protested about the State Theatre's condition to Inter-County and Linden. Later firms, incidentally, admitted in their complaint that they took over the Parsons Theatre, Jamaica, L. I., after 1947. House is located in the disputed area.

## ARG. EXHIBS TO SEEK

### EASE OF U.S. PRODUCT

Although Hollywood product is slow in reaching Argentine screens, this situation will be straightened out, in the opinion of Nicolas Di Fiore, who heads the Argentine Exhibitors Assn. The theatremen, he said, will take every step toward bringing about a normal relationship for American films without restrictions.

Di Fiore, who arrived in New York last week on a month's visit, pointed out that Hollywood pictures and stars are well regarded by the public, and with goodwill being shown by both sides the flow of U. S. films will resume on a larger scale. Meantime, he added, business in general is good.

While the market for Argentine films in the U. S. has been small in the past, Di Fiore expressed the hope that a means of increasing playing time, for these pictures be found soon. In the course of his month's stay in America, he will visit Hollywood to study film production techniques.

## More Trust Suits

Continued from page 5

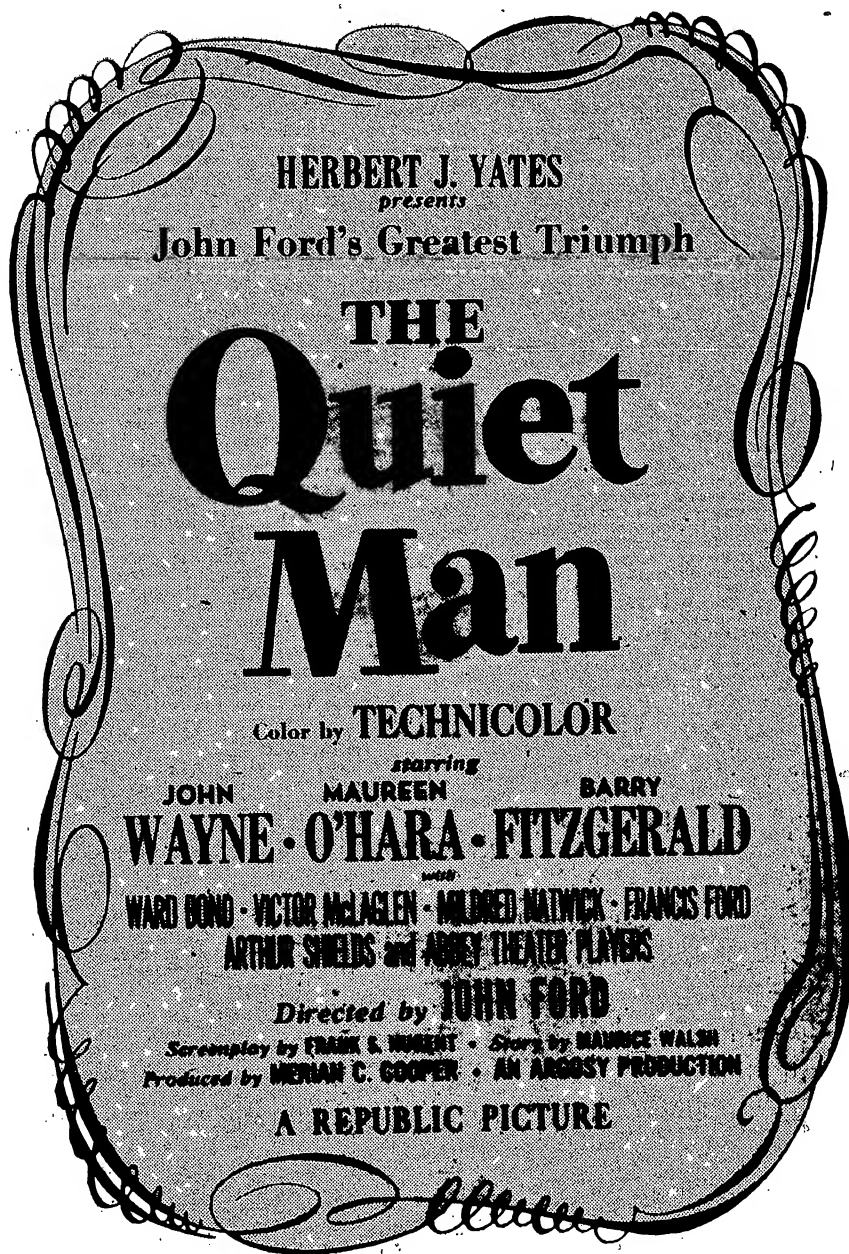
to the Jamestown Amus. Co. because latter has 45 outlets.

### Pannos' 450G Suit

Des Moines, Aug. 19.

Suit for \$450,000 damages has been filed in Federal Court, Davenport, by Ernie A. Pannos, Iowa exhib, against Central States Theatre Corp., Tri-States Theatre Corp., both of Des Moines, and eight major film producing and distributing corporations.

Two weeks ago the plaintiffs filed an antitrust suit against the same defendants asking that the film firms be enjoined from refusing to license or interfering with rental of first-run films by the Coronet Theatre, Davenport, which is co-owned by Pannos. The new suit alleges the Capitol Theatre, Iowa City, suffered damages of \$150,000 between June, 1946, and June, 1952, due to its inability to show first-run pictures. Treble damages are sought.



With great pride Republic Pictures

announces the pre-release premiere

engagement at the Capitol Theatre,

New York, August 21.



## Clips From Film Row

### NEW YORK

Theatre Owners of America is cutting down on the amount of office space it leases in the Paramount Bldg., New York, and as a result the headquarters of the Metropolitan Motion Picture Theatres Assn. had to be moved. MPTA exec-director D. John Phillips had sublet space from TOA. As a result of the TOA lopping of offices, Phillips this week moved upstairs in the same building to headquarters of the Council of Motion Picture Organizations.

Frank Carter promoted from branch manager in Memphis for Warner's to branch topser in Atlanta. Joe S. Young, salesman in Memphis, named manager of that office.

### CHICAGO

Glasford Theatre, Glasford, Ill. reopens Sept. 5.

The Roxy, formerly the Peck, Pecatonica, Ill., lights up again Aug. 20 after remodeling.

Eagle Theatre anti-trust suit against the majors set for Sept. 8 hearing in Judge Sam Perry's Chi. Federal District Court.

Encyclopaedia Films appointed Swensk Filmindistri as distributors of its product in Sweden and Finland.

Abe Teitel took over distribution of "Young and Dammed," first Mexican film to play more than a week in the Loop. Picture is in fourth stanza at the World.

Al Weinberg, long-time ad-publicity head for Warner Theatres here, resigning; no replacement named as yet.

The Vic, Manta & Rose Indiana Harbor, Ind., house, closes Aug. 29.

John Semadellis, owner of Ramova Theatre, back from Greece.

Variety-Club honored Art Anderson, new Warner Bros. division manager at a luncheon.

Allied Theatres of Illinois last week belatedly jumped aboard the COMPO bandwagon by endorsing the drive against the 20% Federal tax, but asked Allied members to join for one year only. Theatres under 500 seats will contribute \$10 while others will range up to \$100 for 2,500 seats or more.

John Smeckler joined the Manta & Rose managerial staff last week.

Chesterfield film short is playing the Balaban & Katz circuit. Chain had not been using ad shorts previously.

### ST. LOUIS

Charles Dunlap shuttered his Madison, Kimmundi, Ill., for indefinite period.

The Balco in La Center, Ky., successor to the Center, which was dismantled, has been opened by J. W. Holland.

Herschel E. Webster, Steeleville, Ill., closed his Princess, Percy, Ill. He will continue to operate his house in Steeleville.

C. Barnett purchased the Electric, Iberia, Mo., from J. and Redus Roden.

Lester Levy, Illinois salesman for Columbia's St. Louis exchange bedded down in Barnes hospital here.

Jimmy Frisina, film buyer for Frisina Amus. Co., Springfield, Ill., off to another golf tourney. As a tyro, he qualified for U.S. Amateur competish in Seattle.

### LOS ANGELES

Jack Broder, head of Realart Pictures, moving company's home-offices to General Service Studios, with Jack Schlaifer, general sales manager, remaining in N.Y.

Harold Mirisch and Harold Wirthwein to Chicago for a meeting to set a sales policy for Monogram-Allied Arts 1953 product. Others heading for the confab are Morey Goldstein and L. E. Goldhammer, from N. Y., and Hames Prichard, from Dallas.

### BOSTON

Jack H. Levin Associates, national theatre checking and survey organization, moved its office here to the Statler Building. New England division, comprising six states, is headed by George O'Heron.

A record-breaking crowd of 70 exhibitors, distributors and press and radio reps attended a luncheon tossed for Joan Crawford by local RKO execs at Ritz-Carlton last week. Star, making her first visit to Hub, was here for two-day tub-thumping stint for her pic, "Sudden Fear," accompanied by the film's producer, Joseph Kaufman.

Ralph Iannuzzi, formerly branch manager for Warners in Atlanta, checked in at Hub exchange where he replaces William Horan, on in-

definite leave of absence because of illness. William Twigg, who's been acting manager for several months, is back to post of assistant branch manager.

Al Swerdlove, Screen Guild, took over New England franchise for all Lippert releases and will distribute from his office here. Lippert exchange, shuttered, with Irving Mendelson, branch manager, moving temporarily to Swerdlove's office.

George Kraska, foreign film importer and exhib, who owns American rights to Austrian skiing short subject "Ten Years Later," has retitled it "Miracle on Skis."

### DALLAS

Bill Williams, office manager of local 20th Century-Fox exchange, named salesman; replacing T. P. Tidwell, who was made manager of Jacksonville, Fla., branch.

Isaac Sanders named new manager of the Fox Drive-In, Marshall, succeeding Charlie Johnson, who was made manager of the Fox at Bunkle, La.

E. Ted Borum opened the new Sunset Drive-In at Earth. Borum also operates two theatres there.

Frank Flores opened El Charro Booking Service in San Antonio, and will specialize in Spanish releases; formerly was booker for Clasa-Mohme film exchange here.

Lee and Fred Welsh took over operation of the New Tex and Anthony at Anthony.

Harold Flemings and Jack Arthur are operators of Sun Drive-In at Comanche; they also own and operate the Majestic and Ritz theatres there.

### ALBANY

Neil Hellman has reopened the Royal. He closed it and another local neighborhood house, the Paramount, seven weeks ago. During the blackout, Hellman gave the Royal a facelift.

He plans relighting the Paramount, also being refurbished, in September.

Clayton Pantages is new 20th-Fox salesman in Albany territory, succeeding Fred Miller, resigned. Pantages started with the company as a student salesman in Boston last December. Subsequently he served in New Haven and Buffalo.

Operation of the Scotia in Scotia transferred from Val Riecky to Alex Weiner, lessee of the Crane in Schenectady.

Schine Circuit convention opened at Ten Eyck Hotel here Aug. 19. Product, operation and exploitation will be analyzed during two-day session. This first general meeting of Schine zone, district and theatre managers since 1941 (regionals have been held annually) will be attended by 150 from New York, Ohio, Kentucky and Maryland.

### DALLAS

Horace Falls, who recently resigned from Phil Isley Theatre circuit, opened his own booking and buying service here, the Falls Theatre Service.

National Production Authority filed action against the Tascosa Drive-In, Amarillo, on charges it did not comply with NPA regulations. NPA alleged the owner used scarce metals in excess of allotments. A San Antonio carpenter's helper, who answered a paging call at a local ozenor, was arrested by secret service agents on a charge of forging a U. S. Treasury check.

John L. Franconi Enterprises (Capitol Pictures) picked up local franchise rights to S. M. Film Productions' French import, "Paris Nights." Franconi will handle it in Texas, Oklahoma and Arkansas.

### DENVER

Jack Allender quit as 20th-Fox salesman and left for the Coast.

John Thomas resigned as manager of the Brighton, Colo., drive-in, and has become a Paramount salesman, covering New Mexico; succeeds Steve Ward, who resigned recently.

Mauri Rosenblatt, Universal booker, resigned to become assistant to Fred Brown, buyer and booker for Black Hills Amus. Co.

Harry Wilhelm, assistant manager at the Denver, named manager of Rialto here, succeeding Stan Strauss, who quit to become an RKO salesman.

Mrs. Vera L. Cockrill, widow of the late Benjamin D. (Dave) Cockrill, succeeded him as president of Denham Theatre Corp., which operated the first-run Denham here, as well as four first-runs in Indianapolis, Ind., through the Greater Indianapolis Amus. Co. Cockrill formerly was in direct

charge of the Indianapolis situation, but a general manager will be employed for that spot. Mrs. Lucille Ann Reagan was raised from secretary-treasurer to veepee. All policies formulated by Cockrill during 18-year operation of house, including single-bill, will be continued.

Robert Hill, Columbia branch manager, recuperating at home following an operation.

Commonwealth Theatres bought the Pawnee Drive-In, North Platte, Neb., from W. L. Smith.

With resignation of Don Lappin, as manager, Ben Benda, his assistant, promoted to manager at the Ritz.

Fred Brown, Black Hills Amus. Co. buyer and booker, back on job after long illness.

### PITTSBURGH

Gary McHugh, a former Pittsburgher, named manager of the Squirrel Hill, WB nabe art house. McHugh, who has been in N. Y. for the last few years, is also an entertainer. He was known here as Buddy McCully.

Frank Silverman named city salesman for Columbia here; succeeds George Tice, who recently resigned after being with company for 20 years. Jack Ellstrom was promoted from booking department to the West Virginia sales post, with Charlie Dorte switching from W. Va. to the Main Line territory.

Harold Authenreith, former West Virginia theatre manager, appointed manager of the Harris in St. Marys, Pa., replacing Frank Jackson.

Blatt Bros. circuit is constructing its ninth drive-in at Rangle's Corners, Pa.

Mrs. Irene McGreevey is new manager of Midstate's Regent at Reynoldsville, succeeding Mrs. Kathryn Edmiston, resigned.

George Eby, comptroller of Harris Amus. Co. and treasurer of Variety International, is chairman of the mid-year meeting here Nov. 21-22 of officers and chief bankers. The sessions are to commemorate founding of the original Variety Club in Pittsburgh 25 years ago.

### MINNEAPOLIS

K. C. Denver and Omaha added to Twin Cities. Des Moines and six other Iowa towns in which there are RKO theatres now are under supervision of Harry H. Weiss, district manager, who headquarters here.

"Greatest Show on Earth" (Par) making a speedy return downtown here at regular admissions after four weeks last April at the Century with \$1.25 scale. Operis at Lyric for another minimum four-week run Aug. 20 at 76c.

A Twin Cities downtown house, the first-run St. Paul World, offering free parking to patrons for first time.

Old fashioned and corny showmanship, including gimmicks of every sort, is credited by M. A. Levy, 20th-Fox district manager, for boxoffice gains up to 25% (in some instances 50%) in the Twin Cities, St. Louis, Milwaukee, St. Louis and Kansas City areas under his sales jurisdiction. The improvement has resulted in reopening of long-dark 1,800-seat St. Louis Theatre.

Twin City Theatre Corp., comprising M. E. Montgomery, Howard Dale and Bob Rydeen, has abandoned film exhibition entirely for ice cream biz. Chain included five theatres in the Twin Cities alone, but it has relinquished all of its houses one by one, the last one, the St. Paul State, being given up a few days ago.

Grand, grind house running "Mystery at Burlesque" to good biz without trouble from the morals squad, which clamped down on the RKO for showing "French Peep Show."

### PHILADELPHIA

Robert Weiner, son of Harry Weiner, Columbia's divisional head, doing publicity for company in Boston.

Neighborhood theatres cleaned up here with "Greatest Show on Earth" (Par) at regular prices. Key runs in number of spots held pic over second week and the Merben, in northeast Philly, clocked up a new record for initial stanza.

John B. (Jack) Kelly flew back from Olympic Games, at Helsinki, to attend personal appearance at Boyd Theatre of daughter Grace Kelly, at local preem of "High Noon."

Negotiations by Minsky interests to take over the Earle Theatre (Warner first-run vaudery) have broken down. Minskys couldn't get together with unions and the Grant store chain, which owns the Earle.

Monique Van Vooren, a player in "Tomorrow Is Too Late," here for film's preem at Stanton last week. It is first Italian film to play a large midtown, first-run.

## Loport Returns to U.S. With Distrib Rights To 6 Foreign Films

Following an eight-week European junket, Ilya E. Loport arrived in New York yesterday (Tues.) with American distribution rights to six British, French and Italian pictures. They'll be released through Loport Films Distributing Corp., of which Loport is head.

While in Britain Loport set up a production deal with Sidney Box that calls for filming of a ballet picture to be danced by members of the Sadler's Wells Ballet. Three ballets to be used in the venture are "Sylphides" with music by Chopin; "Apparitions," by Liszt, and "Folade," with music by William Walton and Frederic Ashton's choreography.

Loport snared U. S. rights to the boff Gallic grosser, "Fanfan La Tulipe," and a new Julien Duvivier film that's still before the cameras, "Holiday for Henriette." He also picked up U. S. and Canada rights to the Italian-made "Sensuality" and "Cops and Robbers." British acquisitions give him worldwide distribution rights to two Sir Alexander Korda pix. They're "Sound Barriers," and the recently completed "Gilbert and Sullivan."

During his brief London stay Loport huddled with indie producer David Lean in regard to making an underwater film. This project would be lensed by means of a process recently developed in England. It already has been used in an underwater show beamed on TV in London.

Loport indicated that he probably won't dub any of his imports into English since the average art house patron prefers the dialog in the original tongue. But he feels that it's well worth dubbing a big, spectacle picture which is intended for the general market. Recent success of the Italian-made "Fabiola" was a good example of this.

## London Film Notes

London, Aug. 12.

Sydney Box has added Eleanor Summerfield to the cast of his new film, tentatively titled "Police Women," which stars Peggy Cummins. Pic goes into production in October after outdoor shots are completed.

Muriel Box, sister of Sydney Box, will direct . . . Lewis Milestone holding up filming of "Life of Melba" due to difficulty in getting Ministry of Labor permit.

Compton Bennett will direct George Brown's "Desperate Moment," with shooting to start Sept. 22. Pic will be released by J. Arthur Rank.

Patric Knowles, on vacation here from U.S., returns Aug. 27 to appear in new picture, "Jamaica Run," for Paramount in which Ray Milland is to star. Nigel Patrick signed by George Minter to star in Renown Films' picture, "Grand National Night," which will be directed by Bob McNaught, his first directorial assignment. Shooting starts Oct. 24.

## Brandt Bids

Continued from page 3

acquired from Roberts the distribution franchise for New York and New England for the Ray Robinson-Joe Maxim setto. It worked out profitably for him.

There are understood still some problems to be worked out in regard to the Walcott-Marciano bout. IBC was said to be desirous of eliminating from large-screen coverage houses in New York and New England, as well as those in Philly, of course. Brandt will have to revise his offer on that basis. Promoters hoped to help fill the Philly Municipal Stadium with fans from those areas. New York, of course, is an easy train trip from Philly, and Marciano's home is in Brockton, Mass., so he has a big New England following.

NBC, with Gillette as sponsor, paid \$175,000 for home tele rights to the second Walcott-Ezzard Charles bout, and it was the high-water mark. Present fight is said to be worth more than that on basis of public interest. Since home tele's not a factor, however, Brandt would seemingly only have to beat out Halpern. Latter's outfit has serviced to exhibs all the important theatre tele bouts to date. It makes a per-seat or per-patron charge against theatres using the fights, major part of which goes to IBC and the contestants, and a small part of which TNT gets.

## Briefs From the Lots

Hollywood, Aug. 19.

Paramount shifted production reins on "Adobe Walls" from Pat Duggan to Nat Holt, for an early October start. . . Jack Woody, ex-stunter who broke both legs during a stunt, makes his bow as an actor in Warner's "Come On, Texas." . . 20th-Fox renewed Sol Halprin as head of the camera department and laboratory. . . Billy DeWolfe drew a featured role in "Call Me Madam" at 20th-Fox. . . Sy Gomberg signed with Warners as a writer. . . "Operation Secret" is the new tag of "Top Secret" at Warners. Monogram's September production schedule calls for three starters: "Jungle Girl," "Tangler Incident" and an untitled story by Peter Seely.

Anne Baxter obtained release from her 20th-Fox contract. . . Warners readying a musical version of "Saragato Trunk." . . Sammy Cahn upped to producer status at Warners, with "There's a Small Hotel" as his first production. . . Ann Robinson drew femme lead in Winifred Coyle's indie production, "Why Go To Paris?" . . . Richard Goldstone acquired rights to the Hans Hahn novel, "Walk in Darkness," for independent production. . . Metro signed Dick Simmons for a role in "Battle Circus." . . Allyn Joslyn plays a Broadway producer in "The Jazz Singer" at Warners. . . Jane Darwell returns to the screen for "The Sun Shines Bright" at Republic.

James Craig and Sally Forrest will costar in Metro's "Code 2," formerly tagged "Code 3." . . Glenn Langan snagged a romantic role in Hugo Haas' Columbia production, "Story of a Bad Girl." . . "The Band Wagon" is the official title for the Metro picture previously known as "I Love Louis." . . "Strategy of Love." . . Kenne Duncan, just back from the Orient, plays "Top of Old Smoky." . . Karl Malden joined Anne Baxter and Montgomery Clift in Alfred Hitchcock's "I Confess."

Charles McGraw handed a key spot in the Randolph Scott starrer, "Come On, Texas," at Warners. . . Mexican Government officially authorized the general release of 20th-Fox's "Viva Zapata!" in that country.

## Italy's Panaria Appoints

### Salemson for U.S. Press

Harold J. Salemson has been named public relations rep in the U. S. for Panaria Films, of Rome. Outfit is currently completing "The Golden Coach," English-language feature in Technicolor, starring Anna Magnani.

Pic is being shot without American release arrangements. Producer-director Jean Renoir will follow the same policy he used in making a deal for "The River," which United Artists released. Renoir and Prince Francesco Altieta, head of Panaria, will come to the U. S. in October with a print of "The Golden Coach" and will then attempt to make a distribution deal. Panaria has set a program of 12 pix annually.

## Pix on Strippers

Continued from page 4

tude that these pix are sure h.o. draws, since they are certain of no competition from video.

In New York, the three main outlets for these films are the Rialto, the Times, and the Squire.

### Mpls. Snag On 'Peep Show'

Minneapolis, Aug. 19.

Change of heart robbed reporters and court attaches of a chance to see a special showing of "French Peep Show," film which got the RKO-Pan Theatre here into trouble.

Theatre management decided to enter guilty plea in behalf of George R. Stephens, the manager, to charge of showing an obscene pic. Stephens was fined \$100 in Municipal Court. Picture was pulled and print confiscated when morals squad officers saw it during regular theatre engagement and decided display of raw epidermis was just too raw.

Case was continued with the hint the RKO Theatres office here would fight the charge. That would have entailed special showing for judge, bailiffs, etc., none of whom, it appeared, had paid to see the film at the RKO-Pan. As case was marked closed, however, there were hints some of the legal gents might take a look at it anyway.



# Picture Grosses

## DETROIT

(Continued from page 10)

"Diplomatic Courier" (20th), and "Wagon's West" (Mono). Swell \$18,000. Last week, "Island of Desire" (UA) and "3 for Bedroom C" (WB), \$16,000.

Madison (UD) (1,900; 70-95) — "Carrie" (Par). Good \$13,000. Last week, "Day, Earth Stood Still" (20th) and "The Thing" (RKO) (reissues), \$6,000.

United Artists (UA) (1,900; 70-95) — "Anybody Seen My Gal" (U) and "Kansas Territory" (Mono). Good \$11,000. Last week, "Washington Story" (M-G) and "Gold Fever" (Mono), \$8,200.

Adams (Balaban) (1,700; 70-95) — "World in Arms" (U) (3d wk). Last week, \$11,000. Held at \$7,000.

**'Charley' Fine \$14,000, Buff; 'Knock' Big 18G**

Buffalo, Aug. 19.

Holding for nine days, "Don't Bother To Knock" is getting the biggest coin total here this week with sturdy session at the Buffalo. "Where's Charley" shapes fine at Paramount and "Carrie" looks big at the Center. "The Jungle" is rated good at Century.

### Estimates for This Week

Buffalo (Loew's) (3,000; 40-70) — "Don't Bother To Knock" (20th) and "Sea Tiger" (Indie). Sturdy \$18,000 in 9 days, new bill held back until after mid-week.

Paramount (Par) (3,000; 40-70) — "Where's Charley" (WB) and "Breakdown" (Mono). Fine \$14,000. Last week, "Dreamboat" (20th) and "Maytime in Mayfair" (U), \$13,000.

Center (Par) (2,100; 40-70) — "Carrie" (Par). Big \$10,000. Last week "Will Rogers" (WB) (2d wk), \$6,000.

Lafayette (Basil) (3,000; 40-70) — "Cripple Creek" (Col) and "Whistle Eaton Falls" (Col). Fair \$8,500. Last week "Anybody Seen My Gal" (U) and "Navajo" (Lip), \$9,500.

Century (20th Cent.) (3,000; 40-70) — "The Jungle" (Lip) and "Stolen Face" (Lip). Good \$11,000. Last week, "High Noon" (UA) (2d wk), big \$10,000.

## SAN FRANCISCO

(Continued from page 10)

Big \$19,000. Last week, strong \$28,000.

Paramount (Par) (2,648; 65-95) — "All Because of Sally" (U) and "You for Me" (M-G). Fair \$12,000. Last week, "Greatest Show" (Par), on popscale run, 9 days, nice \$18,000.

St. Francis (Par) (1,400; 65-95) — "Carrie" (Par) (2d wk). Off to \$9,000. Last week, nice \$12,500.

Orpheum (No. Coast) 2,448; 65-95 — "Affair in Trinidad" (Col) and "Rainbow Round My Shoulder" (Col) (3d wk). Held at \$9,000. Last week, good \$13,000.

United Artists (No. Coast) (1,207; 65-95) — "High Noon" (UA) (3d wk). Nice \$8,500. Last week, \$11,500.

Stagedoor (A-R) (370; 85-91) — "Franchise Affair" (Indie) and "Five Women" (Indie). Oke \$2,800. Last week, "Laura" (20th) and "This Above All" (20th) (3d wk), \$3,200.

Clay (Rosenner) (400; 65-85) — "Prize" (Indie) (2d wk). Oke \$2,800. Last week, \$2,800.

## L'ville Lags But 'Knock'

Oke \$9,000; 'Carrie' Same, 'Desire' 4G, 'Pirate' 6G

Louisville, Aug. 19.

Looks like average week at downtown first-runs. "Carrie" at Rialto and "Captain Pirate" at the Mary Anderson are carrying the ball to grab fairly solid takes.

"Don't Bother to Knock" at State is good, but not terrific.

### Estimates for This Week

Kentucky (Switow) (1,000; 54-75) — "Island of Desire" (UA) and "Army Bound" (UA). Nice \$4,000, and may hold. Last week, "Anybody Seen My Gal" (U) and "Just Across Street" (U) (3d wk), \$3,000.

Mary Anderson (People's) (1,200; 54-75) — "Captain Pirate" (Col). Brisk \$6,500. Last week, "Will Rogers" (WB) (2d wk), \$5,500.

Rialto (Fourth Avenue) (3,000; 54-75) — "Carrie" (Par). Nice \$9,000. Last week, "Lure of Wilderness" (20th) and "Sea Tiger" (Mono), big \$14,000.

State (Loew's) (3,000; 54-75) — "Don't Bother to Knock" (20th) and "Big Night" (UA). Satisfactory \$9,000. Last week, "Fearless Fagan" (M-G) and "Glory Alley" (M-G), fast \$11,000.

Strand (FA) (1,200; 54-75) — "Wagons West" (Mono) and "Wild Stallion" (Mono). Fair \$3,500. Last week, "Strange World" (UA) and "Without Warning" (UA), good \$4,500.

**'NOON' LIVELY \$8,000, PROV; 'CHARLEY' 6G**

Providence, Aug. 19.

Bright sunny Sunday held weekend take down a bit. Although Loew's State is getting top coin with "Island of Desire" it is very mild. Just average are "Strange World" at RKO Albee and "Where's Charley" at Majestic. Strand looks nice with "High Noon."

### Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Strange World" (UA) and "Red Planet Mars" (UA). So-so \$6,500. Last week, "Francis to West Point" (U) and "While Jungle Captive" (Emb), nice \$7,500.

Majestic (Fay) (2,200; 44-65) — "Where's Charley" (WB) and "Stolen Face" (Lip). Just fair \$6,000. Last week, "World in His Arms" (U) and "Wild Stallion" (Mono), big \$11,000.

State (Loew) (3,200; 44-65) — "Island of Desire" (UA) and "The Franchise Affair" (S). Slow \$9,000. Last week, "Lovely Look At" (M-G), (2d wk), fair \$7,000.

Strand (Silverman) (2,200; 44-65) — "High Noon" (UA) and "Storm Over Tibet" (Col). Nice \$8,000. Last week, "Rainbow Round My Shoulder" (Col) and "The Brigand" (Col), \$9,000.

## ST. LOUIS

(Continued from page 11)

Last week, "Island of Desire" (UA), solid \$16,000.

Missouri (F&M) (3,500; 60-75) — "World in Arms" (U) and "Saint Anne" (U). Good \$14,000 or near. Last week, "We're Not Married" (20th) and "Baf Tabarin" (Rep), \$13,000.

Pageant (St. L. Amus.) (1,000; 90) — "Outcast of Islands" (UA). Good \$4,000. Last week, "Wild Heart" (RKO) (2d wk), \$3,500.

Shady Oak (St. L. Amus.) (800; 90) — "Outcast of Islands" (UA). Fine \$4,000 or over. Last week, "Wild Heart" (RKO) (2d wk), \$3,800.

## BALTIMORE

(Continued from page 11)

of "Try and Get Me" (Col) got average \$4,300.

New (Mechanic) (1,800; 20-70) — "Dreamboat" (20th). Good \$10,000. Last week, "We're Not Married" (20th) (2d wk), at \$5,200.

Stanley (WB) (3,280; 25-75) — "Where's Charley" (WB). Mild \$8,500. Last week, "California Conquest" (Col), \$6,700.

Town (Rappaport) (1,500; 35-60) — "High Noon" (UA) (2d wk). Slipping off to \$7,000 after fine \$13,200 getaway.

# Herbert's Big Tax Win On 'Kiss-Tell'

The U. S. Court of Appeals, in San Francisco, Monday (18), dismissed the Government's appeal from the decision of Judge Leon R. Yankwich last February, in the case of playwright F. Hugh Herbert against Robert A. Riddell, collector. The Government made no opposition to the dismissal.

The case involved income taxes and particularly a so-called "collapsible corporation" through which Herbert's legit hit, "Kiss and Tell," was film-produced. Judge Yankwich has decided in favor of Herbert and the Government had appealed. Pursuant to the judgment there will be refunded to Herbert the sum of \$198,515.53 plus interest of approximately \$25,000.

Herbert was represented by attorneys George T. Altman, of Beverly Hills; Gang, Kopp & Tyre, by Martin Gang, of Los Angeles; and Edward E. Colton of New York.

# 'AFFAIR' TALL \$7,500, OMAHA; 'ARMS' 8G, 2D

Omaha, Aug. 19.

"Affair in Trinidad" is perking up the Brandels boxoffice to a lofty total this session. Two holdovers showed strength at the boxoffice. "Pat and Mike" and "Washington Story" at State went into second week with but only a slight drop in trade. The Omaha's "World in His Arms" continues sock in second week.

### Estimates for This Week

Brandels (RKO) (1,500; 16-70) — "Affair in Trinidad" (Col). Tall \$7,500, and holding over as "single-feature." Last week, "At Sword's Point" (RKO) and "Half-Breed" (RKO), \$7,000.

Orpheum (Tristates) (3,000; 16-70) — "We're Not Married" (20th) and "Outcasts Poker Flat" (20th). Opened Friday (15) in nice style. Last week, "Will Rogers" (WB) and "Wild Stallion" (Mono), \$9,500.

Omaha (Tristates) (2,100; 16-70) — "World in His Arms" (U) (2d wk) and "Unknown Man" (M-G). Sock \$8,000 or close. Last week, "World" solo hit \$10,000.

State (Goldberg) (865; 25-76) — "Pat and Mike" (M-G) and "Washington Story" (M-G) (2d wk). Good \$6,500. Last week, smash \$9,500.

## DENVER

(Continued from page 11)

Great \$18,000. Last week, "Lost in Alaska" (U) and "Pistol Harvest" (RKO), \$7,500.

Rialto (Fox) (878; 50-85) — "Outcast of Islands" (UA) and "Cloudburst" (UA). Fair \$2,700. Last week, on m.o.

Tabor (Fox) (1,967; 50-85) — "Duel at Silver Creek" (U) and "Beautiful But Broke" (Col). Fair \$6,000. Last week, "Kangaroo" (20th) and "Tough Girl" (Col), \$6,500.

Webber (Fox) (750; 50-85) — "Duel at Silver Creek" (U) and "Beautiful But Broke" (Col). Oke \$3,500. Last week, "Kangaroo" (20th) and "Tough Girl" (Col), \$3,000.

# Gang-Hughes

Continued from page 3

unfairly, arbitrarily, incorrectly and unjustly" in business dealings with the Grangers. Statements were intended to convey the impression, the suit contends, that "Hughes was being victimized by a lawyer acting in his own selfish interests and not on behalf of his clients, and defendant Hughes was permitting himself to be imposed upon for the good of the motion picture industry."

Action identified the Byoir organization as a public relations firm employed to issue statements and stories "in the effort to create a good reputation for Hughes with the public."

Gang asked \$100,000 general damages and \$500,000 punitive and exemplary damages, from each defendant in addition to court costs and attorney's fees as a result of the statements which "discredited and defamed" him and put him in "disrepute" as an attorney.

# French-Italo Co-Producers Find B.O. Combination; French-U.S. NSH

Paris, Aug. 12.

In the last few years, co-productions have again sprung up in France on a wholesale scale. The greatest number have been Franco-Italian, with a smattering of Franco-American pix. Most co-production films suffered from a split personality and did not quite jell because of the diverse aspects of producers, stars and directors of different countries with conflicting temperaments. Many times stars were rung in to please each country when they were not suited for the roles.

Now things seem to be ironed out in the Franco-Italo deals. Result is that they have arrived at a coordination which turned out the two biggest boxoffice draws both here and in Italy this year. One is "Fanfan La Tulipe," with director Christian-Jaque being able to keep the essential French spirit of the story and still utilize Italian star Gina Lollobrigida as a 'sexy

gypsy. Julien Duvivier, using Fernandel, succeeded in doing an Italian story in Italy with Fernandel as a fighting priest in "The Little World of Don Camillo," with a fine fusing of Gallic and Italian characteristics.

Franco-American pix were less successful. The Julien Duvivier pic, "Blackjack," shot in Spain, proved a hashup espionage film in spite of the cast of George Sanders, Herbert Marshall and Agnes Moorehead. Rudolph Mate's "The Green Glove" (Benagoss), was an average thriller that did not appear to add much to coproduction prestige. The William Marshall-Errol Flynn starrer, "Tavern of New Orleans" (Rep), was also a mild entry.

French and Spanish producers recently have linked up, and in 1951 produced two pix, "Desire and Love," directed by Henri Decoin, and "Andalousie," directed by Richard Pottier, starring Gallic tenor Luis Mariano. Latter was made in Gevacolor. Both pix did well in France and Spain, although are not of sufficient caliber for U. S. interest.

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**in person**  
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TRUDY RICHARDS  
JOHN FINE  
**ELIOT LAWRENCE**

**PARAMOUNT**

**RADIO CITY MUSIC HALL**

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**"IVANHOE"**

Robert Taylor • Elizabeth Taylor • Jean Fontaine

Color by TECHNICOLOR • An M-G-M Picture

plus SPECTACULAR STAGE PRESENTATION

**OUTDOOR REFRESHMENT SERVICE**  
from Coast to Coast  
over 1/4 Century

**Refreshment Service for DRIVE-IN THEATRES**

**SPORTSERVICE CORP.**

# ATTENTION ALL WRITERS!

The Screen Writers' Guild and the Authors League of America have been on strike against the Alliance of Television Film Producers since August 11. This joint strike action has been taken on behalf of the more than 6,000 professional writers of the United States who are members of the Guild and the League, which is comprised of the Authors Guild, the Dramatists Guild, and the Radio Writers' Guild.

In the past, the Screen Writers' Guild and management have been able to conclude just and equitable contracts through the normal processes of collective bargaining. But nine months of fruitless negotiations with the Alliance, which has continued to reject summarily and without consideration the Guild's basic proposals, have forced this strike action upon us.

In seeking a basic minimum contract for writers working in the TV field, the Guild and the League ask the following:

1. Minimum advance payments against a percentage of gross revenue, such percentage to be paid only after the producer has recouped his budgeted negative cost.
2. Leasing, rather than outright sale of material, such leases being on a 7-year-renewable basis.
3. Reservation of rights. This means that a writer working in television retains all but the TV rights and that these other rights—motion picture, dramatic, radio, etc.—must be acquired separately.

Contrary to the published statements of spokesmen for the Alliance, these proposals are not unprecedented in the writing field. The Authors, Dramatists and Radio Writers' Guilds have obtained for their members reservation and leasing of rights and participation in gross revenues in the form of royalties and percentages.

Rex Stout, president of the Authors League of America, in directing its more than 6,000 writer members to withhold their services from the Alliance, stated:

"This is a crucial test of the willingness and ability of American writers to act jointly to protect and advance their common interests. Television is already a major source of income to many members of the League and it is quite possible that before many years it may become the largest single source. It is of vital importance to all writers to establish in television practice the principle that the writer owns what he writes and that therefore he may properly claim the profits and privileges of that ownership. If that principle is not established in television now, it may never be, and the resultant loss to writers both of today and tomorrow will be incalculable."

The SWG and the ALA therefore call upon their members and upon writers not affiliated with these organizations to support this strike in the interest of all writers, for the successful conclusion of this strike will affect every professional writer in the United States.

Herewith follow the names of the members of the Alliance of Television Film Producers against which the SWG and the ALA are on strike, together with the names of the series produced by them, their sponsors and the advertising agencies involved:

PRODUCER & SERIES	SPONSOR	AGENCY OR SYNDICATE
William Boyd Productions HOPALONG CASSIDY—Hr. HOPALONG CASSIDY—½ Hr.	Syndicated None	NBC-TV Film Syndications None
William F. Broidy Productions, Inc. WILD BILL HICKOK	Kellogg Co.	Leo Burnett Co., Inc.
Bing Crosby Enterprises, Inc. REBOUND	Packard Motor Car Co.	Maxon, Inc.
Jerry Fairbanks Productions FRONT PAGE DETECTIVES	Syndicated	Consolidated TV Sales
Flying-A Pictures, Inc. GENE AUTRY SHOW DEATH VALLEY DAYS RANGE RIDER	Wm. Wrigley Jr. Co. Pacific Coast Borax Co. Syndicated	Arthur Meyerhoff & Co. McCann-Erickson, Inc. Flying-A Pictures, Inc.
Gross-Krasne, Inc. BIG TOWN	Lever Bros. (also syndicated)	Ruthrauff & Ryan, Inc.
Primrose Productions RING SERIES	None	None
Roy Rogers Productions ROY ROGERS SHOW	General Foods, Inc.	Benton & Bowles, Inc.
Screen Televideo Productions ELECTRIC THEATRE JEWELL THEATRE (2 sponsors)	Edison Electric Institute Hamilton Watch Co. International Silver Co. Ranier Brewing Co. Stegmaier Brewing Co. Sunkist Growers, Inc. Syndicated	N. W. Ayer & Son Inc. Batten, Barton, Durstine & Osborn, Inc. Young & Rubicam Brisacher, Wheeler & Staff McManus, John & Adams Foote, Cone & Belding Stuart Reynolds Productions
RANIER THEATRE STEGMAIER THEATRE (re-run) SUNKIST THEATRE TELEVIDEO THEATRE		
TCA ABBOTT & COSTELLO	None	None
Adrian Weiss Productions CRAIG KENNEDY, CRIMINOLOGIST	Syndicated	Louis Weiss & Co.
Frank Wisbdr Productions, Inc. FIRESIDE THEATRE	Procter & Gamble	Compton Advertising Inc.
Ziv Television Programs, Inc. THE UNEXPECTED BOSTON BLACKIE CISCO KID	Syndicated Syndicated Syndicated	Ziv TV Programs, Inc. Ziv TV Programs, Inc. Ziv TV Programs, Inc.

# HEYDAY FOR INDUSTRIAL PIX

## Paris Telepix Package Deals Lagging So Far; Regular Film Prod. Okay

Paris, Aug. 12. Activity here in both the film and TV fields has increased recently with the influx of more American pix people. Although Paris has been looked upon as a fertile field for tele series, most of the planned package deals have fallen through. John Nasht was one of the few to finish his group of 13 films about the Paris music halls. Films had advantage of the variety artists' names.

Now television film activity has picked up again, and there are several packages in production or ready to go into work. Sheldon Reynolds has started a "Foreign Intrigue" series here at Epinay. The first pic, "In Old Heidelberg," is near completion. Also to be made here are "The Key" and "The Plot."

Several companies are also buying up French pix for dubbing into English here and packaging them for TV in the U. S. Harris International Associates already has started on its package through Paris rep Sam Selsky. Selsky set up his own dubbing unit called Phoenix Films and has completed the pilot film, "Monsieur Murderer." Lansing Baily repping the Franco-American Television Company is scouting for a package to be dubbed here also.

Dave Chudnow has set up a deal here with William Marshall to produce a series of 26 half-hour detective films based on the case histories of the French police. Chudnow plans to be back from the U. S. in October with Akim Tamiroff and director Robert Florey to do the series.

**Plenty of U. S. Film Activity**  
Victor Stoloff is in town with the rough copy of his pic, "Tales of Cairo," which he will cut here. Albert Levin is busy doing a screen adaptation of the French novel, "Hazard to Destiny," which he will make in Morocco. Irwin Shaw is finishing the script of "Girl on the Flammina" with the locale switched to France. It likely will be made here this fall by Anatole Litvak.

Henri Lavorel, French producer, has undertaken a Franco-English coproduction with American director Jack Jory. Tentatively titled, "The Artist," it will be made in French and English, with Evelyn Keyes and Gaille star Henri Vidal heading the cast. It is due to start this month.

William Perlberg is here setting the groundwork for the new Bing Crosby film to be made here, "The Lost Boy." It will be directed by George Seaton and may be made here entirely. Jules Buck and John Steinbeck are preparing a script for later European production. Lippert Productions recently dubbed a French film here for the American market and it will ride under the name of "Pirate Submarine."

## PRESTONE PACTS GRID SERIES FOR 48 MARKETS

Prestone antifreeze, via William Esty agency, has bought "Football This Week," quarter-hour vidpic series, from Station Distributors, Inc., for 48 markets. Last year Prestone had the show in 24 cities. Contract is for 10 weeks, starting week ending Sept. 27.

Series, produced and narrated by Norman Sper, features his predictions of upcoming grid games, with film clips of the teams in action on previous Saturdays. Station Distributors is peddling the show in non-Prestone markets (in the south and on the Coast), with Stuart Reynolds handling sales on the Coast. Prestone has Class A time on Thursdays and Friday. Esty is preparing 20-second and one-minute trailers and SD is working on promotion.

SD also distributes a "Magic Clown" series in 45 markets not covered by Bonomo candy; "Roller Derby," now running in 29 markets; "Koko the Clown" cartoons and "Tom Tyler" westerns.

## Thesps OK New Vidpic Pact by Topheavy Vote

Hollywood, Aug. 19. By a one-sided vote of 3,467 to 87, the Screen Actors Guild approved the new contract with television producers, running through July 20, 1955. It is the first official agreement on minimum salaries, working and re-run payments for thespians in television films.

Producers who signed the contract include members of the Alliance of Television Film Producers, currently involved in strike trouble with the Screen Writers Guild.

## New 'North' Series Set for CBS-TV

New "Mr. and Mrs. North" vidfilm series will be aired on CBS-TV this fall, but exactly which time slot it will occupy hasn't yet been determined. Colgate, which bought the show more than a month ago, had considered several networking possibilities before tossing the biz to the CBS web, and is now dickering with CBS execs on the best time period availability.

Vidpic, which are being produced on the Coast, may go Friday nights at 10, or at 10:30. Pearson Pharmacal is currently bankrolling "Police Story" in the 10 o'clock period, but is reportedly thinking of checking off the show. If it cancels, CBS will turn the time over to "North." Web is expected to have a station clearance problem at 10:30, but if that's the only one open, Colgate will pick up as many CBS outlets as possible and then sell the show in the other markets it wants on a spot booking basis.

## KENTUCKY PLAYHOUSE INTO VIDPIC SERIES

Louisville, Aug. 19. Normandy Productions of Hollywood recently completed shooting all scenes of the Pioneer Playhouse of Kentucky's version of Henrik Ibsen's "Ghosts," at Danville, Ky. Film, made for TV showing, was shot on the stage in the Playhouse's theatre at Kentucky State Hospital, near Danville.

California filmsters started touring the country a few weeks ago on the initial phase of a project which eventually, it is hoped, will include the filming of productions staged by 13 playhouse groups in the U. S. Film made in Kentucky was the fourth in the series planned by the Coast outfit.

Art Fellows, former Hollywood film director, was in charge of the camera crew. Assistants were Muffin Mayo; Richard Van Hesse, sound technician; and Randy Clardy and Mike Ricko, cameramen. A trailer will precede showing of the Ibsen play, relating facts about Kentucky in general. Film outfit has the blessing of various state officials. The group plans to make additional films of various Kentucky scenic spots, and additional films are in the making to be shot at vacation sites under auspices of the State Conservation Dept.

## Prep 54 Videaters

Hollywood, Aug. 19. William Brown and Associates, Inc., is readying a series of 54 oaters for television. Series will consist of a mixture of stock footage with new scripts, each running 27 minutes.

Bob Livingston and Anne Bradley will co-star, with Scotty Brown directing and Ed Gardner scripting.

## FOR-FREE TIME EASY ON TELE

The heavy plugs that for years have marked institutional and advertising films made by major industrial firms are all but disappearing. By using a more subtle approach, big companies are finding they can get plenty of for-free playing time for their pix on tele.

New pix for which advertisers contract with the 50 or more important makers of industrial films all have their plugs carefully buried. That's not so good from the standpoint of the thousands of bookings by clubs, civic organizations, etc., that the films still get, but it is more than compensated for by the vast TV circulation.

Tele showings aren't in the best time segments, of course, but since the price is right, the industrial firms have no complaint. They are also pleased by the fact that rather than being forced to go out seeking the video bookings, they can practically take their choice out of request made for the product.

Subtlety of some of the plugs is evidenced by a series of three pix made by Transfilm for Ford Motor Co. They are "Men of Gloucester," "Pueblo Boy" and "Southern Highlander." There's no mention at all of Ford, the only aim of the pix being to promote tourism by car. Company figures that it will get its normal share of auto sales out of increasing driving.

Dodge has sponsored widely-used films of an Armand Denis expedition to Africa. Only plug is the fact that the trucks shown to be successfully negotiating some of the heavy going in the veldt happen to be Dodges.

Western Union sponsored a pic on Samuel Morse, inventor of the telegraph, that found top TV playing time. It was used in part on "Pulitzer Playhouse." A popular tele entry with a much more direct plug is one sponsored by American Telephone & Telegraph, showing operation of its long-lines department. Despite its obvious public relations quality, it's apparently not by stations to be of wide enough interest to merit showing.

There are also whole series of mental health and cancer films which are widely used. They are sponsored by the Mental Health Institute and American Cancer Society, but of course, are of such a general welfare nature that they don't fall into the category of normal industrial public relations film.

## Francis 'Visit' Pilot Pic Readied With Lindsays;

### Prep Young Monolog

Pilot film of "Visit," fenneced by Arlene Francis and with Howard Lindsay, his wife Dorothy Stickney and his partner Russel Crouse as her first subjects, has been completed by Henry Morgenthau, 3d, and Marion Parsonnet.

Vidfilm series will consist of 15-minute profiles of celebs, lensed in their homes and showing their personalities and ways of living. Its aim is "taking the interview off the couch and bringing it to life in the subject's home." Audition film was shot at the Lindsays' New York home on East 94th St.

Others already lined up for the series are Mrs. Eleanor Roosevelt, who'll be lensed at Hyde Park; Eric A. Johnston, David Rockefeller, head of the Rockefeller Foundation; designer Raymond Loewy, a ship captain who'll be shot on an ocean liner, etc. Parsonnet directed and Leonard L. Levinson scripted the first reel.

Shooting sked calls for one day's work on each quarter-hour, which is packaged for \$5,500. Miss Francis, incidentally, is part owner of the package.

Morgenthau, who is associated with Parsonnet in production of "The Doctor" telefilm series for Procter & Gamble on NBC-TV, is also prepping a five-minute film strip together with Marty Goodman. It will star Roland Young in quickie comedy monologs.

## Scripters Mull Rump Union, as RWG Blasts ALA in SWG Vidfilm Strike

## Moppet-&Marionette Series Prepped by King

Murray King has completed the first series of six quarter-hour live action vidpic titled "Adventures of Blinky." Series, which stars nine-year-old Michael Mann with marionettes, is scripted by Lucille Emerick, child psychologist and author of "Web of Evil" and other novels.

King said that the show will be peddled by Blinky Productions, with rates based on a percentage of the outlet's Class C time. Puppeteers include Sylvia Meredith, Donald Samers and Mike Dietrich. Series is being filmed in N. Y. in King's own studio.

## Repeat Pay Angle On Tele Com'l

Crucial issue in the upcoming negotiations on television film commercials is likely to be Screen Actors Guild's demands for a repeat payment for the actor each month the vidpic blurb is used.

Talks on the vidpic commercials will start in New York after Labor Day. Taking part will be a committee of the Film Producers Assn. of N. Y., with advertising agencies, station representatives and indie producers sitting in as observers and advisers. Actually, the vidpic commercial code will be a supplement to the TV supplement already concluded on the Coast to the basic SAG contract.

The contract negotiated in Hollywood dealt with extra payments above the initial use of filmed TV shows. A big question is how, and whether, this principle will apply to spot commercials, SAG proposal that actors get repeat fees if their spot is used for more than a month is similar to a clause in the American Federation of Radio Artists transcription code.

The AFRA pact for recorded spots calls for repeat fees after a plug has been used 13 weeks. The usual radio and tele sponsorship cycle. However, SAG wants this whittled down to one month. Its reasoning is that when an actor is seen as well as heard he is "burned out" more quickly, and that TV sponsors, more so than AM bankers, demand exclusivity.

At a meeting July 30 called by SAG, with reps of the American Assn. of Advertising Agencies, Assn. of National Advertisers, FPA and indie producers present, the Guild suggested FPA form the base for a negotiating group. Producers of film commercials in the east, ad men and station reps gathered at the office of Transfilm, Inc., last week and appointed a committee, including Pete Mooney, Dave Pincus, Ed Lamm, Walter Lowendahl, Leslie Rousch, Mel Gold and Ralph Cohn.

## Cross-Board Pic Series Prepped by WJZ-TV

WJZ-TV, N. Y., will launch its cross-the-board "Picture Show," using old feature films, in the 6-7:15 p.m. slot, starting Monday (25). Move is being made, according to station toppers, because although the New York market was one of the slowest to accept old celluloid, it now is proving a hot area for the vintage pix.

Due to the fact that "Space Cadet" is in the 6:30-6:45 p.m. spot on Monday, Wednesday and Friday for another five weeks, "Picture Show" will be interrupted on those days. However, at end of September, when "Cadet" bows out, the 6-7:15 p.m. sked will obtain cross-the-board.

Pix for an entire year, over 260, will be supplied by Motion Pictures For Television.

Hollywood, Aug. 19. Defection of the Radio Writers Guild from the strike called by the Screen Writers Guild against the Alliance of Television Film Producers is setting the video jurisdictional pot boiling. Latest move is calling of an organizational meeting for a new TV writers union tomorrow night (Wed.). Meeting was called by writers who are in RWG, some who are unaffiliated with any union and some who are in SWG. An RWG spokesman said that his guild has no connection with the projected organization.

Meeting will be in RWG offices, but Dick Powell, chairman of new guild's organizing committee, said the group was merely renting space from RWG. Powell is also head of the Coast RWG committee studying separation from the Authors League. He is also a member of SWG. The new group would seek to control both live and filmed TV.

Last week the Coast region of RWG held a membership meeting with about 120 members present, of whom 80 voted not to support the strike action of SWG against ATFP. An official RWG bulletin issued later declared that "a large number of RWG members are employed by the producers against whom the strike was called. These RWG members had no voice in the formulation of the demands or the strategy of the negotiations. RWG members had no assurance that they would have any voice in the conduct of the strike, its duration, or the terms of final settlement."

**Says ALA Order 'Illegal'**  
"The Authors League of America's order directing members to strike is illegal in that the Constitution of the ALA expressly prohibits any strike action until two-thirds of the membership of any Guild affected has voted such strike action. The strike was announced by SWG and ALA even before strike ballots were received by the RWG membership."

Meanwhile RWG passed a resolution that a joint committee of the RWG and SWG be established to the end that: "Terms and targets of negotiation for film television be formulated, which will represent the best interests of all TV writers and around which all TV writers can unite in action. Also, that TV writers be afforded the opportunity of choosing their own bargaining representative."

The RWG action stems from the July, 1951, agreement of the ALA's National Television Committee. After the RWG left that confab in a dispute, NTC voted to grant temporary TV jurisdiction to the Television Writers Guild of the ALA in the east and to the TWG of the SWG west of the Rockies.

This decision rankled RWG. (Continued on page 28)

## READY N.Y. DISTRIB ORG ON ARROW PRODUCTIONS

Leon Fromkess, head of Arrow Productions, Coast telepix outfit, is in New York this week to set up an organization to distribute the firm's product. Arrow's initial series, "Ramar of the Jungle," starring Jon Hall, is already on the air in a number of cities.

First 13 of the 27-minute pic are completed. Fromkess has set another series, "King Arthur and Knights of the Roundtable," to start Nov. 7 and will follow with a group of unrelated dramatic subjects. Syndicating outfit which Fromkess is setting up to handle them will have offices in New York, Chicago and Atlanta.

Fromkess is former production chief for Samuel Goldwyn. He left in April, 1950, to organize Revue Productions, a telepix outfit, for Music Corp. of America and set up Arrow early this year. Associated with him in Arrow are Harry Rothchild, prez of Rothschild Oil Co. of California, and Rudolph Flothow, formerly with Columbia and Liberty Productions.



## Telepix Reviews

### SCHLITZ PLAYHOUSE OF STARS

With Irene Dunne, hostess; John Beal, Amanda Blake, others  
 Producer: Edward Lewis  
 Director: Robert Boyle  
 Writers: Philip MacDonald, Joan Harrison  
 30 Mins. Fri. (15), 9 p.m.  
 CBS-TV, N. Y.

(Lennen & Mitchell)  
 CBS-TV's "Schlitz Playhouse," which hasn't shown much since switching from live-to-film several months ago, almost got back on the right track Friday night (15). Latest in the half-hour vidpix series got off to a flying start via what looked like a highly-interesting mysterioso script. But, after the first commercial, the only mysterious factor remaining was why the producers ever bothered to lens the yarn in the first place. It deteriorated into a confusing and mediocre story, with a non-satisfying denouement.

Story had John Beal as an attorney with an adaptability for solving crimes. Wife of a university professor came to him for help, claiming her husband was trying to kill her. Minutes after she left his office, the professor walked in, claiming it was his wife trying to kill him, and cited the same three instances she had given of the murder attempts. Story had all the earmarks of a real thriller-diller but it fell away to nothing after that. Through some contrived hocus-pocus, Beal discovered which was the culprit and then tricked the one into signing a phony confession.

Beal and Amanda Blake, as the wife, rose above the confused script to turn in competent thespian jobs. Rest of the cast was okay. With the exception of the story, the rest of the production credits were good. After the general excellence of the Schlitz series when it was being aired live from N. Y., however, it seems too bad that the new film series cannot keep pace. Irene Dunne, as hostess, had little to do in an amusing but non-essential introduction to the story, indicating that the producers hope to capitalize on her name alone. She did help spark the show, though.

Schlitz blurbs, also on film, were par.

### LESSON IN HOT LEAD

(Chevron Theatre)  
 With Rory Mallinson, Stacy Harris, Billy Gray, Kenneth MacDonald  
 Distributor: MCA-TV, Ltd.  
 Producer: Revue Productions  
 Director: Richard Irving  
 Writer: Frank Burt  
 30 Mins. Fri., 9 p.m.  
 CHEVRON STATIONS.  
 KTLA, Hollywood

The lead files hot and heavy in the opening footage of this standard western, but the rest of the way the shootin' iron's cool off and it settles down to a study in contrasting emotions. As such it manages a fair degree of arrested attention, but the action fans won't vote it the vidpix of the year. Too tame for their craving of excitement.

Story is of two outlaws, who rob a bank and hole up in a hideaway. Just as hunger overtakes them, a brawl of a lad brings them provisions. One of the gunmen is his idol and he wants to join up so he can pattern his life after him. Once cornered by the sheriff's posse, the head badman gives up without a struggle. His hidden motive is to save the kid from a life of crime by playing yellow. The kid catches on and decides his idol has feet of clay and a wide streak of cowardice. And by golly, it works.

Crime-bent youngster is well played by Billy Gray and the baddies by Rory Mallinson and Stacy Harris. They essay the roles with the same subdued menace as has become the pattern for all such sagebrush dramas over the years. Frank Burt's script and direction by Richard Irving are par for the prairie. Not being on network time, KTLA loaded up the break with triple spots and a program scheduled for 9 p.m. comes up five minutes later. It must cost the show many dialers and is unfair to the sponsor.

UNCLE MARTY AND MARIE (Sunkist Premiere Playhouse)  
 With Steve Brodie, Lynne Roberts, Lucien Littlefield, others  
 Producer: Gil Ralston  
 Distributor: Screen Televideo  
 Director: William Claxton  
 Writer: Nathaniel Curtis  
 30 Mins. Fri., 9:30 p.m.  
 KTLA, Hollywood

The search for comedy frequently leads writers into blind alleys

of banality from which they cannot extricate themselves, and the end result would be better forgotten than distributed as an offering in a series that has a generally fair average. "Uncle Marty and Marie" is just such an offering, and it produces nothing more than a desire to change the channel.

Supposed comedy hook is the penchant of amiable Uncle Marty to lend other people's property. It's not particularly funny, however, and the script plods painfully toward a conclusion rather than a climax. One of the incidents involves a justice of the peace who's willing to call off a three-day jail sentence in return for having his barn painted free, and the dubious morality of the situation apparently is supposed to be nothing compared with its impact on the national funnybone.

Director William Claxton and the cast appeared to be convinced there wasn't much that could be done with the script—so they didn't exert themselves. Kap.

### THE MAGNIFICENT LIE

(The Unexpected)  
 With Raymond Burr, Erville Alderson, Carol Brannan  
 Distributor-producer: Ziv TV  
 Director: Sobey Martin  
 Writers: Jerry Lawrence, Robert Lee  
 30 Mins. Fri., 8:30 p.m.  
 ACME BEER  
 KECA-TV, Hollywood

The twist, in this latest in a series of telefilms that relies on a twist for its staying power, is that there is no twist. Events run their

expected course. It's still a moderately entertaining half-hour as a result of offset subject matter and good direction and acting.

Story line of this latest Jerry Lawrence and Robert Lee opus concerns an agin' test-tube jockey who's convinced that he has overcome the misfortunes that beset the alchemists of old and transmuted base metals into gold. There's an ingot at the bottom of the crucible to prove it. Unfortunately, it's nothing but sleight-of-hand on the part of his loving daughter, who doesn't care how many melting pots he cracks up as long as he doesn't crack up himself. The old man is injured in a blast and it looks like the secret will out, but the doctor goes along with the gag to let the chemist die happily. Fadeout, of course, finds romance blossoming between the doctor and the daughter. It's predictable but pleasant.

Sobey Martin has done another fine job of direction, and Raymond Burr turns in another of his excellent characterizations to make the doctor credible and underline the good work by Erville Alderson and Carol Brannan as the other characters. Camera work by Curt Feters makes the most of the century-old setting, and Hank Weaver's commercial jollity has been tied in to the script for added impact.

WM. BOYD PROD'NS, INC.  
 17700 Ventura Blvd., Los Angeles  
 Hopalong Cassidy series of half-hour western adventures now shooting. Star: William Boyd and featuring: Edgar Buchanan  
 Executive producer: William Boyd  
 Associate producer: Robert Stabler  
 Production manager: Glenn Cook  
 Directors: Derwin-Abbe, Tommy Carr

WILLIAM F. BROIDY PRODS.  
 Sunset Studios, Hollywood  
 "WILD BILL HICKOK" series of half-hour western adventures now in preparation to resume shooting mid-August. Guy Madison, Andy Devine set leads.

"CASE HISTORY" featuring Reels Toomey, Sam Hayden, and "THE ALAZAR" with Alan Hale, Jr., as set lead, also in preparation for fall shooting. Executive producer: William F. Broidy. Producer: Wesley Barry. Director: Frank McDonald

JACK CHERTOK PRODS.  
 General Service Studios, Hollywood  
 "LOVE RANGERS" series of 32 vidocators now shooting. John Hart, Jay Silverheels set leads.  
 Producer: Jack Chertok  
 Associate Producer: Harry Poppa

BING CROSBY ENTERPRISES  
 RKO-Pathe, Culver City  
 Shooting "REBOUND" series of half-hour adult drama sponsored by Packard Motor Car Corp.  
 Executive producer: Basil Grillo  
 Half-hour series of comedy-drama for "OUR MISS BROOKS" now shooting for CBS-TV. General Foods sponsor.  
 Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.  
 Producer: Larry Berns  
 Director: Al Lewis  
 Assistant director: Jim Paisley  
 Writers: Al Lewis, Joe Quillian

FEDERAL TELEFILM, INC.  
 Goldwyn Studios, Hollywood  
 "MR. AND MRS. NORTH" series of half-hour situation comedies now shooting. Cast: Barbara Britton, Richard Denning, Francis de Sales head cast.  
 Producer: Federal TV Corporation.  
 Director: Ralph Murphy

FRANK FERRIN PRODUCTIONS  
 6228 Sunset Blvd., Hollywood  
 "SMILIN' ED'S GANG" series now shooting. Ed McConnell, Nino Marcel head cast.  
 Producer-director: Frank Ferrin  
 Associate producer: Ralph Ferrin  
 Assistant director: Don Olsen

FILMCRAFT PRODS.  
 8431 Melrose, Hollywood  
 GROUCHO MARX started in 39 half-hour comedy participation film productions to be made once a week for NBC. DeSoto-Plymouth sponsor.  
 Producer: John Guedel  
 Film producer: L. Lindenberg  
 Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS  
 6820 Sunset Blvd., Hollywood  
 "ANNIE OKLEY" new series of 32 half-hour vidocators now in preparation. Gail Davis, Billy Gray head cast. Paris to film.  
 Second series of 32 half-hour Gene Autry vidocators now in shooting. Gene Autry, Pat Buttram set leads.

PARSONNET TV FILM STUDIOS, INC.  
 108 Larchmont Boulevard, Hollywood  
 Casting: Jack Murton, Fred Messenger  
 Director: Jack Murton  
 "THE DOCTOR" series of half-hour comedy telefilms now shooting. L. P. Karp, George Burns and Gene Allen, Fred Clark, Bea Benadary, Harry Von Zell.  
 Producer: Ralph Levy  
 Director: Jack Murton  
 Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

MARCH OF TIME  
 308 Lexington Ave., N.Y.  
 "AMERICAN WIT AND HUMOR" series of 26 half-hour vid. Thomas Mitchell, narrator, with cast including Gene Lockhart, Virginia Lynn, Arnold Moss, Ann Barr and Olive Deering.  
 Producer: Marion Parsonnet  
 Director: Fred Stephani

LINDSEY PARSONS PRODS.  
 KTTV Studios, Hollywood  
 Shooting "THE FILM OF JEFFREY JONES" series of half-hour adventure telefilms now in shooting.  
 Producer: Lindsey Parsons

WIZARD TELEFILMS CO.  
 Larchmont Studios, Hollywood  
 "DRAM IT UP" series of 15-minute comedy telepix being shooting Sept. 3. Chief Charles Clary, now shooting. Cast: Franklyn, Gus Schilling, Benny Baker in support.

ZIV TV  
 5255 Clinton St., Hollywood  
 Eight in "MIDNIGHT BLACKIE" series of half-hour telepix shoot in August.  
 Directors: Eddie Davis, Sobey Martin, Geo. M. Caham

## NEW CHI VIDFILM FIRM STARTS WITH STATE PIC

Chicago, Aug. 19.  
 Newest entry into the ranks of Windy City television film producers is Producers Film Studios, headed up by Jack Lieb as prexy. Lieb was formerly associated with Kling Studios here, and prior to that had had a long hitch in the Metro short subjects adjunct.

New firm is already grinding out TV commercials and industrial films, and will eventually branch out into the vidpix package field. One of the first major assignments has been the lensing of a 38-minute educational film for the State of Illinois.

Thinking in terms of the move into vidpix, Lieb sees a strong future for reels with an educational format. He figures they'd be cheaper to produce and might prove to have better staying power than the entertainment type pic.

## Guinness 'Topper' Series Prepped for England

Hollywood, Aug. 19.  
 Partnership for a telefilm series based on "Toppers" has been formed by John W. Loveton, owner-producer of "Mr. and Mrs. North," now being filmed here for television, and radio-video packager Bernard Schubert.

Series will be made in England with Alec Guinness starred, but Loveton is arranging for cast of supporting players from Hollywood plus American production crews. Filming starts in October.

## Ozarks AM'er Okayed

Kansas City, Aug. 19.  
 Permit to operate a new radio station in the Osage Beach-Grand Glaze area of the Lake of the Ozarks has been granted by the FCC. Permit was granted to Robert M. Smith, of Kansas City.

Call letters of KRMS have been assigned on a frequency of 1,150 kc and 1,000 watts.

# TV Films in Production

as of Friday, Aug. 15

Director: Lew Landers  
 Associate producer: Warren Douglas

PATHESCOPE PRODUCTIONS  
 580 Fifth Ave., New York City  
 Now shooting "THE HUNTER," series of 13 half-hour telepix, sponsored by R. H. Reynolds Tobacco Co. through William Esty, Barry Nelson heads cast.  
 Producer: Ed Montagne  
 Production Supervisors: Walter Ratt, Robert Brucker  
 Director: Oscar Rudolph

ROLAND REED PRODS.  
 Hal Roach Studios, Culver City  
 Now shooting "TROUBLE WITH FATHER," series of 30-minute situation comedies.  
 Producer: Roland Reed  
 Director: Howard Bretherton

REVUE PRODUCTIONS  
 Eagle Lion Studios, Hollywood  
 Half-hour series of "ADVENTURES OF KIT CARSON" telepix now shooting for Revue Prods.  
 Producer: Revue Productions  
 Directors: Richard Irving, Norman Lloyd

HAL ROACH PRODUCTIONS  
 Hal Roach Studios, Culver City  
 "AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.  
 Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.  
 Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren  
 Director: Charles Barton  
 Producer: Revue Productions  
 Assistant director: Emmett Emson

ROY ROGERS PRODUCTIONS  
 Goldwyn Studio, Hollywood  
 ROY ROGERS now shooting 15 enter telepix. "VICTOR" series, Roy Rogers, Dale Evans toplin. Pat Benney in support. General western parts to fill. Sponsored by General Foods for NBC-TV.  
 Producer: Roy Rogers  
 Associate producer: Jack Lacey  
 Director: Bob Walker

SCREEN GEMS  
 1302 N. Gower, Hollywood  
 Now shooting the "FORD THEATRE" series of 39 half-hour telepix.  
 Producer-director: Charles Ford  
 Assistant director: Eddie Seata

SHOWCASE PRODUCTIONS  
 Hal Roach Studios, Culver City  
 "RACKET SQUAD" series resume shooting half-hour telepix.  
 Producer: Hal Roach, Jr.; Carroll Case  
 Director: Jim Tinning

UNITED WORLD FILMS, INC.  
 Universal International Studios, Hollywood  
 "THE FIGHTING MAN," series of 13 half-hour telepix, now shooting. Michael Thomas, Cliff Clark set leads.  
 Director: George Blair

FRANK WISBAR PRODS.  
 Eagle Lion Studios, Hollywood  
 "FIREBIDE THEATRE" series of half-hour adult dramas now shooting.  
 Producer-director: Frank Wisbar  
 Associate producer: Sidney Smith

WIZARD TELEFILMS CO.  
 Larchmont Studios, Hollywood  
 "DRAM IT UP" series of 15-minute comedy telepix being shooting Sept. 3. Chief Charles Clary, now shooting. Cast: Franklyn, Gus Schilling, Benny Baker in support.

ZIV TV  
 5255 Clinton St., Hollywood  
 Eight in "MIDNIGHT BLACKIE" series of half-hour telepix shoot in August.  
 Directors: Eddie Davis, Sobey Martin, Geo. M. Caham

## Vidpix Chatter

### New York

Dunninger, the mentalist, pacted to star in a new vidfilm series... Franklin Polanski set for a role in CBS' new film show, "Tangler"... Bernice Coe named vice-pres. in charge of TV Station Sales for Sterling Television... Transamerica Broadcasting & TV, producer of "Greatest Story Ever Told," has formed a new film production division to lens pic for TV, commercials and non-theatrical industrial use... Gloria McGrath and Myrtle Layton have taken over production of commercial films for Kathi Norris... Teleneus has turned out a new 12½-minute short for TV on "The Flying Saucer Mystery," with Sterling Films distributing.

### Hollywood

Hollywood writer Robert Brees and Ninon Karlowis, head of the Office of Internationale Artistique in Paris, teamed to form a vidpic firm which will turn out half-hour stanzas in Paris and other European capitals. Tagged "European Zone," the series starts in the fall... Madge Meredith finished "Money Under the Tree" for Frank Wisbar's "Fireside Theatre" and started work in another, "African Story," for the producer... Moppet Dominic Delgado signed for two more United World vidfilms at Universal - International after finishing six in the "Fighting Man" series... Screen Gems inked Fred Briskin as exec assistant to producer Jules Bricken in a buildup of the Columbia vidfilm unit. Jerome Odum and Betty Reinhardt were added to the writing staff... Raoul Kraushaar set as musical director and Fred Berger as editor on the new "Hopalong Cassidy" series... Official Films' exec Mike Nidorf plande back to N. Y. after four weeks of huddles here... Walter Lantz signed with Auto-Lite for a series of one-minute Technicolor cartoons for television... Charles E. Brown, sales veepee of Bing Crosby Enterprises, planned to N. Y. for huddles with CBS-TV. United Television Productions and GAC... Bob DeSousa, former KNBB sales manager, named regional sales manager of Major Television Productions, Inc.

## Scripters

Continued from page 27

However, its members on the NTC participated in the negotiations being conducted in the east on live TV with the networks. It was expected that the temporary jurisdictional allocation would be revamped as part of a general overhaul of the ALA setup.

The reorganizational confab was eventually called this year, but RWG was again miffed because only a brief segment of the three-day parley was devoted to tele and no specific revamp was adopted. It set up a special committee to consider the possibility and advisability of disaffiliation from ALA. However, at the time RWG declared that it would not take any precipitous action.

The latest move was made, according to an RWG exec, because "the strike was called from the top, not by the TV writers themselves." He said that the walkout, directed at the 13 companies in the ATFP, couldn't result in a contract that would set a "decent pattern" for the industry unless telewriters, "many of whom are in RWG," were given a voice in the strike strategy. He claimed that a weak SWG-ATFP pact could "set a bad precedent when the big boys—the nets, major studios and big indie producers—get into TV films."

RWG charged that SWG is using the strike to "raid" its ranks and to make permanent its temporary award of jurisdiction.

SWG tagged the RWG charges as "lies." On question of RWG's not being informed, SWG answered that RWG reps heard SWG plans outlined at the ALA's NTC. Screenites also answered that RWG, prexy Milton Merlin was present at all sessions but one of the SWG negotiations.

The SWG is getting aid via an interim order from Rex Stout, ALA prexy. Order will be effective until the ballots (on which ALA members are being polled regarding their support of the strike) are counted. No deadline was set for return of the ballots. Order instructs ALA members to withhold scripts from the struck firms.

# 'RADIO NO 1' BARGAIN SALE'

## Radio's Fresh Appraisal

St. Louis, Aug. 19. Interesting fact that agencies are moving radio out of their front offices and into their media departments was spotlighted here today (Tues.) by CBS Radio sales veepee John J. Karol. Speaking before the St. Louis Advertising Club, he attributed this to the fact that TV has usurped radio's former position as the "glamor medium," but said that the agencies, in turning AM over to their media departments, are providing further proof that it reaches more people today at less cost than magazines, newspapers, TV or "even penny postcards." Karol declared:

"I concede to television the fact that in the minds of many advertisers and agencies, TV is now the glamor medium. Much of its evaluation has been emotional and much of the corporate desire for its use based on prestige and not upon its effect on the sales curve. For many years, network radio was in the same position. But now, like its honored and accepted competitors, newspapers and magazines, radio is being judged in the revealing light of performance. And in that light, without benefit of the trimmings of glamor or the appeals of emotionalism, network radio is being re-appraised and, consequently, is being freshly praised."

Karol described radio's new position in the agencies as "one of the most important and praiseworthy changes I have seen in my 22 years in the business."

## New Rate Formula Makes CBS Radio 'No Deal, One Price Operation': Karol

St. Louis, Aug. 19. CBS Radio's new rate formula re-establishes radio for CBS, at least, as a no deal, one price operation, according to sales veepee John J. Karol. New modernization and simplification of the web's discount structure, he said, "will give discounts for performance, and performance only, and will reflect investments of advertisers in our facilities."

Speaking here today (Tues.) before the St. Louis Advertising Club, Karol listed the most pertinent points of the new formula as including a 25% nighttime cost reduction for sponsors; a 5% boost for daytime advertisers Monday through Friday, and a reduction of Saturday and Sunday morning costs to the level of Saturday and Sunday afternoon costs, which will be lower than the cross-the-board charges. Averting that the new rate policy will stabilize radio values "for a long time to come," Karol declared:

"The values and the costs represented by this structure are not theoretical values. They are values which have been established after many months of analysis of past performances and projection to probable future performances. They remove completely from our consciousness any interest or any need to make special arrangements for any advertiser these days—regardless of size. They do this by establishing sound researched values for all day parts of our schedule—which values are the greatest in all advertising."

Pointing out that CBS' daytime program schedule is now SRO, Karol said the approximate 5% hike in daytime charges "is exceedingly moderate," particularly in view of the "disproportionate increase in magazine costs as against their circulation guarantees." As for bringing down the costs on nighttime radio, he pointed to the number of availabilities which CBS still has. He emphasized, though, that the cost of an

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## IT'LL BE FRIDAY NIGHT MUSIC ON NBC THIS YEAR

Honors for block programming of musical shows on Friday nights, which were held by CBS Radio last season, will shift over to NBC in the fall. Later this week has scheduled Lucky Strike's "Hit Parade" for the 8 o'clock Friday night slot; a Coca-Cola show, as yet unselected, which will replace the Mario Lanza program at 8:30; "Music by Montovani," not yet sold, at 9, and the Al Goodman, orch at 9:30.

CBS had its "Musicland, USA" in last season and this summer, from 8 to 9:30 Friday nights. CBS' fall program lineup isn't wrapped up yet, but the web is expected to forsake the block music idea for the new season, in favor of concentrating several detective mellers that night.

## Everybody's Bug

In some outlying video markets, local stores have been bitten by the TV bug, with the merchants going before the cameras themselves to plug their wares. It's a kind of personalized selling that has been found highly successful, with viewers responding to a retailer whom they feel they've gotten to know.

An interesting aspect of the hamming merchants is that they are using Telepromoters when they deliver their commercials. As a result, one station operator reports, he is making a bigger profit from Telepromoter fees than he is on the time sales.

## NBC Rate Setup Expected Soon; CBS Jumped Gun

With CBS Radio affiliates having gone over the top in approving the new rate formula worked out by the network and a special affiliates committee last week, NBC is expected to come out with a new AM rate setup within the next few weeks. NBC execs declared this week that they have a special "task force" studying the CBS plan, and while they are not yet certain exactly how closely they will follow it, they said that their formula will be competitive.

Under agreement worked out by CBS brass with the affiliates group, 85% of all CBS stations had to approve the plan by last Friday (15). Before it became a fact. By Friday afternoon, 88.5% of the web's affiliates had wired in their acceptances, indicating that virtually all the stations will okay the plan.

It's pointed out, incidentally, that CBS, either accidentally or on purpose, displayed near-perfect timing with its move. With the selling season for new fall shows rapidly drawing to a close, CBS is now all set with its new formula to do business with its clients. NBC, on the other hand, must work out its own plan, then in some way notify its affiliates and advertisers, get their consent and then start to work selling its shows. As result, CBS apparently has jumped the gun sales-wise on the rival NBC web.

In answer to this, however, NBC execs claim that they have already cleared their decks for action. They noted that both their affiliates and advertisers realize that they must establish rates which will be competitive with those of CBS.

## CBS' STANTON TO KEEP AM, TV APART

By BOB STAHL

CBS prexy Frank Stanton declared this week that he has no intention of reintegrating the radio and television divisions of his network into a single operation, as NBC is currently doing. Such a move according to Stanton, can only "make a 1c bargain sale out of radio, and I'm not willing yet to write radio off."

Explaining his reasoning, the CBS chief pointed out that "the show is still the thing" in any branch of entertainment, and it's impossible to program for two media without doing harm to one or both of them. And without combining the AM and TV program departments, he said, it would be senseless to reintegrate the sales departments. Any attempt to program radio and TV simultaneously, he declared, would "reduce radio to the position of a soundtrack for TV."

At the same time, Stanton killed rumors that he is contemplating any major change in his exec lineup, such as NBC is now undergoing. Fact that both Adrian Murphy, prez of CBS Radio network, and J. L. Van Volkenburg, prez of CBS-TV, have just been elected to the overall CBS directorate, he noted, should prove this fact. He pointed out that CBS now has only one building maintenance staff, which services the offices and studios of both the AM and TV nets, but said that that's as far as any

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## See 30,000,000 TV Set Sale in 5 Years

Chicago, Aug. 19. Major Chicago-area television set manufacturers are predicting a long-range spurt in purchases resulting from the lifting of the channel freeze and the increasing obsolescence factor. They foresee a firm market for the final half of this year and 1953. Next year's models are making their appearance now, generally with lower price tags.

The new Admiral line was unveiled last week, with prexy Ross D. Siragusa reckoning 30,000,000 sets will be sold in the next five years. He figures replacement and new-family purchases will average 7,000,000 sets yearly.

Motorola prez Paul V. Galvin estimates the industry will turn out 6,000,000 sets next year and foresees an average yearly market of between five and 6,000,000 receivers.

Both manufacturers have kind words for the FCC, now that the agency is again authorizing new stations.

## Educ'l Groups Take Com'l Tips in Plugging Shows

The educational fraternity is taking a leaf from the commercial bankroller's book and is learning the importance of promoting and publicizing cultural shows—not merely putting them on without a pitch to get an audience.

National Assn. of Educational Broadcasters, for example, will use ads to plug its "Jeffersonian Heritage" series, which was made possible by a grant from the Ford Foundation. Klores & Carter, Inc., was appointed to handle advertising and promotion; with both daily newspapers and trade publications to be used. As one phase of the promotion, some 300,000 letters are being sent out by direct mail, to tell VIPs and other opinion moulders about the show.

Ford Foundation has also signed a preagreement to beat the drums for its 90-minute "Omnibus" series, starting in three months on CBS-TV. Flack is Jack Perlis.

## 25 Staffers Lopped Off NBC Payroll; McAvity Pgm. Chief; Taylor Upped

### Not Unanimous

Underscoring the difference of opinion existing among some of the top CBS affiliate station managers on the new rate formula, it was learned this week that Victor A. Sholls, general manager of WHAS, Louisville, who helped spark the affiliates' committee on the rate cut plan, has ratified the setup, while John Patt, prez of the Goodwill Stations, is still a holdout on the acceptance list.

While enough CBS stations ratified the plan by the deadline Friday (15) to have it adopted, consensus among them apparently is that they are still dissatisfied, but feel this is the best deal they could work out at this time.

## Limited Use For Simulcast Seen By NBC's Barry

In further clarification of his programming plans under NBC's new reintegration policy, Charles (Bud) Barry, the web's AM-TV program veepee, declared this week that he definitely will not flood the air with simulcasts. Barry said that simulcasting may be okay for certain panel or quiz shows when it's not absolutely necessary to watch the participants, but that the system has no place in dramatic or variety programs.

At the same time, John K. Herbert, new AM-TV sales veepee, said that he will postpone integration of his department until at least the first of the year. Herbert said that the special research job being done for NBC by A. C. Nielsen Co. on circulation of the NBC stations will be finished by middle of September. Current radio sales staffers, he said, are naturally best equipped to disseminate that information to agencies and NBC sponsors. In addition, Herbert declared, he wants additional time to study the talents and capabilities of staffers in both media before combining them into a single setup.

Barry reiterated his previously-stated thesis that he hopes to use TV producers and directors for AM shows and vice versa. That doesn't mean, he said, that a radio director working on a video show will do the button-pushing in the TV control booth, or that a TV producer working on a radio show will handle the mike positions, etc. Integration on that score, he emphasized, will be only on the level of top-thinking creative personnel and not in the technical departments. Out of the plan, he added, may come some new program concepts for both radio and TV.

As for NBC talent previously committed to work exclusively in radio or TV, Barry said he hopes to use a number of them in separate shows in both media. Performers themselves, he said, are beginning to realize that it is not possible to reach the entire U.S. via video only, that there is still a "large hunk of unduplicated audience which must be taken into consideration." They know, he said, that AM and TV actually are interdependent and complement each other, and so they are willing and eager to work in both.

## Poole's Southern Shift

Greensboro, N. C., Aug. 19. Bob Poole, who recently exited his WOR-Mutual "Poole's Paradise" show after four years, has joined the staff of WBIG here.

He'll conduct a daily program along the lines of his former network show, starting Sept. 1.

NBC's newly-integrated radio-TV program department was finally set up over the weekend by program veepee Charles (Bud) Barry, but in creating his new department, Barry lopped some 25 staffers off the payroll. Majority of those axed were TV program production coordinators, but also included in the list were several staffers for whom no definite assignment had been forthcoming for the new fall season.

According to Barry, the firings do not represent a cutback or economy move, as such. Instead, he said, it was found that some jobs were duplicated under the new integration setup. Most of those trimmed from the payroll have been given long-term notices to enable them to get new jobs. As a result, the web is reluctant to identify them pending their tying down new employment elsewhere.

### Report to Barry

Under the unification setup, Thomas A. McAvity, formerly TV talent and program procurement manager, becomes national program director. Davidson Taylor, formerly general production exec for TV, has been named public affairs chief. Both McAvity and Taylor henceforth report directly to Barry, with the organizations under them handling shows for both the AM and TV nets. Also reporting to Barry is Abe Schechter, general program exec, who will work on special assignments. Unit productions headed by Max Liebman, Worthington (Tony) Miner and Robert Montgomery continue unchanged.

Reporting to McAvity are Merritt (Pete) Barnum, named manager of new program development; also Fred Coe, Doug Coulter, Dee Engelbach, Sam Fuller, George McGarrett, Roger Muir and Barry Wood, as exec producers. Carl Stanton was named TV program manager, with Leroy L. Passman as his assistant. John Cleary was named AM program manager; Arch Robb is manager of music services; Van Woodward, supervisor of the script department; Ross Donaldson, supervisor of literary rights and script readers, and Robert Wogan, supervisor of network program operations.

Hal Kemp was named manager of the talent office, with Mitch Benson, manager of radio contract administration, and John Rayel, talent and program coordinator, reporting to him. Ben Parks is TV program manager, Chicago, and Homer Beck, radio program chief, Chicago.

Reporting to Taylor will be William R. McAndrew, named news and special events chief; Tom Gallery, director of sports; Ed Stanley, manager of public service shows; Charles H. Colledge, manager of public affairs operations; Leslie Vaughan, business manager of public affairs, and Richard Pinkham, exec producer of "Today."

Also under the new setup, and reporting to Taylor, Henry C. Cassidy, formerly AM news and special events chief, becomes a radio-TV news commentator; Francis C. McCall becomes producer of "Camel News Caravan"; Joseph Meyers is named chief of the central news desk; and Ad Schneider, producer, will concentrate now on the NCAA football schedule for TV.

## DETERGENT BARS LOOM AS EXTRA SPONSOR COIN

Broadcast industry is looking to Zest, the new Procter & Gamble product, for some new sponsorship coin.

Zest, a detergent beauty bar, has been tested in several markets by P&G, via Benton & Bowles agency. Colgate, which has a similar product, has also engaged in tests and a battle of detergent bars might emerge.



## FCC Moving Fast; 30 New TV Permits Issued in One Month, Plus 6 Educ'l

Washington, Aug. 19. Moving much faster than was anticipated, the FCC has already issued authorizations for 30 new TV stations since it began processing applications a little over a month ago. In addition, the agency has handed out permits for six noncommercial educational stations.

As result of the authorizations, television is being brought to 18 U. S. cities which have been hitherto without local stations or, in most cases, beyond the range of satisfactory video reception. Two U. S. territories—Hawaii and Puerto Rico—will also soon have TV by virtue of authorizations for Honolulu and San Juan.

Among the non-TV cities given commercial station construction permits are Denver, Portland, Ore., Mobile, El Paso, Bridgeport, Austin, Tex., Baton Rouge, Spokane, New Bedford, Mass., Youngstown, O., Fort Lauderdale and Flint, Mich.

Last week, the Commission issued authorizations for six commercial and two noncommercial stations. The commercial permits went to The Appalachian Co. and radio station WGBI in Scranton; station KTSN in El Paso; Harry L. Liffing in Bridgeport; Polan Industries in Ashland, Ky., and station WAFB in Baton Rouge.

Except for the El Paso grant, all of these permits were for UHF stations.

### N. Y. Educ'l Web

The noncommercial permits were for stations in New York City and Binghamton, both to be operated on UHF channels. These stations will be part of a projected eight-station statewide educational network in New York which will eventually include Albany, Buffalo, Rochester, Syracuse, Ithaca and Utica. Authorizations for five of these cities have already been made.

Commission action in granting the educational permits to the New York State Board of Regents prior to actual legislative appropriations for the project was taken over the dissent of Commissioner Edward Webster, who feared such policy might result in TV channels laying idle for a year or two after the grant. In the meantime, he said in a dissenting opinion, qualified privately endowed educational institutions might be prevented from operating noncommercial stations "for the obvious reason that facilities reserved for this purpose were being held but not used by groups at least temporarily unqualified financially."

## Negro-Owned AM Set for Kaycee

Kansas City, Aug. 19.

One of the few Negro-owned and Negro-operated radio stations is planned for Kansas City within 90 days. Station is KPXS, which recently was purchased from the Johnson County Broadcasting Co., and is being moved here from Olathe, Kans., by the new owners, Twin Cities Advertising Agency, Inc.

Twin Cities is headed by E. E. Pate, president, who said KPXS will be programmed for colored audiences entirely. Studios and offices will be located in the east side Negro district, and transmitter site nearby is now being sought. Moving of station equipment from Olathe already is under way. Pate expects the new station to be in operation in the late fall.

Type of programming is not new to Pate, who has been doing it for more than two years now via KCLO, Leavenworth, Kans. Pate has four hours daily bought in a package deal from KCLO, and fills this time with programs originating in studios at the Twin Cities offices here. Products are pretty much standard items also advertised on other stations. Difference, according to Pate, is the style of programming, which is designed to attract colored audiences.

Other entirely Negro-owned and operated stations are in Atlanta and Nashville.

### Four-Year Scoop

Washington, Aug. 19.

Somewhat belatedly, but nevertheless effectively, CBS tossed in a new candidate for winner of the political scoop sweepstakes between the networks. "Capitol Cloakroom," weekly interview show from the capital, insists it's way out front with a four-year beat on the nomination of Gov. Adlai Stevenson as Demmy presidential candidate.

On Jan. 19, 1949, Chester Bowles, then governor of Connecticut, now U. S. Ambassador to India, and the newly-elected governor of Illinois, Stevenson, shared the interview spotlight on the web radio show. Questioned on his choice for Democratic presidential nominee in '52, Bowles named Stevenson. This is what he said:

"My No. 1 candidate for President in 1952 is Mr. Truman, if he wants to run again, and my second nominee would be Governor Stevenson here."

## Nix Chi NABET

### Bid for Meggers

Washington, Aug. 19.

Efforts of the National Assn. of Broadcast Engineers and Technicians (NABET) to organize units for radio directors and associate radio directors at NBC and ABC studios in Chicago blew up yesterday (18), when the National Labor Relations Board dismissed the case.

In an order affirming findings of examiner Virginia M. McElroy, the board ruled that directors and associate directors are supervisors, as contended by the Radio and Television Directors Guild (AFL), which opposed the NABET bid, and that it therefore had no jurisdiction to determine the question of representation.

The Board found that radio directors have full responsibility for the final form of radio programs assigned to them; that they hold auditions, hire talent, conduct rehearsals, give orders to engineers, sound-effects men and musicians, and possess "ample authority" to carry out their assignments.

Regarding NABET's contention that the directors give orders "which merely describe a desired effect but do not prescribe the manner of achieving the effect," the board held that "it is the director's concept of a desired effect that governs the response of the engineers and musicians," and that the limitations in his operations do not, in the field of radio, detract from "responsible" direction.

"These employers (NBC and ABC)," the board concluded, "have but one product, and it is the directors alone who have the responsibility of initially preparing and ultimately presenting the product—an integrated, coordinated radio program. In this way, the directors, exercising independent judgment, fulfill a fundamental function of management."

## Dukoff Sues NBC for 100G For Scotland Yard Show

Los Angeles, Aug. 19.

Damages of \$100,000 are asked by Ed Dukoff in a suit filed in Superior Court against NBC, charging the network with theft of his story material and a format for a radio series based on the files of Scotland Yard. Also named in the suit is Tom McCray, western program manager for NBC.

Dukoff declares his story material, submitted in November, 1950, was returned in 30 days. In April, 1951, he asserts, NBC came out with a series titled "Whitehall 1212." This series, the complaint says, is substantially like the material he submitted as "From the Files of Scotland Yard."

Dukoff, former Broadway nitery p.a., is now exclusively personal rep for Danny Kaye.

## McMahon Named Sports Head for DuMont Web

Thomas J. McMahon has been named director of sports for the DuMont web, filling the job left vacant since Tom Gallery moved over to NBC.

Formerly a radio-TV exec with the N. W. Ayer agency, McMahon broke in as an announcer on WNEB, Binghamton, N. Y., in 1935.

## TV Hearings On Channel Contests To Start Oct. 1

Washington, Aug. 19.

Hearings have been set for Oct. 1 in Washington for contested television channels in Denver, Canton, O., Portland, Ore., and Waterbury, Conn.

These will be the first hearings on TV channels since the lifting of the freeze. However, on July 11, the FCC authorized 14 stations in nine cities, awarding non-contested channels. Subsequently, 14 more stations were authorized including four for non-commercial educational use.

The new Denver hearings will involve Channel 4, sought by KMYR Broadcasting Co. and Metropolitan Television Co.; Channel 7, sought by Aladdin Radio and Television, Inc., and Denver Television Corp.

Empire Coil Co. got Channel 27 in Portland, Ore., in July. The new hearings will involve Channel 6, wanted by KOIN, Inc., Pioneer Broadcasters, Inc., and KXKL Broadcasters; Channel 8, on applications of Westinghouse Radio Stations, and Portland Television, Inc.; Channel 12, Oregon Television, Inc., and Columbia Empire Telecasters, Inc.; Channel 21, with Mt. Scott Telecasters, Inc., and Vancouver Radio Corp. of Vancouver, Wash., in competition.

The Canton hearing will be for Channel 29. The Brush-Moore Newspapers and Stark Broadcasting Co. both want it.

In Waterbury WATR, Inc., and the American Republican, Inc., are both after Channel 53.

## Vet WCBS Gabber Turns Valedictory Show Into Pitch for Another Job

In a unique instance of a radio performer turning his valedictory on one station into a pitch for a job on another, Phil Cook wound his near-20-year stint recently on WCBS, the CBS Radio web's N. Y. flagship, by berating the station for axing him. Show, incidentally, is taped, which gave WCBS the chance to edit Cook's script. Station management, however, wanted Cook to "have his say," so let the show take the air with only minor modifications.

Cook had been a perennial with his one-man gabber-musical show in the 8:15 to 8:30 a.m. slot on WCBS, and had been drawing down good ratings. Station manager Carl Ward, however, thought he could draw better ratings and more business with more of a variety format in that period, so hired Bob Haymes away from WNEW, N. Y. indie, to take over not only Cook's time but also the half-hour immediately following, which had been occupied by Margaret Arlen.

With WCBS thus giving him the widest possible latitude for his finale, Cook explained to his listeners how unhappy he was to leave the station. He said he would be willing to accept an offer from another station for "almost peanuts" at the start because he was confident that he could build that same 8:15 to 8:30 time slot into a high-rating payoff position.

### Ziv's Berg to Coast

Lee Berg, staff scripter for Frederic W. Ziv Co., Ziv TV and World Broadcasting, has been transferred to the Coast.

Berg will start work immediately on "Freedom, U.S.A.," new Ziv AM show. Berg has written "Famous Jury Trials," "Mystery Theatre," "Boston Blackie," and other shows, and is currently working with Harry Revel on a play "Get Up and Go."

## RCA's 'Get Out the Vote' Ads

Tying in with the upcoming Presidential election, RCA teed off a fullscale advertising campaign yesterday (Tues.) in newspapers throughout the country, keyed to the slogan, "The Campaign Comes to 18,000,000 Whistle Stops." Text of the institutional ad, which makes no straight pitch for RCA receivers but plugs both the parent company and NBC, details the role being played by TV in bringing Government back to the people. Ads cite the way TV actually provided "60,000,000 delegates" to the Chicago conventions, adding that because video coverage makes the public better informed, "they will be able to vote for men and principles, and not just for party labels." Ads are designed to convince the public to vote this year.

Explaining TV's development as "the greatest tool we have yet devised for self-government," the ads quote a remark made in 1923 by Brig. Gen. David Sarnoff, RCA board chairman, to the effect, "I believe that television, which is the technical name for seeing, as well as hearing, by radio, will come to pass in due course . . . it may be that every broadcast receiver for home use in the future, will also be equipped with a television adjunct by which the instrument will make it possible for those at home to see what is going on at the broadcast station."

Text of the ads, which were sparked by RCA prexy Frank M. Folsom, who coined the "whistle stops" catchphrase, also details how there will be "more and better TV coming." "It's bound to happen," the ads point out, "that some day—and soon—we will be able to sit in on sessions of Congress and perhaps even the deliberations of our Supreme Court. And it's a certainty that we will see television cross the ocean and give every TV setowner a passport to the world."

## Capp Sees Comics Carryover In TV; Gives Out With 'Different' Approach

### WOR-TV Power Bid

WOR-TV, N. Y., has bought the powerful high band TV amplifier, recently developed by Standard Electronics, and has applied to the FCC for permission to increase its power.

New amplifier would make WOR-TV's radiated power 100 kilowatts stronger than that of any of the 38 other high band tele outlets in the U. S.

## Philco June Sales Soar; Profits Dip

Philadelphia, Aug. 19.

Although Philco Corp. sales for the June quarter were the highest in the company's history, earnings dipped 9c a common share. Sales during the second three months of 1952 were \$80,917,000, compared with \$57,499,000 for the same period last year.

Net earnings were \$1,948,000 or 52c a common share, compared with \$2,220,000, or 62c a share, last year. For the first half of this year, Philco sales were 3½% below a year ago, while earnings fell 20%. Sales totalled \$165,156,000 against \$171,023,000 a year ago; net income \$4,289,000, or 1.16 a share, as against \$5,741,000, or 1.58 a share.

The drop in earnings according to William Balderston, Philco president, was due to taxes. Philco last year had a tax credit of \$1,728,000, while this year its taxes totalled \$2,656,000. Inventories of all Philco products are at a minimum, Balderston said. Government work is increasing and several new orders for advanced types of electronic equipment have been received.

## Western Pa. Indie Buy Kills Off Competition

Pittsburgh, Aug. 19.

Frank Smith, owner of WBVP in Beaver Falls, Pa., bought out WRYO in Rochester, Pa., just a few miles away, and promptly closed the doors of the latter operation. Equipment is being dismantled and will be sold. WRYO was WBVP's chief competition in the Beaver Valley.

Smith is former manager of WWSW, indie Pittsburgh operation owned by the morning Post-Gazette, who left here several years ago to go into the Beaver Falls market on his own.

Since folding of WRYO, vacating 1,050 kc, station WBUT in Butler, Pa., owned and operated by that town's newspaper, the Eagle, has made application to the FCC for permission to change from 1,580 to 1,050, which would also give it additional power, 500 watts. WBUT is managed by Phil Hirsch, a former Pittsburgher who joined the station in May, 1951.

Cartoonist Al Capp, creator of Li'l Abner and the other denizens of Dogpatch, is trying for something different in his new program, the Al Capp Show, which he calls a "television essay," on WNEB, N. Y. "The most interesting sight on TV," he says, "is the guy, the kind of person the viewer wouldn't ordinarily meet, saying something unpredictable."

Capp stressed the element of unpredictability. "The trouble with most tele shows," he says, "is that you know the plots, you know the speaker's way of thinking, almost the exact phrasing. On the other hand, I think someone like Arthur Godfrey is exciting to watch because of his unpredictability."

He approaches video with humility, Capp says, because in the past he burlesqued and ridiculed it in his syndicated strip and magazine writing. "But it's different being a critical member of the audience and being the poor stiff in front of the camera trying to get some life out of the audience," he confides. "Nevertheless, I'm in it now, and that is, possibly, proof that I was entirely right in my past judgment."

Although his trade is humor, Capp says he isn't striving to be funny. "I want chiefly, just a chance to talk, to make interesting, imaginative conversation—with a certain amount of courage. How successfully I'm doing that, I don't know," Capp said. "If it turns out fun, so much the better, but my main goal is not to amuse."

"Two Main Industries" Capp enjoys monologing on subjects such as war and marriage, the "two main industries of mankind." The purpose of marriage, he said on a recent Sunday morning edition, is to increase the population; the purpose of war is to decrease the population. "Men wear uniforms for waging war," he added, "women wear uniforms for waging marriage, uniforms designed so that their weapons will be concealed—but not too concealed."

A careful student of the roots and principles of humor, Capp feels that the targets for wit in mass media are becoming more and more restricted. "One can either make a personal joke, directed at oneself or a stooge, or the large enormous joke which kids the entire human race," he explains. "You're okay as long as you lay off the specific insanity and don't refer to specific groups. But one can rib the entire race of humans, because that includes me, and the viewer feels it hits everybody but him."

Capp says he is aiming his program, not at the "undemanding housewife and the fascinated child," but at the millions of adults who are tired of "dullish political forums and emasculated news programs." "When I started my comic strip," he recalls, "I had an audience of 12,000,000 kids. Then I decided to go after adult readers—and today I have an audience of 40,000,000—while the kids stayed right along. In the comics I found that people want something provocative, amusing and different—and I think I'll find the same thing true in TV."



# MBS MAKES HAY IN GRASS ROOTS

## Chi's WBKB Heads for \$2,000,000

### '52 Profit in Alltime Earning Peak

Chicago, Aug. 19. Indie TV station WBKB is well on its way toward another record-breaking year with the '52 before-tax profit figure expected to top the \$2,000,000 mark. If the first six-month earning pace is maintained through the last lap, the Balaban & Katz-owned station will easily exceed the \$1,800,000 net registered last year, making it one of the top money makers in the industry.

General manager John Mitchell is confident the final half this year will be as good, and probably better, than the first six-month period. He told VARIETY fall bookings already in the house are running at the highest levels in the four years he's been at the helm.

Surprisingly, the pending United Paramount Theatres takeover of ABC, now going through the FCC mill, is having practically no effect on WBKB time selling, Mitchell says. When and if the wedding comes about, WBKB's Channel 4 will be sold to CBS-TV for \$6,000,000 and its call letters will be moved over to Channel 7, currently occupied by WENR-TV, the Chi ABC o.k.o. WBKB is presently serving as the CBS affiliate here.

Admittedly, the eventual shift will cause some contractual confusion when WBKB and WENR-TV fuse and when WBBM-TV moves into Channel 4 as the CBS-TV owned-station. But the UPT-ABC merger has been hanging fire so long now that it has ceased to be much of a deterrent for potential advertisers. Also Mitchell has operated on the theory since the wedding was first proposed, with the expected drawn-out FCC hearings, that it would have to be "business as usual" at the old stand until the deal was actually consummated. Then there's the already negotiated sales pact with CBS which states the web shall assume the normal business contracts of the station when it takes over, which is construed to mean that WBKB bankroller agreements must be honored by WBBM-TV.

**'Get It While We Can'**  
Since, however, the day likely will come when WBKB ceases to exist as an independent station and becomes the Chi ABC-owned station with all the personnel and operational revamping that entails, there are logical "get it while we can" overtones to the present WBKB "business as usual" stance.

It's a compact, fat-free, operation with running costs kept to a minimum and practically the whole force of the operation focused on the selling front. Mitchell has long recognized the dangers of TV pricing itself out of the reach of the small local bankroller and as a result the station's sales policy has

(Continued on page 36)

## Hickman to NBC

### In CBS-TV Snafu

CBS-TV got caught on the horns of its station-clearance dilemma again this week and, as a result, lost the Herman Hickman sports show, to be bankrolled by Hickman's new employer, General Cigar, to the NBC video web.

CBS had planned to slot the show Sunday nights at 6, but found when it went out to clear time on its affiliate stations that too many of them had previous commitments on shows for other networks. As a result, the cigar firm took its business to NBC. Latter web will air the program Fridays from 7:15 to 7:30 p.m. Cigar firm, however, will continue to bankroll its "Sports Spot" show on CBS-TV Wednesday nights after the Pabst fights.

Hickman resigned his job as head football coach at Yale last week to devote his full time to TV work, and General Cigar had picked him up for the new sports program. Hickman had been a regular panelist on CBS-TV's "Celebrity Time."

## Don't Crane Now

St. Louis, Aug. 19. Shades of Rosie the Riveter. Staffers at KLLW are going around with a new theme song—"Never underestimate the power of women—or of radio."

In a tieup with the Missouri State Employment Service, the station aired a single spot for a "female electric overhead crane operator." But the yocks turned to wonderment when within a few hours the employment service received some 75 phone calls and 18 acceptable applicants. The first applicant sent out got the job.

## ABC-TV on Gabber Kick; Mulls Davis, MMM for Roster

ABC is planning to bring more of its radio commentators into television, with Elmer Davis and Mary Margaret McBride likely to be the next web gabbers to go tele.

Project is a development of the pattern which started with Drew Pearson's doubling into tele a few months' back and with Walter Winchell slated to add TV Oct. 5, each of them doing separate AM and TV shows. It should be noted that both Winchell and Pearson have sponsors, pointing up the commercial potentialities of commenting—as differentiated from straight newscasting—in tele.

In part the ABC-TV interest in adding gabbers stems from its experiences at the recent presidential conventions, when there was high viewer interest in watching a reporter comment on the developments of the hour. To some degree the nominating conclaves were a showcasing for the big ABC stable of speliars, which the chain feels spans a broad gamut of opinion.

Addition of Miss McBride, Davis or other opinionators is not an immediate prospect, although the net has been talking to MMM about the possibility of simulcasting her network radio strip three days a week.

## GUILD'S SUMMER SUB WINS OWN FALL SPOT

Impressive ratings which NBC has been drawing down this summer with its Sunday night "Best Plays" series, in as a sustaining replacement for "Theatre Guild of the Air," has led the web to keep the show on the air for the new fall season. Hour-long dramas are tentatively slated for the Friday night lineup when "Theatre Guild" returns, but a definite time slot hasn't been selected.

Guild, incidentally, has reportedly squawked about the idea, claiming that the show is too close in format to its drama programs. For the fall, however, NBC is changing the title to "Great Plays" and thinks that moving the series over to Friday nights should give the Guild no reason to beef.

## Framer Set as Producer On Campbell Soup 'Double'

Indie packager Walt Framer has been tapped to serve as exec producer on "Double or Nothing," which preems on CBS-TV Oct. 6 under sponsorship of Campbell Soups. Quizzer will hold down the 2 to 2:30 p.m. slot Mondays, Wednesdays and Fridays.

Framer is packager of both "Strike It Rich" and "Big Payoff." Bert Parks will emcee "Double."

## SNAGS NEW COIN;

### '52 13% OVER '51

By BERT BRILLER

Despite all the talk of network radio's being scuttled, Mutual in the past few weeks has quietly garnered a healthy bag of new sponsorship cash. Picture has the web's execs convinced that several major advertisers are wagering their coin on AM's continued health. They opine that this is "original AM budgetary appropriations," not merely supplemental funds allocated in helter-skelter fashion to round out spending in TV.

New biz gives MBS a virtually solid early-Sunday evening block and places the SRO sign on its cross-the-board mopet lineup.

Wildroot bought half "The Shadow," Sundays at 5:30 p.m., plus 15 minutes of "20 Questions" Saturdays at 8 p.m. (latter purchase giving the veteran parlor game its first bankroller since Ronson bowed out two seasons back). Wildroot, via BBD&O, will also launch two five-minute quickies, Tuesday and Thursday at 7:55 p.m., in which Parker Fennelly, in his New England Yankee characterization, will comment satirically on the news.

Libby, McNeill & Libby is picking up "Nick Carter" at 6:30 p.m. Sunday, and Vick Chemical is taking a five-minute newscast at 4:55 p.m. With Seabrooke Farms renewing "Matthew Bell" at 4:30 p.m. and Motorola having recently taken the alternate week on "True Detective Mysteries" with William Candy at 5:30, the Sunday whodunit block is fully backed, except for the 6 p.m. slot.

Murine, which last season had Cecil Brown for five minutes, will take Gabriel Heatter's quarter-hour stanza on Friday nights at (Continued on page 36)

## Commy Time 'Headache' Explained Via NARTB Polit. 'Catechism' Guide

Washington, Aug. 19.

Some of the specifics of the "equal time" requirements of the FCC in making broadcast facilities available to candidates for office are spelled out in "A Political Broadcast Catechism" distributed to members last week by the National Assn. of Radio and TV Broadcasters.

Designed to answer questions by broadcasters besieged by requests for air time by political office-seekers, "Catechism" points out that stations don't have to sell or give time to any candidate, but that if they do for one they must for the others.

Among the so-called "headache" questions which the "Catechism" answers is whether a broadcaster is required to make time available to a Communist Party candidate. The broadcaster is told that "If the Communist Party is a legally recognized party in your state, and if they have a candidate legally qualified for the office he is seeking, and if you have scheduled time for another candidate for that office, the law requires that the Communist be given 'equal opportunities.'"

"Catechism" suggests that broadcasters meet the "dilemma" of the Communist demand for time by following the practice of one station which announces before and after the Communist talk that "the preceding (or following) program was (or is) sponsored by the Communist Party and is carried by this station as required by the Federal Communications Act and by the Federal Communications Commission. All funds received in payment for this program have been donated to (local charity or patriotic group)."

Preparation of the "Catechism," said NARTB, was prompted by the "unprecedented" number of questions being asked this election year by broadcasters, reflected by the growing requests of candidates for time on television and radio.

## 65G Weekly 'Omnibus' Nut Puts It

### In Super-Cost Class; 13G Per Sponsor

## Pencil Parade

Top CBS-TV execs, including prexy J. L. Van Volkenburg and several veepees, moved into their lush new offices last week on the 19th floor of the web's 485 Madison Ave. (N. Y.) headquarters. New space has "everything from shiny, expensive-looking ashtrays to a private dining room, complete with fully-furnished, all-electric kitchen."

Seems the builders, however, forgot one important item in the modern decor—there's not a single pencil sharpener on the floor. So each morning at 9 o'clock, all the 19th floor secretaries trek down the stairs (private, no less) to the 18th floor, where they preen their pencils on the sharpener outside the old-fashioned office of sales service chief Bill Fagan (now known as "Wild Bill").

## 'Tandem' Policy To Stay at NBC With 3 Shows Set

NBC will continue its "Operation Tandem" sales policy this year and has tentatively set three shows for the plan, under which a trio of sponsors get billing on all three shows. Programs selected are "Barrie Craig," the William Garmon private-eye starrer, which goes Sunday evenings; the Red Skelton show, scheduled for Tuesday nights at 8, and the Judy Canova show, for which a time slot has not yet been determined.

Final "Tandem" setup will depend on NBC's success in lining up the three sponsors. American Home Products reportedly is near the inking stage to lead off the parade. If it comes in, the billings will be enough to enable NBC to break even on the three shows. Then revenue derived from the other two bankrollers to be lined up would represent profits.

"Tandem" last year was participated in by Chesterfield, Whitehall Pharmaceutical and RCA. They had commercial spotting on the hour-and-a-half Sunday night "Big Show" and the Friday night Dean Martin-Jerry Lewis program. "Big Show" has been axed this year and Chesterfield will bankroll the Martin-Lewis show on its own.

## NBC STILL SEEKING OPEN TIME FOR MINER

NBC is still undecided on what time to provide for a TV dramatic show this fall under production aegis of Worthington L. (Tony) Miner. With most of its video time already sold out, the web is mulling the idea of either having Miner do an hour-long show Sunday afternoons at 3, or else retain his current "Curtain Call" series as a half-hour evening entry.

When Miner swung over from CBS NBC last spring, it was planned that he would have a show Wednesday nights at 8, replacing the defunct "Kate Smith Evening Hour." NBC could not sell the show, however, and since then has sold the time to other bankrollers for different programs.

## Levy's Profit-Sharing

Hollywood, Aug. 19.

Ralph Levy, TV producer-director, and CBS got together on a five-year contract, which gives him an equity in shows he creates. He shares in the Cass Daley show, based on his original idea.

Levy has directed Ed Wynn, Alan Young, Jack Benny and Burns & Allen.

CBS-TV's new "Omnibus" show, to be produced by the Ford Foundation's Radio-TV Workshop, will carry a weekly talent and production nut of \$65,000 which, with its scheduled 26-week schedule, will make it one of the most expensive video shows on the air this year. Foundation has earmarked \$2,000,000 for the project and is prepared to pay all station charges for any amount of time which CBS is unable to sell prior to the show's kickoff Nov. 9. It's to be aired Sundays from 4:30 to 6 p.m., and CBS has already lined up 21 live stations.

Under the sales setup, CBS is offering the show to five participating sponsors, who are to buy in for \$13,000 each per week. Each bankroller is to be included in opening and closing billboards each week, plus a straight two-minute plug placed after one of the program's features and rotating in position. In addition, the show will include a special five-minute institutional blurb, which is to be devoted to the business of each of the five sponsors on a rotating basis every fifth week. These plugs are to be produced on film by the Workshop and in cooperation with each sponsor's agency, but at no additional cost.

**Unconventional**  
"Omnibus," which is to be emceed by Alistair Cooke, U. S. correspondent of the Manchester (England) Guardian, will inaugurate a number of new programming techniques. While there are to be five or more separate features each week, they will not be confined to any specific time pattern, but can run the number of minutes "best suited to effective presentation." In addition, the show will break away from the conventional 13-week series pattern. Each type of feature is to be presented "as many times as it will be interesting and no more," according to the Foundation and CBS.

As example of the type of material to be included in the show, the Foundation detailed one prospective program as having a w.k. American comedian describe a British cricket match; "Camera Miracles," which would be studies in slow motion and highspeed photography; a quarter-hour segment on "What Is an Orchestra," to be conducted and narrated by Leopold Stokowski; "Your Name in Lights," or the story of how a Broadway star is created; a five-minute editorial feature on plastics, and a segment titled "Mr. Lincoln," devoted to the "significant aspects" of Abraham Lincoln's life.

Robert Saudek, Workshop's director, will be exec producer of "Omnibus," with Franklin Heller as associate. Exec editorial staff for the show will be headed by two former Life magazine execs: Joseph J. Thorndike, Jr., former managing editor, and Oliver Jensen, former senior editor.

## Mowrey Named As WJZ-TV Pgm. Mgr.

Paul Mowrey will be named program manager of WJZ-TV, N. Y., in a move by ABC-TV to hypo its Gotham key.

Mowrey, now in TV program sales for the skein, was formerly head of tele for ABC when it was getting its feet wet in the medium. He originally set up WJZ-TV four years ago and helped launch all of the chain's five owned-and-operated tele operations.

With the owned stations assuming greater importance in the various webs' setups, particularly from the point of cash income, ABC is shifting Mowrey from the network sector to local operations. Incumbent program chief of WJZ-TV is Hal Hough, who was brought east from the web's midwest operation.

Commenting that the actions of "fewer than a lot of people" in Tulsa, Mortimer explained the facts of the case. "We said that some of the employees there were not what they should be morally. I won't go into further detail." The sheriff said because: "We said that Tulsa

## B7d. 1

Commenting that the actions "fewer than a lot of people think," Mortimer explained of the firm: "We said that some of the employees there were not what they should be morally. I won't go further detail." The sheriff said: "We said that Tulsa (Continued on page 34)

# The Campaign Comes To 18,000,000 Whistle Stops!

**I**N NOVEMBER we will hold the greatest mass demonstration of self-government by free men in the history of the world.

More people will vote in the election of a President and Congress than ever before.

In the campaign leading up to the election, the candidates are going to take their story to the "whistle stops" of America.

*But this time, the whistle stops will not be just little stations on railroads. They will be the 18,000,000 television sets now in the nation's homes.*

*For the first time, the candidates will be able to show themselves to 60,000,000 people, each in his own living room.*

*Television has brought their government back to the people!*

In the early days of America, the average man was close to his government. He chose as his representatives men that he knew. They were familiar with his views, followed his wishes and reported back to him.

And we had our town meetings where each man had his own say as to how things should be run.

But as the country grew and the government became more complicated, the average citizen and his chosen leaders began to lose touch with each other; and the government began to grow away from the people.

It reached the point in recent years where many people thought that the American people had lost interest in their government, and had lost hope of playing any part in it.

*Then, just a month ago, a tremendous thing happened. The national political conventions of 1952 were brought into the nation's homes by television. Once again, as in the early days of America, the voters had an opportunity to know the candidates and understand the issues.*

*We discovered then that the interest of the American people in their government, and their determination to run it themselves, is greater than ever.*

## 60,000,000 Delegates To Chicago

For the first time in the 120-year history of political conventions, the American people got a clear, first-hand view of how presidential candidates are nominated.

18 million television sets were tuned in on Chicago — many of them until 2 and 3 o'clock in the morning.

60 million people had front-row seats and got a better picture of what was going on than any delegate or any reporter on the convention floor.

Because the delegates were conscious of the fact that the eyes of the nation were literally upon them, the vast unseen audience played a tremendous part in determining convention decisions.

*In other words, with the aid of television, we had what amounted to the biggest town meeting ever held.*

*This contribution of television to better government didn't cost the television audience or the political parties a cent; but it cost the television stations and their sponsors millions of dollars.*

The American public is still talking about the great job the television industry did. NBC has received many thousands of letters commenting on the network's 250 hours of outstanding radio and television coverage of the conventions.

All these letters reveal that the public has suddenly become aware of the fact that television has grown up; and that it has brought their government close to the people, where government properly belongs.

*Now, the political campaign is getting under way, and the American people will be able to see and hear and know the candidates — not through the eyes and ears and words of others — but through the wide open window of television.*

And because of television, American citizens will be better informed than they ever were before. They will be able to vote for men and principles, and not just for party labels.

That's one of the reasons why more people will want to vote in the November elections than in any other election in our history.

## How They Got There

Television's spectacular development as the greatest tool we have yet devised for self-government would never have happened if men of courage and vision had not worked long and hard to make it happen.

As early as 1923, Brig. General David Sarnoff, now chairman of the board of RCA, told the company's directors:

*"I believe that television, which is the technical name for seeing, as well as hearing, by radio, will come to pass in due course . . . it may be that every broadcast receiver for home use in the future, will also be equipped with a television adjunct by which the instrument will make it possible for those at home to see what is going on at the broadcast station."*

*Ever since that time, RCA has used all its resources and all its ingenuity to make that prediction come true.*

*While it took the best efforts of many great companies to put television over, we are proud of the fact that RCA and NBC have contributed so many "firsts" to the history of television's development.*

We offered the first regular television service to the American public. Our research scientists and engineers invented and developed much of the key equipment, without which television would have been impossible. For instance, RCA scientists developed the iconoscope, "eye" of television's camera; and the kinescope, the picture tube for receiving sets.

And after World War II, when we introduced the first postwar home television receivers, we launched television on its period of greatest growth.

*We devoted more than twenty years to scientific research and engineering development of television before we ever made a dollar's profit from it.*

Today, 18 million sets can be tuned into 109 television stations. Coast-to-coast networks of stations enable 60 million people to occupy front-row seats on all important occasions. In a few short years there will be 2,000 television stations serving every part of the nation; and television, together with radio, will be a reality in practically every American home.

## More And Better Television Coming!

**T**HERE are many more great television "firsts" just over the horizon.

It's bound to happen that some day — and soon — we will be able to sit in on sessions of Congress and perhaps even the deliberations of our Supreme Court. And it's a certainty that we will see television cross the ocean and give every television set owner a passport to the world.

*You will be able, at no cost to yourself, to go any place to which the press or the general public is admitted.*

Of course, television isn't going to be all political conventions and elections and world-shaking events. It shouldn't be, for life itself would be pretty dull if that's all it had to offer. Television will continue to be Toscanini and Milton Berle and Kukla, Fran and Ollie and the World Series and more and better programs of every type. It's going to be drama, religion and science and all the different things that appeal to all the different kinds of people that make up America.

As television enables us to look in on more and more thrilling events now beyond the reach of our eyes, it will help us understand better than ever before this wonderful age in which we live.

*We of RCA and NBC are going to do everything in our power to help television keep Americans the best informed people in the world. We will continue to make the best transmitting equipment and receiving sets, and to broadcast the best programs; and we will continue at our laboratories the scientific research on which rests all our accomplishments of the past and all our hopes for the future.*



**RADIO CORPORATION of AMERICA**

World Leader in Radio—First in Television





**AMERICAN MUSIC HALL**  
With Paul Whiteman, Larry Douglas, June Valli, Glen Oser and John Hicks, announcer  
Producer: Leonard Blair  
Director: Joe Graham  
60 Mins.; Sun., 8 p.m.  
Sustaining  
ABC, from New York

The "American Music Hall" format is one of the oldest and perhaps one of the best liked in radio. The combination of evergreen tunes, excellently arranged, and a couple of good singers is a pattern that cannot be quarreled with. The show provides restful, interesting listening, well-written and delivered commentary and good singers.

Format is an outgrowth of another layout that had a run last summer, when Paul Whiteman introduced teenage singers. Glen Oser conducted the band, and the program made the laudable attempt to unearth new talent.

This summer, proceedings are on a more mature vein, with concentration on listenability. Whiteman confines himself to conducting two numbers. Oser provides the major part of the music. Larry Douglas, doubling from "The King and I," is a likable singer who delivers the intros affably. June Valli guested on the first show and similarly showed up well both in solos and in duets with Douglas.

It's the kind of program in which the full hour passes rapidly. The music isn't too complicated, by counterpoint, so that there's an effort to follow the main themes, and at the same time hasn't been reduced to the essentials so that interest is lost.

Show is not only good summer entertainment, but one worthy of being carried over to the fall.  
Jose.

#### SPORTS ROUNDUP

With Bob Bender  
10 Mins.; Mon.-thru-Sat., 11:05 p.m.  
KRUERER BEER  
WGY, Schenectady

Succinct, serviceable recap of the day and night in sports is presented by Bob Bender on across-the-board program following the 11 o'clock news report. He also airs a quarter-hour commentary at 6:30 and edits a midnight 10-minute. On the feature here, Bender deals chiefly with results—baseball, golf, tennis, boxing and racing. Diamond fans probably find it of top appeal, although there are occasional tantalizing omissions.

Comprehensive coverage and sound editing are evident. Bender's approach is direct and authoritative, but not pontifical. Voice is clear, if sometimes twangy. A feature story, tinted with humor, is included. Charles Avery handled the live commercials surely, when heard, and also backed up Bender smartly. A singing plug was turntable, too.  
Jaco.

#### BOB HAYMES SHOW

Director: Rodger Wolf  
45 Mins.; Mon.-thru-Sat., 8:15 a.m.  
WCBS, from New York

In line with its current program reshaping policy, WCBS, CBS' New York flagship, has brought in Bob Haymes for a 45-minute cross-the-board series of song, chatter and records. Haymes, who established a rep in Gotham as an affable host and crooner via his previous spots on WNEW, N.Y. indie, doesn't lose any ground on the switchover. He continues along the same informal lines of amiable patter and pleasant singing. WCBS has an early morning winner here.

Haymes, who tees off the program at 8:15 a.m., fashions his songalog and disk selection for the breakfast dialer. He concentrates on soft, balmy and ear-appealing instrumental tunes, guaranteed not to jar. His patter is smooth and easy, aptly pegged for ayeven listening. Should pick up top ratings.  
Gros.

#### THEY'RE OFF

With Fred Capossela, Bob Cragin  
15 Mins.; Mon.-thru-Sat., 5 p.m.  
Participating  
WPTR, Albany

"They're Off" starts and finishes smoothly from the Saratoga race track under the authoritative guidance of Fred Capossela and Bob Cragin. Capossela, official announced at New York courses, describes the feature race daily, while Cragin fills in color, recap and commentary. WPTR originates the quarter-hour for a group of upstate stations.

Capossela unerringly calls the position of the horses, on the public address system and over the air. In the final stretch, the p.a. button is turned off, and Capossela switches to more dramatic, direct account for outside listeners. Cragin, a familiar voice and figure at Saratoga, adds lib historical and recapping data with sureness.

Bob Austin competently handles the advertising on WPTR for several sponsors.  
Jaco.

#### DUKE OF PADUCAH & OPRY GANG

With Whitley Ford, Annie Lou & Danny, Moon Mullican, lead, George Morgan, Jud Collins, announcer

Writer-producer: Noel Digby  
30 Mins.; Sat., 10:30 p.m.  
LOCKE STOVE  
NBC, from Nashville

Whitley Ford, the "Duke of Paducah" on NBC's "Grand Ole Opry," has launched his own show, which Locke Stove is sponsoring on 25 outlets, with other NBC stations carrying it as a sustainer (web feeds public service announcements in place of the plugs for those affiliates).

Airer is a blend of Ford's corned comedy and country music provided by the Moon Mullican band. Paducah characterization is a brash brand of humor that should go over with the sile set and juve listeners, but it's a far cry from the rural wit of a Josh Billings. Music is more palatable to a general audience.

In addition to the whining fiddles and twanging guitar arrangements, there are some good jazz items, such as the blues-boogie "You're a Mean, Mean Mama" and solid "12th Street Rag" both featuring surefire pianistics by Mullican. Preem Saturday (16) offered some pleasant vocals by Annie Lou & Danny and guest star George Morgan. Each week another star of the Opry Gang will be spotlighted.  
"Bril."

#### SAMMY KAYE'S SUNDAY SERENADE

With Kaye; announcer, Gene Hamilton  
Director: Jim Harvey  
30 Mins.; Sun., 2:30 p.m.  
Sustaining  
NBC, from New York

"Sammy Kaye's Sunday Serenade," a transcribed, half-hour melange of soft melody and mushy poetry, returned to NBC Sunday afternoon (17). Show is best described by announcer Gene Hamilton's introductory remarks: "Designed to match the mood of your Sunday afternoon... a Sunday serenade dedicated to all things beautiful."

Recordings of a half-dozen tunes such as "Bouquet of Roses" and "Memories" provided a restful motif. But Kaye's commentary and readings from the "Sunday Serenade Book of Poetry" infringed upon the goody and sentimental.

For those listeners seeking surcease from weekend panel shows and other air fodder in the heavier vein, "Serenade" may be their cup of tea. Especially if they have a leaning for sleepy orchestral tones, soporific organ chords and somnolent choral backgrounds. In the closing minutes of the show, Kaye notes dates and places where his combo is booked in the next two weeks.  
Gilb.

#### 590 BALLROOM

With Jack Dugan  
2 Hrs.; Mon.-thru-Sat., 1:15 p.m.  
Participating  
WKBW, Albany

Jack Dugan spins records breezily, pleasantly and competently on WKBW's afternoon sessions. The length depends primarily on the schedule of the N.Y. Yankees, whose games are aired via the local Mutual station. Platter blocks range from 30 minutes to three hours. Spot announcements are also read by Dugan, there being a plenitude on the final hour of the last marathon caught.

Dugan appears to possess a good, wide knowledge of popular music. His mike style will be polished with experience. At present, some unevenness is apparent.

Dugan supplements music with weather reports, time checks and chatter. He handles the commercials rather well. Broadcasts probably contribute to listening audience for "590 Ballroom." News and sports roundups are presented on cutouts. Repeats of theme run too long.  
Jaco.

#### TV Followup

Continued from page 32

a wide-open town, which it is—as everybody who has been there knows." The writing pair "inferred that the sheriff knew what was going on in this town."

With their "Chicago, Confidential," only that city lit after them; ditto Washington with the tome on that capital. Now, "50 mayors and 50 newspapers" are coming at them; "New York is the only town that doesn't care." Nevertheless, Mortimer asserted, clippings are streaming in from the various cities, telling of arrests of gamblers named in the book and of other cleanup actions prompted by its publication. "They won't give us credit," he added.  
Collins, who at one point em-

#### ALISTAIR COOKE SHOW

Writer: Cooke  
15 Mins.; Sun., 9:45 p.m.  
Sustaining  
ABC, from N. Y.

ABC radio has a highly listenable new Sunday night entry in this show, which is actually a playback of the commentaries Alistair Cooke tapes weekly for BBC in England. Yank correspondent for the Manchester Guardian and winner of a Peabody prize last spring for these same commentaries, Cooke provides American listeners with a novel impression of how our mores and foibles look to a Britisher. (Cooke was born in England but is now a naturalized American citizen.)

On ABC's preem Sunday night (17), he rambled through a number of subjects, from the N. Y. businessman's continued confinement to a jacket, shirt, and tie during the hot summer months, to his personal observation that Gov. Adlai Stevenson must lose his "clipped British accent" and get down to a more man-of-the-people level, or else take a chance on losing several million votes. While Cooke covered a number of subjects during the short 15 minutes, his wit, perception and subtle delivery in themselves tied his topics into a unit.

While naturally kidding Americans at some points, Cooke also tossed in some digs at Englishmen, but in such a way that his remarks are probably as much appreciated in England as they will be in this country. Show is of the type that might not lure setownners to tune in, but once they chance across it on their dials, they'll be back on succeeding weeks. Withal, it makes a neat, new inexpensive package for ABC's Sunday night lineup.  
Stal.

#### Radio Follow-Up

Radio (and tele too, for that matter) generally misses a bet in not establishing closer relations with its public via its own channel of communications. Mutual's WOR, N.Y., has had Theodore C. Streibert and William H. Finchesir, Jr., come before its mikes on an annual basis to answer queries from listeners, but other stations and nets would do well to expand the practice. Last Friday (15), CBS' "You and The World" series, which examined "You and Summer Entertainment" during the week, devoted 15 minutes to "Summer Radio," a step in the right direction.

CBS Radio program veepee Lester Gottlieb was interviewed by emcee Dwight Cooke on the warm-weather programming policy, and it made an enlightening broadcast for the average listener. Gottlieb pointed up the theory of keying Columbia's sked to the fact that listeners are on the move, in cars, on beaches, picnic grounds, resorts, etc. The guiding concept, he stressed, is a relaxed approach, cued to the July-to-September mood. He underlined the emphasis on music as good summer fare, but added that the sked views radio's Sunday job as being a communications service medium as well, with reports on traffic conditions cut in by local outlets, weather reports, baseball scores, news and safety information provided.

Gottlieb also covered the chain's thinking in building Sunday evening shows, during the hiatus season, that will provide a lead-in for the big comedy shows returning in the fall. Web v.p. also got in some hooks for radio vis-a-vis tele. He noted the industry slogan, "Radio is with you wherever you go."

"Radio wakes you up in the morning; you have radio when you go to bed at night. I think radio is in all rooms of the home. It is not the all-consuming entertainment medium—you can peel an onion to 'Aunt Jenny,' you can read a book to Bing Crosby. And there are still countless thousands of homes without any other entertainment medium but radio," the CBS exec said.

Gottlieb made an articulate spokesman for AM in general and for CBS in particular, and this atrer should prove effective in strengthening radio's prestige among listeners.  
Bril.

phazized that "Mortimer is making these statements, not me," brought up the administrations of Mayors, O'Dwyer, Walker and Impellitteri, and Mortimer's views on them. The guest insisted that the "roots" for what happened during the O'Dwyer regime were laid during the La Guardia administration. He denied that "We condone Walker," who was "the spirit of New York—he gave us this beautiful, theatrical city, this city of lights" and who was "our symbol."  
Jaco.

## From the Production Centres

### IN NEW YORK CITY . . .

Helen Parkhurst set as one of the subs on Mary Margaret McBride's ABC stanza . . . Philip B. Porterfield, ex-NBC, added to the ABC radio sales force . . . Richard E. O'Dea took some time off from prexying WOV to serve as acting mayor of Waterson, N. J.; first time a Democrat has subbed for the city's Republican mayor. O'Dea is chairman of the city's finance committee . . . Donald Buka to play the lead on NBC's "Best Plays" production of "Home of the Brave" Sunday (24); he's just back from Princeton where he played in "The Traitor" . . . Anita Grannis, former editor of the AFRA monthly, is having her play, "Love In Our Times," produced at the Originals Only Playhouse in Greenwich Village . . . Audrey Totter of CBS' "Meet Millie" off to U. S. military hospitals in Korea . . . An unpublished song by the wife of the Ambassador from Mexico, Amanda de la Collina, will have its first performance on CBS Radio's Air Force Orchestra program Friday (22) . . . Bette Cannon, of the Cannon towel clan, has signed with CBS radio for a weekly singing program. Last winter she was with WWL in New Orleans: She'll start with CBS this fall . . . Peter Arnell, new CBS consultant on audience-participation programs, who originated "The Name's the Same," has just sold another, "Balance Your Budget."

Wade Arnold, who produced NBC's "Endless Frontier" series on science, has adapted the documentaries into a booklet for the Health Information Foundation . . . Don Ball, CBS Radio director of editing, off on a two-week New England motor trip . . . NBC's Thomas H. Phelan and WCBS' D. Gordon Graham, named chairman and vice-chairman of the downstate N. Y. civil defense radio committee . . . Mutual newscaster Cedric Foster trekking to D. C., Clarksburg, W. Va., back to Gotham and home base in Boston in next week . . . Frank Miller, solo cellist of the NBC Symphony, will bow as guest conductor Saturday (30) on the orch's 6:30 p.m. broadcast . . . CBS-Radio sports chief John Derr back in town after vacationing at his Maine hideaway . . . Ivor Francis added to east of "Front Page Farrell" and Jack Orrison joins cast of "Romance of Helen Trent" . . . Rhea Diamond, former publicity director for WNEW and WLIB, appointed national public relations director for the Dan Tucker Food Plan.

Patsy Campbell and Peggy Lobbin featured on "True Story" next Tuesday (26) and this Friday (22), respectively, and the latter also starring on "Armstrong Theatre" Saturday (23).

### IN HOLLYWOOD . . .

Carol Brewster, film starlet, gets into the deejay act with a nightly program over KBLA, Burbank . . . Larry Marks, western region veepee of Radio Writers Guild, taking his sabbatical abroad for three months. He rejoins the Bob Hope writing battery on his return . . . Bill Pennell, denizen of the desert (29 Palms), junketed to Birmingham to lay out a breakfast show format . . . NBC prexy Joe McConnell went for a deep sea fishing expedition with John K. West, western division veepee. After 11 hours on the bounding main, the prez dangled one catch and West blanked. No talks with Earle C. Anthony on purchase of KFI because of his illness . . . It was double-anniversary time for Harry Koplan, emcee of radio's "Meet the Missus" and teevee's "You're Never Too Old." For the first it's eight years, and second for the latter . . . Parke Levy will use the complete radio cast of "December Bride" for the video pilot . . . Three days after Julie Bennett put into town from N. Y., she was plied with three shows and a test for the part of "Millie" in the television.

### IN CHICAGO . . .

Tom Compere, Chi NBC legal eagle, attended the 24th Division reunion at Cleveland over the weekend, and then headed for the Arkansas hills for a week's rest . . . Chuck Moses back in town after a hitch as overseas correspondent for Radio Free Europe . . . Clark Dennis filling in for vacationing Johnny Desmond on ABC's "Breakfast Club" . . . WLS program chief Harold Safford and Mrs. off to Alaska for a three-week stay . . . Martin Block in to emcee National Guard recruiting transcriptions . . . With Bert West going to Manhattan as eastern rep for the CBS Pacific web and KNX. Ted O'Connell has been shifted from his WBBM account exec post to West's former slot in CBS Radio spot sales here . . . Norb Locke's Saturday morning "Uncle Ned's Squadron" on WMAQ peddled to the Honey Bee Co. . . . Milt Heidrich, WGN guest relations director, and frau Undine, of the station's publicity crew, taking a joint hiatus . . . Robert Mayo, WOR-TV sales topper, in for a quickie visit at Chi Mutual headquarters . . . John Crosier, former time salesman at KMBC, Kansas City, added to the Katz agency payroll.

### IN WASHINGTON . . .

Norman Evans has been upped from announcer at WGMA, town's "good music" station, to newly created post of production director . . . Les Sands, local radio-TV emcee, returns to video with a new show, "Screen and Heard," on WMAL-ABC . . . Elaine Shepard, ex of Hollywood and Broadway, teed off a novel TV interview show last week, "Free Ride," on WBNW, featuring interviews with local cabbies . . . WGAY, suburban station, jumps on the NARTE "Get Out the Vote" campaign bandwagon this week with its own version of a vote-musteringshow—a recorded debate between opposing candidates for congress . . . Novel gimmick in the new \$1,750,000 TV building being put up here by WTOP-CBS, is fact that it will be a noiseless construction job. New structure is being built around existing plant, so steel framework will be silently welded, rather than riveted, to avoid noise or vibration interfering with TV operation . . . Col. Ed Kirby, head of Army Radio Section, Public Information Office, is responsible for story idea of a forthcoming Universal film on life of the late Glenn Miller, who lost his life while on tour with his Army Air Force Band. Kirby is a likely candidate for technical adviser on the pic, which will be made with Pentagon cooperation.

### IN PITTSBURGH . . .

George Bowes is the new voice on the WWSW announcing staff. He replaces Phil Zinkand, who resigned for a Coast radio job. Bowes was formerly with WLOA in Braddock . . . Richard Rosenberger, former WPGH salesman, just won his wings and second lieutenant's commission at Lubbock Field, Tex. A B-29 pilot, he's being shipped to Okinawa . . . Laura Ponte has resigned her librarian's post at WMCK to await the stork . . . In addition to her own "Shopping Circle," Janet Ross is also doing Evelyn Gardner's "Home Forum" on KDKA while Miss Gardiner vacations with her family in San Diego, Cal. . . . "Happy's Party," hour-long kiddie show on WDTV every Saturday morning, will be piped into all the DuMont owned and operated stations beginning Sept. 6 by the same sponsor, Florida Citrus Commission . . . Bill Brant's "Studio Control" show on Channel 3 is being shorted from an hour to 45 minutes the middle of next month . . . With Bill Beal's resignation from Packaged Programs, Morry Flerst doesn't plan to take in another partner and will operate it on his own . . . Stephanie Diamond has finished her two-month summer replacement stint on Florence Sando's "Ask the Girls" teevee show with the return of both regular panelists, Helen Wayne Rauh and Dorothy Randall, from their vacations.

# Your Lucky Strike Hit Parade

presents to all our friends during our 8-week hiatus a special summer service!

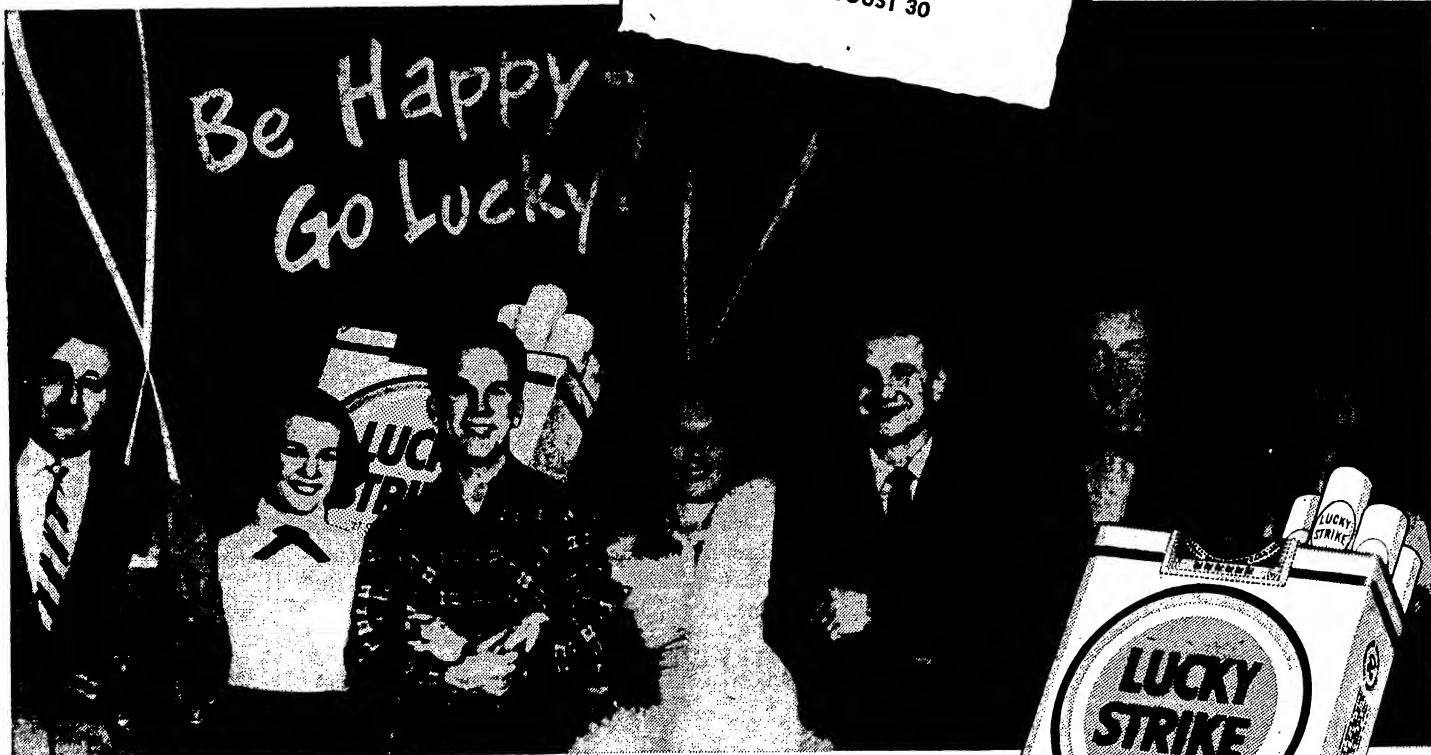


**Your Lucky 7 tunes  
that you would have  
heard last week**

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. WALKIN' MY BABY  
BACK HOME
2. AUF WIEDERSEH'N,  
SWEETHEART
3. DELICADO
4. Blue Tango
5. Half As Much
6. I'M YOURS
7. Somewhere Along the Way

Look for this listing every  
week. We'll be back on  
Radio—AUGUST 29  
TV—AUGUST 30



See your Lucky Strike Hit Parade Summer TV replacement

## "ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M., NBC Television Network

(N. Y. Time)



## MBS Makes Hay

Continued from page 31

7:30. Belltone hearing aids, which had one Heatter edition on an alternate-week basis, will expand to a weekly sponsorship on Mondays.

"Queen For a Day" will be SRO in the fall, with Quaker Oats taking two quarter-hour segments. P. Lorillard has a 15-minute strip in the 11:30 a.m. airer, with Kraft having the other three segments.

Web also got renewals from Kellogg's on "Wild Bill Hickok" (Mon.-Wed.-Fri. at 5:30-5:55 p.m.) and Carl Smith's songs (cross-board at 12:25 p.m.); State Farm Mutual Insurance for two Cecil Brown newscasts; Quaker Oats for "Man on the Farm" and "Sgt. Preston"; Sterling Drug on "Ladies Fair" strip and John J. Anthony; and Noxzema on Heatter's Wednesday edition.

The Mutual sales record for the first seven months of 1952 shows a 13.7% hike over the same span of '51, with gross billings of \$11,601,956 against \$10,207,749 for the preceding year. Each month

showed a hike of the corresponding frame for last year, except July, which dipped 0.8% due to pre-emptations by the Presidential conventions.

With the biz already inked and return of the MGM Radio Attractions block for its second season, prospects for '52-'53 look good at MBS. While the web's sales up-trend antedates the Thomas F. O'Neill, Jr.-General Tire takeover, the latter development has given the net a more unified management. And since the O'Neill interests control WOR, N. Y., Yankee and Don Lee, administrative economies follow from integrating key station operations with the skein.

Basic factor in MBS' green picture is its grass-roots setup with 550 outlets—the bulk of them being the only network station in town and a majority without TV competition. That gives Mutual a position which researchers call a "solid franchise" on small com-

munity dialers. Its recognition of this fact, plus its relatively low rates (stemming from a large number of bonus stations which have not yielded to wooing by other chains), that has resulted in the network's black-ink balance-sheet.

## Rate Formula

Continued from page 29

evening half-hour on CBS has dropped \$468 since 1937 because of the increase in coverage. "In fact," he added, "if you disregard all the homes with TV, your dollar of time cost today is still 8% more efficient than it was in 1937."

Siding with the demands by affiliates that the net abandon its emphasis on program ratings, Karol noted that a recent American Research Bureau study showed that less than half of radio listening today is done in the living room, and that Nielsen's audimeter system cannot give a full account of the secondary sets. He quoted new Pulse figures showing that, in the past season, evening radio listening in TV homes has actually

increased 28% — from 14.1 last October to 18.1 in April. Karol concluded:

"The combination of the sales effectiveness of radio, the great size and continuing growth of radio, the enormous uncaptured audience to radio and its huge counted audience — this combination of facts together with the realignment of our network's cost structure convinced me completely that the years ahead will be bright ones for network radio."

## Radio No 1c

Continued from page 29

integration of personnel will be carried out.

**For Better Programming**  
According to Stanton, in radio and TV, "all creative areas should devote themselves only to the medium they are serving." As proof that this makes for better programming, he pointed both to the top rating position and better sales record of CBS Radio over NBC. He also noted that his radio web's coverage of the Chicago political

conventions received most of the AM accolades. He cited the fact that, with TV time rates and profits higher, salesmen working under an integrated setup would tend to devote most of their attention to it and stuff off radio. "And this, he said, 'I am not willing to have happen.'"

Stanton recalled that he had first laid out his plan of separate AM and TV networks in May, 1948, and said that an incident occurring during the Kefauver crime committee investigations two years ago spurred his action. He said that he had rebuked the head of the web's news and special events department, who was then handling both media, for not giving the hearings enough attention on radio. News chief answered, he said, that he saw no reason for bringing radio into it because the hearings were being covered so fully on TV. "Such a thing could happen," Stanton said, "only when you don't have creative manpower concentrating on only one medium." CBS Topper added:

"If you program both radio and TV as one medium, you must assume that they are servicing the same area, and that is not true now. TV still covers less than half the homes in this country. In addition, there are certain hours of the day when radio gets an audience which TV cannot get. In the early morning, for example, when people are moving around the house, you can't expect them to sit still in front of a 17-inch screen. That's when they turn to radio for their music and news. Or the noon period, when the housewife is getting lunch for the kids. Or the early evening, when she is preparing dinner, or late at night. And attempting to program radio and TV simultaneously also leaves out the portable sets, car radios and other secondary sets."

## Chi's WBKB

Continued from page 31

been designed to give any sized bankroller an opportunity to dip into the medium. Rather than just huckstering time and spot availabilities the WBKB selling crew uses the "how much have you got to spend" approach and then works out with a client an ad campaign tailored to his budget.

This selling pitch is made possible, it's pointed out, because of the station's emphasis on low-cost strip programs with a highly flexible frequency discount arrangement on station break and participation spots. For example, one 60-second identity on the morning "Breakfast with Danny O'Neil" or the noontime "Bill Evans Show" goes for \$100 per, but five spots weekly for 13 weeks can be had for \$300. Likewise, there's several variations of a run-of-the-schedule station break package, with prices scaled to the number of spots ordered.

WBKB turns out 118 live shows weekly with practically all of the daytime strips sold on a participation basis. Station currently opens at 9 a.m. and shuts down at 1:30 a.m.

## Spalding to Back Tennis Tourney for 8th Year

A. G. Spalding, sports equipment outfit, will bankroll the play-by-play of the national tennis championships from Forest Hills, L. I., for the eighth consecutive year over WQXR, N. Y., and a special hookup of other outlets, on Sept. 6 and 7. WQXR will originate the radio side, with NBC-TV televising the events.

Radio show will be aired from 3-5:15 p.m., while the tele edition will be beamed from 2-5 p.m., Sept. 6, and 2-4:30 p.m. Sept. 7. Agency for Spalding is S. G. Boynton of Detroit.



Now starring on NBC's  
ALL STAR REVUE  
Saturday's 8-9 p.m., EDT  
Mgt.: William Morris Agency

# The Greatest TV Buy Of the Year... Collegiate FOOTBALL

A huge audience  
for any product  
in any TV market  
at low cost

Here's the hard hitting, fast selling package—*All American Collegiate Game of the Week* brings you this season's 11 top football games PLUS the Season's Highlights in Review, PLUS a Rose Bowl Preview. *All American Game of the Week* is television's finest, fastest selling sports program—produced by Sportsvision, Inc.—featuring such outstanding teams as Texas, Notre Dame, Stanford, Michigan, Penn State, UCLA, Maryland, Alabama, USC, Tennessee, Northwestern, Duke, Minnesota, Nebraska, Michigan State, etc.

**WIRE COLLECT** For information and preview print

FIRST GAME: SEPTEMBER 20

## Consolidated Television Sales

DISTRIBUTORS OF FILM FOR TELEVISION

25 VANDERBILT AVENUE, NEW YORK CITY 17, NEW YORK

SUNSET AT VAN NESS, HOLLYWOOD 28, CALIFORNIA

520 NORTH MICHIGAN AVENUE, CHICAGO 11, ILLINOIS

"All American Game  
of the Week"



FILMED ON SATURDAY  
READY TO BUILD SALES  
IN ANY TV MARKET  
AS EARLY AS TUESDAY



# JOB WANTED!

Experienced PRODUCER wants JOB producing YOUR NEXT TV-FILM COMMERCIAL! Qualifications -- More than THIRTY YEARS experience producing MOTION PICTURE TRAILERS...that sell the MOVIES to an average of FIFTY-FIVE MILLION MOVIEGOERS Every Week! Experienced craftsmen in all departments! Complete facilities under one roof! References--the top agencies and advertisers, who are using TV FILM COMMERCIALS produced by NATIONAL SCREEN SERVICE! Write or phone 1600 Broadway, New York 19, N. Y. -- Circle 6-5700 - or - 7026 Santa Monica Boulevard, Hollywood -- Gladstone 3136.

## Mull Strategic Cross-Country BMI Seminars; Denver Meet Scores

There is a strong possibility that Broadcast Music, Inc. will hold three week-long program seminars at strategic points across the country, BMI prexy Carl Haverlin said last week. Idea stems from the success of the six-day seminar BMI staged at the U. of Denver early this month, at conclusion of which the cooperating groups, Colorado Broadcasters Assn. and Denver U., proposed at least five such seminars be held during the coming year.

BMI has been running a large number of program clinics, lasting two days, but this was the first cross-the-board affair. Resolution adopted at the meeting's close stressed that programming is radio's vital stock-in-trade and that more time should be devoted to improving it.

Over 100 broadcasters attended the sessions, of which one day was devoted entirely to TV. Radio programming was treated fully by some 16 speakers from nine states, who covered questions such as music, farm audiences, department store potentials, etc. Samuel H. Cuff, consultant to the Allied Stores Corp., said that AM is on the threshold of more department

store advertising than it has ever seen.

### Start From Bottom

Sen. Edwin C. Johnson of Colorado, Chairman of the Senate Interstate Commerce Committee, answering a question on how the industry could secure favorable legislation, said that broadcasters should start from the bottom, not the top as they have done in the past. "Get together, work out a bill entirely in the public interest and then divide up the job of contacting on their home bases, your own congressmen and senators. The congressman doesn't care what people outside his district say. But if someone from his own district explains matters to him, he will pay attention," Sen. Johnson said.

The senator said that free speech must be carefully protected. Bills proposed in Congress that would limit free speech, he declared, "must be fought by everyone—the newspaper, the radio, television."

Frank Bishop and Brad Roberts of KFEL-TV, spoke on "TV Has Come To Denver." A demonstration of TV remote equipment was held with the cooperation of Hugh Terry and Clayton Grace, of KLZ-TV. Another workshop demonstra-

tion was coordinated by Jim Murphy, of WEWS, Cleveland. Clinic also toured KFEL-TV, to see the outlet in operation, with owner-manager Gene O'Fallon handling the sightseeing.

Wayne Saunders, of KCNA, Tucson, said radio should borrow a leaf from the industrial users of music, who pattern their music to the time of day. Robert J. Burton, BMI v.p., spoke on "Music Business Is Big Business." Gov. Dan Thornton of Colorado lauded the broadcasters' and BMI for their program-improving efforts.

Novel feature of the seminar was fact that broadcasters brought wives and kids, with special activities planned for the femmes and a nursery for the moppets.

## Richard Day, Film Art Director, Pacted by NBC

Hollywood, Aug. 19.

NBC inked Richard Day, top film art director, to a term deal. He'll serve in an executive capacity in N. Y., supervising the NBC-TV art direction with particular attention to experimental color telecasts. He left for N. Y. over the weekend.

Contract, set by the Morris office, starts Sept. 1. During 23 years in the film industry, Day won more Oscars than anyone in the field, winning again last year on "Streetcar Named Desire."

## Houston Drive-In Sues To End Disk Show Pact With Drinking Charge

Houston, Aug. 19.

Stuart's Drive-In Restaurant has filed suit here to scrap the \$330 a week contract for its new all-night radio record show, charging the program's disk jockey-producer worked only two nights before he was discharged for alleged drinking.

The suit was filed jointly against KTHT, which aired the show, and Jameson Brinkmeyer, local indie radio producer.

Sponsor said the trouble began Aug. 6 in the specially constructed broadcast booth which was built atop the drive-in.

Show, "Music from Main Street," is now originating from the KTHT studios, with another announcer.

Because Brinkmeyer originated the idea for the show and was to have been the disk jockey, the contract should be null and void, the suit said. Bill Bennett, manager of KTHT, stated that Brinkmeyer would be returned to the show by the outlet.

"As far as the suit is concerned," Bennett stated, "they could have cancelled the contract without going to court. We're always ready to end a contract at the advertiser's option."

## Tele Chatter

### New York

Green Wax has bought the Don Hollenbeck portion of WCBS-TV's "Six O'Clock Report" for Tuesdays and Thursdays, starting Sept. 9. Legit actor Greg Morton playing the role of a concert violinist on ABC's "Tales of Tomorrow" Aug. 29. He'll play music by Bach and Kreisler. Producer Montgomery Krelis is doubling as composer-adaptor on J. B. Priestley's "Good Companions" when it's aired Monday night (25) on CBS' "Westinghouse Summer Theatre." He and his wife, Celia Ryland, composed five new tunes for the show. NBC unveiling its upcoming "Victory At Sea" series with press showings of two episodes today (Wed.) at the Johnny Victor Theatre. Bill Baird back in N. Y. from the Coast to start a new series of "Whistling Wizard" with his wife, Cora, for CBS. He supervised the puppet sequences for "Jollyana," the legit musical, in its San Francisco opening last week. Morton A. Barrett named operations and sales service manager for WCBS-TV. Doel-skin tissues has bought the 4:15 to 4:30 p.m. segment once a week of NBC's "Kate Smith Show." American Legion citing Ed Sullivan for "outstanding contributions to American servicemen" when he returns as emcee of CBS' "Toast of the Town" Sunday night (24). Vera Massey set for a feature role on ABC's "Tales of Tomorrow" Friday night, with Chester Morris starring. Elaine Ellis on CBS' "Police Story" Friday night.

Gloria McGrath and Myrtle Layton have taken over production of commercial films for Kathi Norris and other chores for the femme gabber formerly supervised by Babs Doniger, who's gone into her own film setup. Plack Saul Krieg left last week for the Coast on John W. Loveton's television of "Mr. and Mrs. North." Mary Hartline of ABC-TV's "Super Circus" premeed the new Mary Hartline doll at Gimbel's Monday (18).

Jack Brumback, former AM-TV director of Goldwaite-Smith agency, has joined Ziv TV as account exec for the five northwest states. Randy Merriman, of NBC's "Big Payoff" returns to the strip Monday (25) after a two-week vacation.

### Hollywood

John I. Edwards & Associates won the sales rights to the telecast of the annual dinner of the Academy of Television Arts and Sciences, and is prepping a presentation to advertisers for nationwide beaming of the affair in February. Dennis Day set to kickoff the NBC-TV "All Star Revue" Sept. 6. Ed Cashman, TV-radio exec for Foote, Cone & Belding, planned back to N. Y. to resume supervision of the "Hallmark TV Playhouse." Johnny Dugan, who has concentrated exclusively on video since starting the "Johnny Dugan Show" on NBC-TV, played a three-day weekend nitery stint at the Del Mar Hotel.

### Chicago

In what the releases discreetly describe as his "initial appearance in legitimate theatre," WNBQ sportscaster Tom Dugan is co-starring this week with Vicki Cummings in the Chevy Chase production of "Light Up the Sky." Norm Barry is handling the thespian's regular radio and TV chores. Morton Jacobson, prez of Morton Television Productions, has canceled his distrib agreement with Snader Sales and is setting up his own selling crew. Stephen Fox-tress has been upped to assistant news director for the WGN-TV newsreel staff. Don Meier given the director reins for the video version to "Welcome Travelers" which tees off Sept. 8. Tom Hicks, of Dancer-Fitzgerald & Sample, New York, will be exec producer. Clint Youle's early evening weather show and Dorsey Connors' patter session are slated to be scratched next week to make way for a filmed "King Calico" puppet strip. Latter show has been aired live on WENR-TV with staunch ratings. Hudson dealer Jim Moran sends his "Courtesy Theatre" feature film series into its fourth year on WGN-TV.

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CHANNEL 3  
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WSAZ-TV, Huntington, West Virginia, with the acquisition of the FIRST high-powered Transmitter-Amplifier produced, has become the world's MOST POWERFUL commercial television station — serving a 67-County Market Area of over 2,000,000 people with 84,000 watts radiated power on Channel 3.

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MR. REGIONAL } **TV ADVERTISER!**

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## ARE READY TO SELL FOR YOU IN YOUR INDIVIDUAL TV MARKETS!

But only if you act fast! For here's a brand-new series of half-hour programs, all expressly filmed for television . . . starring the unequalled antics of Abbott & Costello . . . and ready for immediate sponsorship by national, regional, and local advertisers on a market-by-market basis.

You'll find "The Abbott & Costello Show" is the kind of high-rating entertainment that viewers will look forward to every week. It combines the unrepressed, wholesome comedy of these two favorite funnymen with the able directing of Jean Yarbrough, acknowledged master in his field, and the top TV scripting of Sidney Fields and Eddie Forman.

For all the facts—including costs and a preview of "The Abbott & Costello Show"—phone or wire the nearest of these nine conveniently-located MCA-TV offices.

### HOW SUCCESSFUL CAN YOU GET?

Well, if you know Abbott & Costello (and who doesn't?), these phenomenal achievements won't surprise you—

- .. their ever-increasing popularity on the stage, screen, radio . . . now reaffirmed more conclusively than ever over the perfect medium for their inimitable zaniness—television!
- .. their Hollywood record of 29 consecutive box office hits, grossing almost \$60,000,000 in the last ten years—and soon to be topped by their latest and greatest film, "Abbott & Costello Meet Captain Kidd" (for December release, incidentally).
- .. their four solid years of nationwide sponsorship on radio by the R. J. Reynolds Company, one of America's largest and most successful advertisers.
- .. and—their repeated smash appearances during 1951-52 on the Colgate Comedy Hour . . . with an average TV Nielsen rating of 45.2 and a spectacular share of audience that has zoomed as high as 75.2%!

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**TELEVISION**  
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America...Tuesdays & Thursdays  
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*Returning to* **RADIO**  
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Mondays, Wednesdays, Fridays  
CBS...7:15 EDST.  
Starting August 25

The same time...the same place...

**RECORDS**  
RCA Victor

## Delay in Nielsen Coverage Report May Give NBC Rebate on Service

Nielsen Coverage Service, which was to deliver its report on coverage of AM and TV stations and networks by Aug. 15, has been delayed and may not get the data in for another two to four weeks. A. C. Nielsen's contract with NBC, the only network which has subscribed to NCS so far, contains penalty clauses, whereby the web will pay less according to length of the delay.

However, it hasn't been decided yet by NBC whether it will clip Nielsen for the postponement. Web will act on that question on basis of duration of the delay and amount of information NCS gives in the interim.

The delay is not expected to change the picture in the race between NCS and Standard Audit and Measurement, Inc., outfit headed by Dr. Kenneth Baker, former top of Broadcast Measurement Bureau, demised outfit which conducted two similar studies in the past. Reason for the delay is tardiness of the U. S. Census Bureau, which is putting out a census of radio homes. The state-by-state breakdowns are not completed yet and the Census Bureau will have about 20 finished by Sept. 1. Census delay is also likely to affect SAM, to which CBS has subscribed, and which had been aiming for an October deadline.

Because of his desire to meet the NBC contract and also scoop SAM, Nielsen is paying the Census Bureau to rush through some tabulations. The Census data is used primarily for verification purposes, to correct and check certain figures where a sample is small.

An attempt was made this spring to get SAM and NCS to blend, but this was unsuccessful. Both outfits have been signing up station subscribers and are still going after more network coin. Which nets sign for the respective services is likely to be determined by the nature of their results. They show acceptance of their data by the industry and uses to which they can be put.

ABC looked likely to buy Nielsen's, since it's a heavy Nielsen user, but its failure to decide is reportedly due to its waiting until the FCC decides on status of its proposed merger with United Paramount Theatres.

San Antonio—Tim Collins has replaced Marvin Broyles as commercial announcer and color man on the Mission baseball broadcasts of the Texas League. Airings are heard on KCOB and KITE-FM. Broyles has resigned to enter private industry. He was also former program director of English broadcasts for KCOB. Collins is a member of the announcing and news staff of KITE. He was also formerly with Mutual Broadcasting System.

### Fair Shake

"Sing the Words" packager Jay Herbert is permitting NBC to hold on to its option on the show, although show had a firm sponsorship offer from another network with a TV bankroller. Unusual aspect is that there is no written pact involved, but Herbert feels "a handshake is as good as a 400-page contract."

Herbert shook on the deal with NBC program veepee Charles (Bud) Barry, with whom he has made similar verbal agreements in the past. NBC auditioned "Sing" as a radio audience participationer and has a 60-day option on the musical quiz.

## Poor FCC to Limit TV License Battles

Washington, Aug. 19.

FCC will hold testimony down to minimum in order to expedite decisions at its forthcoming hearings on contested applications for TV stations, it was indicated in a pre-trial conference before Examiner Fanny Litvin today on Canton, O., applications, which will be heard on Oct. 1 in Washington.

Because of a tight budget, it's unlikely that many hearings will be held in the field. Aside from travel expense, FCC is expected to nix requests for field hearings in order to hold down number of witnesses and unnecessary evidence. Lawyers will be asked to submit testimonials regarding community standing of applicants in written form.

So far, approximately 100 applications have been designated for hearing. In addition to Canton, applications for Denver, Portland, Ore., and Waterbury, Conn., have been scheduled.

## Chi Discount Plan Stays As TV Pre-noon Sales Aid

Chicago, Aug. 19.

Although fall video business generally is perking along nicely, pre-noon availabilities are apparently still proving a bit tough to move. As an indication, WNBQ is continuing its "five-for-two" discount plan for its morning station break spots. Deal will go on indefinitely, but is subject to a change on 30 days' notice. It was originally framed as a hot weather come-on.

## Columbia U. Studies Now Can Major in Radio, TV

Columbia U. students will now be able to major in radio and TV, according to Erik Barnouw, in charge of broadcasting courses at the university. Students will be able to take 14 courses regularly offered by the School of General Studies in cooperation with NBC.

Courses are also open to students not working for a degree. This year there will be three new broadcasting courses: TV Program Techniques, with William Hodapp, producer of "American Inventory"; TV, Radio and Films as Information Media, with Barnouw; and Special Video Effects, with James A. Glenn, manager of NBC-TV's special effects department.

## Union Hassles Loom in Can. TV

Toronto, Aug. 19.

The CIO and AFL have started a battle royal for control of new, lucrative union membership in Canadian TV.

William Dale, steward of the Toronto local of International Alliance of Theatrical & Stage Employees (AFL), last week ordered mobile TV units and crews of the Canadian Broadcasting Corp. off the lot when the state-operated system attempted to record a run of "Naughty Marietta," current attraction at Melody Fair, tent setup in Dufferin Park. Dale is chief electrician at Melody Fair.

Dale threatened that stagehands and electricians would walk out, taking the "Naughty Marietta" cast, if the CBC crew was allowed to continue its intentions. With last-minute dispute relayed to Ben Kamsler, general manager of Melody Fair—plus a sellout house with standees—Kamsler was forced to tell the CBC boys to pack up.

Said Dale: "These (the CBC crew) are non-union men handling electrical equipment and lighting alongside union men; and we had no warning."

Canadian Congress of Labor claims in rebuttal that the CBC production staff belong to the National Assn. of Broadcast Engineers and Technicians, an international CIO affiliate, despite the charges of IATSE. Meanwhile, Walter Murdoch, head of the Canadian Musicians Union, currently is seeking specific increases over present radio rates for musicians when a performance is being televised and also broadcast.

For TV commitments, Murdoch wants a \$2 per half-hour raise for his members, this a minimum \$12 for 30 minutes compared with \$10 for radio tasks. CBC TV is getting underway in Canada early in September, with stations in Toronto and Montreal the nucleus of a state-operated trans-Canada chain.

## Chi NBC, Scenic Artists Pact Likely to Settle New 7-Day Work Concept

Chicago, Aug. 19.

NBC and United Scenic Artists here are on the verge of a new contract which has ramifications for the industry considerably beyond the scope of the number of personnel involved. Only stumbling block remaining is the now standard radio-TV concept of a seven-day operation with no premium wages for Saturday and Sunday work.

Radio talent and technical unions have long since accepted the Sunday to Sunday operation. However, with the advent of television and the emergence of the many craft unions new to the broadcasting situation, the problem of week-end overtime has cropped up. The networks, of course, have stuck to their guns and have been generally successful in selling the seven-day idea to the new guilds.

In fact, if, as expected, the Chi artists go along with the work week, the webs figure they have removed the last hurdle to universal acceptance of the idea. The New York craft unions have already okayed the concept in their current contracts.

It's the network's argument that they must, under their FCC charters, operate on a seven-day basis and that, therefore, weekends are normal working days.

## Chi Radio's Food, Merchandising Tie-Ins Hit New Chain Store Peak

Chicago, Aug. 19.

### Radio High Sign

Confronted with the American Guild of Variety Artists' ban on talent being interviewed on radio disk jockey shows, Ivan Black and Jim Moran, who do a show nightly from the Blue Ribbon, N. Y., eatery, nonetheless interviewed singer Bernice Parks last week—but via sign language. Show is aired over WVNJ, Newark (N. J.) radio indie.

Black and Moran had Miss Parks at their mike, asking her questions which she could answer by nodding her head "yes" or "no," or by signaling her answers. They then explained to their listeners the reason she could not speak to them. To give them a chance to hear her voice, though, they played one of her recordings.

## NAEB 'Heritage' Into Syndication

"The Jeffersonian Heritage," series produced by the National Assn. of Educational Broadcasters, will be made available to commercial outlets on a sustaining basis. Outlets will be able to beam the 13 half-hour dramas for the cost of the pressings alone, about \$25.

In New York the series preems Sept. 14 over WNYC, the municipal station, in a 1 p.m. Sunday slot. Kickoff in other educational stations will be on the same date.

"Jeffersonian" and three or four other series are being financed under a \$300,000 grant from the Fund for Adult Education, established by the Ford Foundation. Series stars Claude Rains, was written by Morton Wishengrad and Milton Geiger and produced and directed by Frank Papp, with music composed and conducted by Wladimir Selinsky.

Seymour N. Siegel, NAEB prexy, said that the series is not biographical but "recreates Jefferson as a living voice, his ideals as living ideals and his principles as enduring qualities that should guide men of the present day."

## RAYE FIRST GUEST FOR REVAMPED BERLE SHOW

Martha Raye will be first guest on the revamped Milton Berle show, which tees off for the season Sept. 16. Other outside talent is expected to be signed as soon as the first script is completed. The writers will be headed by Goodman Ace, and staff will comprise Aaron Rubin, Arnold Auerbach, Ray Golden, Selma Diamond and Jay Burton. Burton is the only holdover from the previous script sector. Greg Garrison will be director, and Ben Grier will supervise the show on behalf of the William Morris Agency. Texaco, through the Kudner agency, will sponsor the Berle layout for three out of four weeks.

Buick will sponsor the fourth week. Buick format hasn't been set yet. Kudner is currently mulling George Jessel to topline a show. They are also toying with a circus idea.

## TV Integration Theme Of NAEB Convention

"Integrate into TV or Die!" will be theme of the National Assn. of Educational Broadcasters annual convention, in Minneapolis Nov. 6-8.

Major emphasis will be placed on video this year, with practical demonstrations of use of the medium. Closed circuit TV operations will be part of the confab, with equipment from KUOM, the U. of Minnesota station.

Burton Paulu, AM-TV chief of U. of Minnesota, will be convention chairman. One of the keynoters at the parley will be Sen. Hubert Humphrey.

The romancing of food and grocery advertisers by Windy City radio stations has reached a new high this summer and the "come-ons" are all variations of the same basic theme—merchandising tie-ins with the big name retail chains.

WMAQ, the Chi NBC outlet, is in its second year with its "Chain Lightning" merchandising operation. WGN just a few weeks ago launched its tie-up with the Independent Grocers' Alliance, boosting 1,369 stores within the station's coverage area. And now it's just been learned that WBBM, the CBS p.d., has also quietly moved into the act.

The WBBM approach is somewhat different but still aimed at the same goal—i.e., providing clients using the particular show involved an additional inducement in the form of wider product distribution, favored shelf positions and featured store displays. The WBBM formula, like the others, is premised on the highly competitive situations of the various brands within the individual store and chains.

Under the WBBM setup the actual merchandising followup is done by the bankrollers themselves, with the station providing the client with the "in" with the retailers.

On the daily quarter-hour "Shopping With the O'Reillys" on which the project is being tested, it works like this: On each show, besides the advertisers' own blurbs, three minutes are set aside to plug featured items from one of the nine grocery chains which are participating to date. In other words, the regular sponsors of the show, in this case Zipzy Starch and Marcal Paper Products, can offer the retailers playing ball with them an insert into the program that would cost the stores \$330 each if it were to be purchased from the station.

Since the strip itself is paid for by the two advertisers, it's they, and not the station, that underwrites the cuffs "hitch-hikers." So, in this case, it's not one of those "give a little time away to sell a little time" formulas that have drawn some criticism because of their snowballing possibilities.

## Husing's One-Shot Gab

Ted Husing returns to his old stamping grounds as a CBS Radio sportscaster for a special one-shot Aug. 29, when he'll call the play-by-play for the Little League World Series, which CBS is covering from Williamsport, Pa. Show will be on the air from 4:30 to 5:30 p.m., with no sponsor set yet.

Husing for the last several years has been conducting a twice-daily disk jockey show over WMGM, N. Y. radio indie.



## 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

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1. Top adult programming
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## Your Top TV Sales opportunity

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Wilmington, Del.

In the market which has highest

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starting its 8th year  
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THE PERRY COMO SHOW



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webs-tv  
monday • wednesday • friday  
7:45-8:00 p.m.



## One Home in Four in Non-TV Areas Always Dialing AM, MBS Data Shows

In non-TV sections of America one radio out of every four is always operating in the 10 a.m.-11 p.m. span. The average sets-in-use figure in areas without television is better than 25%, it's indicated in two special studies made for MBS by J. A. Ward, Inc., in which over 1,150,000 phone calls were made.

First Ward study is a sampling of those sections of the country which are beyond the range of TV. It's pointed out by Richard J. Puff, MBS research director, that this area, covering 36% of the land area of the nation, includes 39.6% of U. S. radio homes and a population of 60,000,000. In non-TV markets there are 795 network AM stations in 531 communities. Ward's findings on share-of-audience showed Mutual leading with 41%, with the three other networks getting respectively, 22%, 17% and 12%, and the indies getting an 8% share.

Reason for the Mutual leadership may be the fact that MBS has a local station in four out of every five of the 531 communities of non-TV America, 37 more station cities than the three other networks put together.

Mutual led also in average ratings in the non-TV area, according to Ward. MBS got 10.8 rating, with the other nets earning 5.9, 4.5 and 3.2, respectively, and the indies 2.1%.

Study was done on the telephone coincidental method. A sample of 151 cities was chosen to represent a cross-section of the 531 communities covered.

### Grassroots Coverage

At the same time as the non-TV study was made, Ward gathered data to update the "Hometown America" study. Crossley, Inc., made for Mutual two years ago. This was a study of those communities in which Mutual has the only network station in town.

The 1950 report indicated that dialers in a particular city prefer the local outlet to out-of-town stations. It fits in with Mutual's sales pitch as the "grassroots network."

The '52 followup shows that MBS raised its audience share by an additional 11%, getting a 61% share in its home base markets, with the other nets getting 14%, 14% and 4%, and the indies 8%. Average ratings were 16.6 for MBS and 3.9, 3.7 and 1.0 for the other skeins, with the indies drawing 2.1.

Jim Ward, who supervised the Non-TV America survey, was formerly vice-president general manager of Crossley, Inc., when that firm made Mutual's "Hometown America" study. Current studies were financed by MBS, with over 100 of its affiliates kicking in.

## Dallas WFAA Fave Set For Seven-Day Week Sked

Dallas, Aug. 19.

WFAA's live-talent early morning ailer, "The Early Birds," will start a seven-day week Sunday, Sept. 7. Now in its 23rd year, show has been a southwestern air favorite since it began a daily Monday-through-Saturday, 45-minute schedule, 7:15-8 a.m., in October, 1929.

Present cast includes Elmer Baughman, Ben McCleskey, emcee John Allen, vocalists Claire Stewart, Johnny Nolton, George Kent and Norvell Slater; musical director Wilbur Ard and staff orch.

Alex Keese, station manager, believes the seven-day week airing schedule is without precedent hereabouts.

## Miles Bowout Snarls 'Family'

NBC-TV, which wrapped up the rotating sponsors on its Saturday night "One Man's Family" last week when Procter & Gamble signed to alternate on the show with Miles Labs, this week was back where it started. P&G is still in, but Miles' backed out, which now forces the web to line up a new bankroller to rotate with P&G.

"Family" has been aired the last few seasons' Saturday nights at 7:30. Last season, Miles shared the sponsorship honors with Sweetheart Soap. When the latter firm checked off, NBC had little trouble in signing P&G's Ivory Soap as a replacement. As a result of the checkout, NBC's Saturday night fall lineup, which last week was SRO from 7:30 to 11, now has another hole to be filled.

## EATON ADDS TO CHAIN WITH CLEVE. WJMO BUY

Cleveland, Aug. 19.

WJMO, which went on the air five years ago, is selling out to Richard Eaton, operator of five eastern stations that concentrate on race-religion broadcasts. Station is sunup to sundown operation, with W. J. Marshall as principal stockholder.

Sale is expected to be confirmed by the FCC within a month. Dave Baylor, general manager, has announced he is stepping out of the station's operations for a position elsewhere in Cleveland. He'll be succeeded by Bob DeTchon, who is now sales manager.

## Detroit's CKLW Looks For Lush Fall Billings

Detroit, Aug. 19.

CKLW is looking forward to one of the largest fall billings in history, it was announced by J. E. Campeau, president. He said 25 local merchants who have been consistent advertisers on CKLW for two years or longer were renewing in the fall. On the national side, approximately the same number have signed for fall programs.

Campeau also announced that Sun Oil Co. will sponsor broadcasts of Michigan State College football games this fall.

## Chi NBC Racks Up \$2,345,000 Billings

Chicago, Aug. 19.

Past several days have seen a flock of renewals coming into the Chi NBC sales office, totaling \$2,345,000 in gross network time billings.

Biggest item was the year's re-packing of the morning "Dial Dave Garway" strip by Armour & Co. Packing firm, through Foote, Cone & Belding, for the upcoming season has put its entire account behind the show. Previously, only the Dial soapworks budget was involved.

Allis-Chalmers is riding for the eighth year with "The National Farm and Home Hour." Skelly Oil is sticking with Alex Dreier's morning newscast and the Saturday a.m. "This Farming Business," both on 30 outlets.

Also wrapped up are the "Dr. Paul" serial, backed on 62 stations by Wesson Oil; and the "Faultless Starch Time" show, riding on 60 stations for the Faultless firm.

## 'Radio-TV Audiences Of America' Incubated In Civil Liberties Pitch

Chicago, Aug. 19.

A new audience association "dedicated to the improvement of broadcast programs and the preservation of civil liberties on the airways" is being formed by Dave Edelson, vet radio figure here. Group of prominent civic personalities have been named to head up the organization tagged Radio and Television Audiences of America.

Purpose of the group, according to Edelson, is to upgrade radio and TV fare and to serve as a clearing house for biographical material on performers. Edelson said the outfit will be completely non-political and has no intention of delving into the private activities of radio-TV people.

Soon to be launched is a national membership campaign, with no dues or assessments. Edelson said the group may eventually put out a magazine as a possible source of revenue. The group will work "to encourage extensive patriotic programs and to promote the right of free speech, free press and the freedom of the airways; and to suppress immoral radio and TV programs or those tending to hold up to ridicule or scorn any person or group because of race, color or creed."

Dr. Preston Bradley, pastor of the Peoples Church and radio commentator, has been named prexy of the organization. Veepees include Mel Torme, radio-TV singer; Dwight H. Green, former Illinois governor; James Hart, managing director of the Ambassador East and West and the Hotel Sherman, and F. C. Irrgang, Chi businessman.

## NEW SPONSOR BLOOD FOR CBS MOPPET SHOW

CBS Radio snagged new sponsor blood this week, setting a deal with Mrs. Grass' Soups to make its AM bankrolling debut as sponsor of a new Saturday morning moppet show.

CBS plans to make room for the new show by moving the Galen Drake program, now on Saturday morning from 10:15 to 10:30, back a half-hour. By slotting the kid show at 10:15, the web will have a solid Saturday morning children's block, with "Quiz Kids" going from 10:30 to 11, and "Let's Pretend" from 11:05 to 11:30 (after a five-minute newscast).

## Successful Daytime Tele Formats Need Constant Change, Stark Sez

## Stevenson Pulls Minority Interest Out of TV Bid

Washington, Aug. 19.

Democratic presidential nominee Adlai Stevenson has withdrawn his minority interest in a company which has an application before the FCC for a TV station in Springfield, Ill. The applicant, Sangamon Valley Television Corp., filed an amendment with the Commission last Friday (15) in which Gov. Stevenson assigns his 2.5% interest (100 shares at \$100 a share) to WTAX, Inc., which holds a major stock interest in Sangamon.

Stevenson announced, following his nomination for the Presidency, that he would dispose of his broadcast interests. He holds a 25% interest in the Bloomington Pantagraph, a daily, which owns 90% of the stock of radio station WJBC in Bloomington, Ill. Governor's sister, Elizabeth Ives, also has a minority interest in The Pantagraph and is a stockholder in Sangamon Valley.

The original Sangamon application gives Stevenson's net income in 1950 and 1951 as over \$25,000 and his assets as over \$50,000.

## 3 NBC Properties As 'Big Show' Sub

NBC radio will fill the hour-and-a-half Sunday evening time held by the late "Big Show" for the last two seasons with three long-established AM properties. Web, which is rapidly rounding up its fall programming lineup into shape, has decided to slot the new "Baby Snooks" show, "Aldrich Family" and "Life of Riley" into the 6:30 to 8 Sunday night period. No sponsor has been tagged yet for any of these shows.

Under present Sunday evening plans, NBC will have "Hollywood Star Playhouse," bankrolled by American Bakers Assn., in at 5. "Barrie Craig," which is to be part of the web's "Operation Tandem" this year, will go at 5:30. "Texas Rangers," which is being offered to affiliates as part of the "Minute Man" co-op setup, goes at 6. Then "Snooks" will follow at 6:30, "Aldrich" at 7 and "Riley" at 7:30. "Phil Harris-Alice Faye show" returns to the 8 o'clock slot, with Theatre Guild resuming at 8:30. "Dragnet" goes 9:30 to 10, with "Meet the Press" set for the 10 to 10:30 period.

## Chi Co-Op Educ'l Group Moving Slowly Towards Own TV Station Setup

Chicago, Aug. 19.

The group of Chicago educational institutions which has joined forces to get a television station going on Channel 11 reserved for that use is inching toward the goal. Progress to date has admittedly been slow, but the committee is confident the station will become an actuality within the time limit set by the FCC when it staked out the "reserved for education" channels last spring.

Chicago Board of Education, key element in the co-op group, last week leased two top floors in a Loop building which eventually will be used for studios and as transmitter site for the station. Illinois Institute of Technology has also entered a standing offer to donate land on its South Side campus for a studio building.

Committee, comprised of 12 institutions, hasn't yet formally applied for a construction permit from the FCC. As of now, the necessary funds which must be outlined in the FCC application aren't at hand. However, the Ford Foundation has been formally appealed to for \$4,000,000 which, it's figured, would cover a six-year period. Also, local foundations and civic leaders are being approached for funds.

The most important ingredient in daytime television is changing the ingredients, according to Wilbur Stark, indie AM-TV packager who has been producing the Kathi Norris show (now on WABD, N. Y.) for four and a half years.

Stark is using the present period on the program, while his wife Kathi is on sabbatical leave to have her second child, to experiment with new show segments and formats. The stress on revisions and changes was stepped up in May, when pianist Stan Freeman was added to the cross-the-board series, and later singer Johnny Andrews was signed. Since then, other new features have been launched, including "Cue's Ladies Choice," talent search done in co-operation with Cue mag; "If I Were You," a panel feature with teenagers, and "What's Your Fun," an audience participation segment, among others. The result, Stark says, has been a hyped rating.

"If you hit a successful format," the packager observes, "you can't keep it that way. You've got to improvise and improve. The only thing that doesn't change is the need to change."

One element that remains relatively constant is the fence, the personality who "has to be natural, believable and friendly," Stark says. "But, just as a housewife wouldn't accept a neighbor who came in every day with the same stories and moods, so the viewer wants to see her TV friend surrounded by different people and in varied situations."

Over four years ago, when Miss Norris first started her show, "Your TV Shopper," the emphasis of daytime tele was on service, telling the viewer "how to do it." Later there was the addition of variety shows, name personalities such as Garry Moore and Kate Smith, and soap operas. The most potent formula is still to be discovered, Stark believes, and he feels it will embrace a relaxed, friendly approach, a warm, human personality who treats the viewer on a mature level, a variety of program material and a deft use of showmanship and entertainment values.

Regina, Sask.—Prof. E. M. Jones, of the U. of Saskatchewan, Saskatoon, has been named drama producer for the Canadian Broadcasting Corp. in Winnipeg, Man., and as such will be in charge of the weekly Winnipeg drama series. The CBC is planning extension and improvement of prairie region drama programs. Prof. Jones founded the university drama department and has been its head since 1945.



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# MUTUAL'S BAND REMOTE REVIVAL

## Record Assn., Radio-TV Mfrs. Meet To Hypo Players on All Tele Sets

Swinging into high gear in its institutional promotional campaign for the disk industry, the Record Industry Assn. of America, met with the Radio-Television Manufacturers Assn. last week to formulate plans for a cooperative effort to hypo the inclusion of either record playing equipment or phono jacks on all tele sets. Plan calls for reactivation of RTMA's Phonograph Industry Committee, and for a survey to be made among tele set manufacturers to determine the number of video sets now being made with phono jacks.

It was disclosed at the conclave that only about 4% of all new tele sets are being manufactured with record players. During the first quarter of 1950, however, over 20% of all sets were phono-equipped. The Phonograph Industry Committee, which has been inactive since the outbreak of the Korean war, is expected to hold its first meeting early in October. J. A. Berman, vicepres of Shure Bros., will chairmen the committee.

## Leonard Bernstein Paces Hub Boogie Band Benefit

Boston, Aug. 19.

Surrounded by well-known jazz names, Leonard Bernstein "broke it up" at a one-night jam session at Hub's Storeville last week. Spot was reopened for one night (Wed.) to raise funds for Storeville musicians who lost instruments and personal belongings when the rooming house in which they were living while filling engagement at summer Storeville, Gloucester, burned to the ground recently.

Bernstein, who recruited members of George Wein's Storeville band to demonstrate jazz at the symposium held at Brandeis Univ. last June, returned the favor by luring an overflow crowd into the Hub spot to hear him give out with jazz treatment of the "blues," such standards as "How High the Moon" and, accompanied by drums and brass, a stanza of boogie woogie. While he publicly admitted the latter is slightly passe, he nevertheless stole the show with his eight-to-the-bar agility.

Management of Hotel Buckminster, where Storeville is located, turned over profits on liquor sales to the fund, which, hyped by a \$1.50 cover charge, resulted in contribution of close to \$1,200 to fund. A similar benefit held the same evening at Storeville in Gloucester, spotlighting Johnny Windhurst's band, added several hundred dollars to the total.

## Repeal Saratoga Law On Music Curfew

Saratoga Springs, Aug. 19.

An old ordinance prohibiting the playing of music in Saratoga after 1 a.m. was repealed Saturday (16) by the City Council.

Musicians Union, the Saratoga Hotel and Restaurant Liquor Dealers Assn. and the proprietors of several local restaurants were behind the repeal.

## Sheldon's R&B Spread

In a move to expand its rhythm and blues catalog, Sheldon Music last week added Major Robinson, Negro columnist for Jet mag, to its staff. Robinson will scout the south for the r. & b. material as well as act as liaison between Sheldon and the Gale agency. Latter reps a flock of r. & b. artists.

Moe Gale, who is associated with his brother Tim in the Gale agency, is partnered in the operation of Sheldon with Goldie Goldmark.

River Music Corp. chartered to conduct a music publishing and theatrical business in New York. Capital stock is 200 shares, no par value.

## MAJOR SPLURGE FOR TOP NAMES

New Thomas F. O'Neil, Jr. regime at Mutual is embarking on an expansion of music remotes in a drive to strengthen the big bands and at the same time give the web more top name orches.

Plans are being coordinated by Nat Abramson, head of the WOR, N.Y., entertainment bureau who for 19 years has been handling linking of remotes at the Gotham key. Abramson is now adding network remotes to his local WOR chores, and will also ink the hotels and bands for the O'Neil stations and regional webs (such as Yankee and Don Lee).

WOR contracts have been signed with the spots—such as the Waldorf-Astoria, N.Y., which the outlet has had for 18 years. This meant that when a band left Gotham it would lose its berth on WOR. Under the new setup, when a band Mutual is carrying leaves a particular location it will be picked up on the road by the Mutual outlet in the city it is playing. In Chicago, for example, it would be fed to the web by WGN.

If the out-of-town MBS station has a local commercial or commitment to carry another orch in the period, it can still send the MBS orch over the line while broadcasting its own show.

Since Mutual has some 560 stations, most of them in grassroots (Continued on page 50)

## RCA Sees Need For Clarifying Of Fair Trade Law

After a month of "no comment" on President Truman's new Fair Trade law, signed July 14, the major diskeries are opening up with official statements. RCA Victor followed the lead taken by Columbia Records' prez James B. Conkling last week by adding its views on the controversy via a statement from v.p. Paul A. Barkmeier.

Barkmeier stressed the necessity to clarify the operation of the law in relation to mail order biz and price ceilings. As in the Conkling declaration, Barkmeier stated that no decisions had been made and the problem was still being studied. No official statements have yet been issued by Decca or Capitol.

The text of the Victor statement is as follows: "The RCA Victor Division of Radio Corp. of America welcomes the protection given brand names by the new Fair Trade law.

"Before the principles of this new law can be applied to the sale of records, however, a number of important problems must be solved. Of particular importance is the necessity to clarify the operation of the new Fair Trade law in relation to the mail order business and to price ceilings set by the Office of Price Stabilization (OPS). In addition, state statutes and enforcement problems, which vary greatly from state to state, must be carefully studied."

## Conkling Steps In

James B. Conkling, Columbia Records prez, conducted his initial record session for the diskery Friday night (15). With Mitch Miller, Col's artists and repertoire topper, and musical director Percy Faith out-of-town, Conkling was forced to take over a rush Sammy Kaye session.

Although this was his first record-cutting job since taking over Col's top post about two years ago, Conkling cut sessions for Capitol when he was a. and r. topper there. Under Conkling's aegis, Kaye coupled "I Went To Your Wedding" and "It Wasn't God Who Made Honky Tonk Angels."

## Leeds Threatens Indies for Violating Soviet Rights in Peddling Russe Disks

Precedential battle between Leeds

## Waring in Concert Trek Of Midwest; 21 Bookings

Fred Waring orch heads out on a two-week concert trek of the midwest next month. Orch will play 21 dates in 15 cities, teeing off with two concerts at the Interstate Fair, York, Pa., Sept. 10.

Waring, who's making his first concert tour in four years, will wind up at the Mosque Theatre, Pittsburgh, Sept. 24. He's skedded to resume his CBS-TV series Sept. 28.

## 3 Disk Cos. Rush Lehar's 'Widow'

Franz Lehar's perennial, "The Merry Widow," is being primed for a big shellac push via album releases from three diskeries. "Widow" scramble is sparked by the forthcoming Metro remake of the operetta with Lana Turner and Fernando Lamas.

Out on the market last week were albums from Capitol, starring Gordon MacRae and Lucille Norman; Columbia, starring Dorothy Kirsten and Robert Rounseville, and the M-G-M soundtrack album starring Lamas. Miss Turner isn't heard on the M-G-M album since she doesn't warble in the pic.

Similar triple diskery coverage occurred recently with album releases from the same companies of Jerome Kern's "Roberta." Cap etched it with MacRae and Miss Norman; Columbia waxed it with Joan Roberts and Jack Cassidy, and M-G-M released the soundtrack album under the title of "Lovely to Look At" with Kathryn Grayson and Howard Keel.

## Martin Gets Lush Yule Date at L.A. Palladium

Hollywood, Aug. 19.

Freddy Martin draws the lush Christmas to New Year's span at the Palladium terpy, which now has its bookings set through March save for a four-week span in November. Martin, current at the Coconut Grove, opens at the Palladium Nov. 25 for six weeks. He'll one-night-along the Coast between the Grove closing in October and the Palladium bow.

Les Brown, current at the Palladium, will be followed by Woody Herman and Billy May for four frames apiece. Next segment still is to be filled and then Martin comes in to be followed by Stan Kenton and Ralph Flanagan, each for four frames.

## Dick Gilbert in N.Y.

To Tape Interviews

Dick Gilbert, disk jockey on KTYL, Phoenix, arrived in New York Monday (18) to tape interviews and station-breaks with shellac names for his daily platter show. He already has cut tapes with Don Cornell (Coral), Toni Arden and Tony Bennett (Columbia), June Valli (Victor) and Steve Lawrence (King).

Gilbert, who's headquartered in Gotham at disk flack Jim McCarthy's office in the Brill Building, heads back to Phoenix Friday (22).

## Janis' European Bow

Pianist Byron Janis will make his first tour of Europe this autumn, in bookings by Andre Meritens, of Columbia Artists Mgt. Janis will play with leading orchestras in Holland, Belgium and England, and will give recitals in Italy.

He'll return to the U. S. in November.

Music and indie record companies which have been peddling disks etched in the Soviet Union on the U. S. market was seen in the offing last week when Leeds warned the indies that they'll face legal action if they continue to release disks without Leeds permission. Crackdown came on the heels of a pact signed July 25 between Mezhdunarodnaja Kniga, Soviet export agency, and Leeds, giving latter exclusive representation rights to the Soviet etchings in the U. S. and Canada.

Top target in Leeds' crackdown is Colosseum Records, which already has 35 Soviet long-play platters on the market and 250 tapes in the can. Bruno Ranty, Colosseum topper, is prepping a release schedule of 10 LP disks a month, of which four or five will be Soviet tapes, and will buck any action taken by Leeds. Ranty claims that he's been getting the tapes through friends in Europe who've managed to smuggle the tapes from behind the Iron Curtain, and he refuses to pay any royalty coin to the Soviet government. According to Leeds-Kniga pact, the Soviet will receive 50% of what Leeds collects.

Such other labels as Vanguard, Westminster, Period, Mercury and Vox also have been releasing Soviet-made recordings in the U. S., but for the most part, have been paying advance royalties. Colosseum, however, has the top catalog leading the field with 35 releases. Vanguard has three, Westminster, two; Period, three; Vox, one, and Mercury, two.

According to Leeds, the unauthorized release of any record originating in the Soviet will be an infringement of the firm's rights. Up until the pact was signed, diskeries could press Soviet tapes and masters without having to account to anyone, which often resulted in similar etchings issued by rival companies. As official rep for Kniga, Leeds expects to halt this practice.

Warning to the indies came via letter from Leeds sent out last week. Letter stated, "This letter is to advise you that we shall hold strictly to account any person, firm or corporation selling or otherwise dealing in Russian recordings without license by this company, and that we shall institute legal proceedings to protect our rights against any and all unauthorized use."

## Eberle, Helen O'Connell Rejoin J.D. for Oncer

Vocalists Bob Eberle and Helen O'Connell will rejoin their old maestro, Jimmy Dorsey, for the first time in almost 10 years Saturday night (23) for a special one-shot on NBC-TV's "Saturday Night Dance Party." Producer Hal Janis, who's been working on the booking for a number of weeks, received final confirmation Monday (18) from Eberle and Miss O'Connell, both of whom are now doing solo acts.

Two vocalists were part of the Dorsey outfit in the late 1930s and early '40s, during the golden era of bands. They'll reprise on the NBC video show several of the tunes which they helped make disk bestsellers, such as "Tangerine," "Poinclana," etc.

## Eckstine, Basie, Shearing In Sept. 24 San Diego Date

San Diego, Aug. 19.

Billy Eckstine, the Count Basie band and the George Shearing quintet will appear in two shows at Russ Auditorium Sept. 24.

Shows will be at 7 and 10 p.m. under Norman Granz's promotion. Third year for the touring concert, this marks first visit to San Diego.



# Jocks, Jukes and Disks

By MIKE GROSS

Mitch Miller Orch: "Meet Mister Callaghan"—"How Strange" (Columbia). "Meet Mr. Callaghan," the standout instrumental import from England, which got off to a winging start in the U. S. pop market several weeks ago via the Les Paul cut on the Capitol label, is given a rich interpretation by Mitch Miller's orch and chorus. Miller uses a predominant horn backing to heighten the tune's infectious melodic line and it comes across for top impact. This side has a good chance to close in on the lead gained by the Paul work-over. "Callaghan" also gets an interesting treatment by The Harry Grove Trio on London and Chet Atkins on RCA Victor. Both are okay entries but in this strong field they're headed for only second money. Miller spotlights the smooth, romantic theme of "How Strange" effectively via his sock horn section.

Ella Mae Morse: "Male Call"—"A-Sleepin' At the Foot of the Bed" (Capitol). Ella Mae Morse has a surefire jukebox winner in "Male Call." Platter has the kind of driving delivery and wild beat that gets solid coin play. If the jockeys get behind it, it could move out on the retail level. It's strictly a performance tune, how-

ever, giving the tune slim chances in the sheet market. Miss Morse gives the reverse plenty of zing, but it remains a mediocre number.

Freddy Martin Orch: "You Belong to Me"—"Ain't It Grand to Be Bloomin' Well Dead" (Victor). "You Belong to Me," one of the best ballad entries to hit the market this summer, is given an average workover by the Freddy Martin Orch. Following the slick treatments of Patil Page (Mercury) and Jo Stafford (Columbia) this Victor release will have little chance for jock or juke spins. Novelty on the flip, an import from England, could get the platter off the hook. It has a gay spirit and an amusing lyric expertly rendered by Murray Arnold and The Martin Men.

Dolores Gray: "Say You'll Wait for Me"—"Crazy, He Calls Me" (Decca). Dolores Gray has a charming ballad entry in which to showcase her warm piping technique in "Say You'll Wait for Me." Tune is an Italian import and looms as a hit list potential. Miss Gray's effective treatment should help it in that direction. Bottom slice is a first-rate rework of the oldie popularized by Billie Holiday. Miss Gray's performance is

(Continued on page 50)

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of August 8-14

Am I In Love	Famous
Auf Wiederseh'n Sweetheart	Hill & R
Be Anything (But Be Mine)	Shapiro-B
Blue Tango	Mills
Botch-A-Me	Hollis
Delicado	Remick
For the Very First Time	Berlin
Forgive Me	Advanced
Half As Much	Acuff-R
Here Comes That Mood	Life
Here In My Heart	Mellin
High Noon—"High Noon"	Feist
How Close	Life
I'll Forget You	Witmark
In the Good Old Summer Time	Marks
Just For You—"Just For You"	Burvan
Kiss Of Fire	Duchess
Lover	Famous
Maybe	Robbins
Once In A While	Miller
Rosanne	ABC
Roses Of Yesterday	Berlin
So Madly In Love	Shapiro-B
Somewhere Along Way	United
Sweetest Words I Know	Life
Till the End of the World	Southern
Walkin' My Baby Back Home	DeSylva-B-H
Watermelon Weather	Morris
Wish You Were Here—"Wish You Were Here"	Chappell
You Intrigue Me	Remick
Zing a Little Zong—"Just For You"	Burvan

Second Group

A Girl A Fella A Beach Umbrella	Valando
Busybody	Alamo
Ginny	Goday
Hesitation	Mellin
I Love You So	Jerome
I'm Yours	Algonquin
Just a Little Lovin'	Hill & R
Lovely To Look At	Harms
Luna Rossa	BVC
Manhattan	Marks
My Love and Devotion	Shapiro-B
Perfidia	Peer
Should I	Robbins
Smoke Rings	Am Academy
South	Peer
There's Doubt In My Mind	BMI
Vanessa	Morris
West Of the Mountains	Goday
When I Fall In Love	Young
Where Did the Night Go	Chappell
You	Republic

## Top 10 Songs On TV

A Four-Legged Friend	Famous
Auf Wiederseh'n Sweetheart	Hill & R
I Want A Girl	Tilzer
In the Good Old Summer Time	Marks
Kiss Of Fire	Duchess
Lover	Famous
Should I	Robbins
Watermelon Weather	Morris
Wish You Were Here—"Wish You Were Here"	Chappell
Zing a Little Zong—"Just For You"	Burvan

FIVE TOP STANDARDS

Blue Skies	Berlin
My Little Grass Shack	Miller
Night and Day	Harms
While We're Young	Regent
With a Song In My Heart	Harms

† Filmusical. \* Legit musical.

## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending August 16

This Last wk.

wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Debel's Mus. Shop)	Boston—(Boston Music Co.)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(A. Williams Co.)	Kansas City—(Jenkins Music)	Detroit—(Grinnell Bros.)	San Antonio—(Alamo Piano Co.)	Seattle—(Sherman & Clay)	Omaha—(A. Hospe Co.)	TOTAL POINTS
1	1	VERA LYNN (London)	6	2	3	2	1	1	1	1	1	1	1	1	91
2	3	ROSEMARY CLOONEY (Col.)	8	5	3	7			2	3	5	1	4	2	70
3	2	ROSEMARY CLOONEY (Col.)	4	1			10	4	2	7	3	3	4	61	
4	4	EDDIE FISHER (Victor)	7	2		5		7	6	8	9	5		6	44
5	5	FRANKIE LAINE (Columbia)	1	4		4	4		9			2			42
6	6	F. LAINE-DORIS DAY (Col.)	5	3		3		3							33
7	6	PERCY FAITH (Columbia)	8					3		7		7	8	7	31
8	7	AL MARTINO (BBS)			1					6		6	7	5	30
9	11	JO STAFFORD (Columbia)	6			2			5		4				27
10	7	JOHNNIE RAY (Columbia)	10		5		5					4			20
11A	15	JOHNNIE RAY (Columbia)													
11B		"All of Me"—39788	2					5							15
12A	8	PEGGY LEE-G. JENKINS (Decca)													
12B	13	"Lover"—28215	4					10	4						15
12C		NAT COLE (Capitol)													
13	9	"Somewhere Along Way"—2069	9		8	6	10			10	10			10	14
14A	13	LEROY ANDERSON (Decca)													
14B	14	"Blue Tango"—40220				10		6				9	5		14
15A	10	NAT (KING) COLE (Capitol)													
15B		"Walkin' My Baby Back Home"—2069								5				3	14
16A	13	HUGO WINTERHALTER (Victor)				7	8				6				12
16B	14	"Vanessa"—204691													
17A	13	SLIM WHITMAN (Imperial)				1									10
17B	14	"Indian Love Call"—8156													
18A	10	SAMMY KAYE (Columbia)													
18B		"Walkin' to Missouri"—39769				1									10
19A	10	TONY MARTIN (Victor)													
19B		"Kiss of Fire"—204671						2							9
20A		EDDY HOWARD (Mercury)													
20B		"Auf Wiederseh'n"—5871										2			9

## FIVE TOP ALBUMS

	1	2	3	4	5
BIG BAND BASH	Billy May Capitol KCF-329 DCN-329 L-329	WITH A SONG IN MY HEART Jane Froman Capitol BDN-309 KDF-309 L-309	SINGIN' IN THE RAIN Hollywood Cast M-G-M M-G-M-113 K-113 E-113	JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88	WISH YOU WERE HERE B'way Cast Victor LOC-1007 WOC-1007 OC-1007

VARIETY

## 10 Best Sellers on Coin-Machines

Week of Aug. 16

1. AUF WIEDERSEH'N (9) (Hill-R)	Vera Lynn . . . . . London
2. HALF AS MUCH (10) (Acuff-R)	Eddy Howard . . . . . Mercury
3. BOTCH-A-ME (7) (Hollis)	Rosemary Clooney . . . . . Columbia
4. WISH YOU WERE HERE (2) (Chappell)	Rosemary Clooney . . . . . Columbia
5. SOMEWHERE ALONG THE WAY (1) (United)	Eddie Fisher . . . . . Victor
6. SUGARBUSH (4) (Schimer)	Nat (King) Cole . . . . . Capitol
7. MAYBE (9) (Robbins)	Tony Bennett . . . . . Columbia
8. WALKIN' MY BABY BACK HOME (13) (DeSylva-B-H)	Frankie Laine-D. Day . . . . . Columbia
9. HERE IN MY HEART (13) (Mellin)	P. Como-E. Fisher . . . . . Victor
10. DELICADO (12) (Witmark)	Johnnie Ray . . . . . Columbia
	Nat (King) Cole . . . . . Capitol
	Al Martino . . . . . BBS
	Tony Bennett . . . . . Columbia
	P. Faith . . . . . Columbia
	S. Kenton . . . . . Capitol

## Second Group

KISS OF FIRE (15) (Duchess)	T. Martin . . . . . Victor
FOOL, FOOL, FOOL (Progressive)	G. Gibbs . . . . . Mercury
SO MADLY IN LOVE (Shapiro-B)	B. Eckstine . . . . . MGM
ZING A LITTLE ZONG (Burvan)	Kay Starr . . . . . Capitol
VANESSA (E. H. Morris)	Georgia Gibbs . . . . . Mercury
I'M YOURS (13) (Algonquin)	Bing Crosby-J. Wyman . . . . . Decca
LOVER (5) (Famous)	Hugo Winterhalter . . . . . Victor
WALKIN' TO MISSOURI (Hawthorne)	Eddie Fisher . . . . . Victor
BLUE TANGO (19) (Mills)	Don Cornell . . . . . Coral
SMOKE RINGS (Am Academy)	Peggy Lee-G. Jenkins . . . . . Decca
I'LL WALK ALONE (10) (Mayfair)	Sammy Kaye . . . . . Columbia
MAKE ME LOVE YOU (Pickwick)	Leroy Anderson . . . . . Decca
IN THE GOOD OLD SUMMERTIME (Marks)	Hugo Winterhalter . . . . . Victor
HIGH NOON (Feist)	Les Paul-Mary Ford . . . . . Capitol
I MAY HATE MYSELF IN THE MORNING (Valando)	Frankie Laine . . . . . Columbia
	Betty McClaurin . . . . . Derby

Figures in parentheses indicate number of weeks song has been in the Top 101

Bloom was formerly on the plugging staff of Southern Music.

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

## VARIETY WEEK ENDING AUG. 16

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. Pos. No.

this last weeks

wk. wk. in log

Artist

Label

Song

1 10 Vera Lynn London

2 6 Eddie Fisher Victor

3 2 Rosemary Clooney Columbia

4 4 16 Rosemary Clooney Columbia

5 8 15 Al Martino BBS

6A 4 13 Nat (King) Cole Capitol

6B 7 18 Johnnie Ray Columbia

8 3 20 Percy Faith Columbia

9 28 3 Jo Stafford Columbia

10 10 12 Rigo Winterhalter Victor

11 13 8 Eddy Howard Mercury

12 29 19 Georgia Gibbs Mercury

13 11 16 Eddie Fisher Victor

14 9 11 P. Coma-E. Fisher Victor

15 7 17 Les Paul-Mary Ford Capitol

16A 29 9 Don Cornell Coral

16B 16 16 Don Cornell Coral

18 8 Nat (King) Cole Capitol

19 18 5 Frankie Laine Columbia

20 38 4 Sammy Kaye Columbia

21A 34 3 Four Aces Decca

21B 4 4 Al Martino Capitol

23A 34 4 Johnnie Ray Columbia

23B 14 7 June Valli Victor

23C 11 12 Peggy Lee-G. Jenkins Decca

26A 29 4 Alan Dean MGM

26B 15 9 Patti Page Mercury

26C 22 9 Les Paul-Mary Ford Capitol

29A 26 8 Georgia Gibbs Mercury

29B 22 5 Frankie Laine Columbia

29C 20 2 Bing Crosby-J. Wyman Decca

29D 41 2 Kay Starr Capitol

29E 2 2 Lorry Raine Universal

34 41 2 Percy Faith Columbia

35 1 1 Guy Mitchell-M. Miller Columbia

36A 50 3 Vic Damone Mercury

36B 1 4 Four Horsemen Victor

36C 1 1 Rigo Winterhalter Capitol

36D 2 2 Tony Bennett Columbia

40A 29 2 F. Laune-D. Day Columbia

40B 22 5 F. Laune-D. Day Columbia

40C 16 5 Vic Damone Mercury

40D 10 10 Johnnie Ray Columbia

40E 2 2 Vic Damone Mercury

40F 25 3 Kay Starr Capitol

40G 1 1 Gloria Hart Mercury

47A 5 5 Steve Lawrence King

47B 1 1 Eddie Fisher Victor

49 16 32 Leroy Anderson Decca

50A 1 1 Jo Stafford Columbia

50B 1 1 R. Clooney-M. Dietrich Columbia

EAST										SOUTH										MIDWEST										FAR WEST									
N.Y.	Rome	Lawrence	Phil.	Fitch-Burg	Rich-ester	Schre-edy	Wash.D.C.	Ad.City	San Antio	N.O.	Evila	St.L.	Go-zales	Tem-pa	As-lanta	Rich-mond	Den.	Mil-wkee	Mpls.	Cleve	Joe	Johnny	Chm.	St. Cloud	War-ren	L.A.	S.F.	Phoe-nix	Des-moines	Free-mer									
Jack Lacy—WINS	Lou Barile—WVAL	Pete Ward—WCCM	Larry Brown—WREN	Tal Hood—WFGM	Joe Deane—WHEC	Earle Padney—WGX	Terry Strong—WMAL	Alan Owen—WMID	Bob Jenkins—KONO	Harry Nigrola—WJBW	John Gale—WINN	Nord Moore—KXLW	David Walshak—KCTI	Pat Chambers—WFLA	Herb Harris—WQXI	Harvey Hudson—WLEE	Larry Gentile—WJBR	Paul Bartell—WFOK	Jack Thayer—WLOL	Joe Mulvihill—WTAM	Johnny Pearson—KOWH	Hai Tate—WBBK-TV	Art Blake—KRAM	Larry Brownell—WHHH	Bill Anson—KFWB	Les Malloy—KXA	Dick Gilbert—KTYL	Ray Perkins—KEEL	Ed Perry—KERE										
1	3	2	1	1	2	1	1	1	1	1	4	1	6	5	6	3	2	7	2	2	1	2	1	2	1	7	4	1	4	185									
1	3	5	1	5	1	1	5	2	1	1	3	6	2	5	7	7	4	4	4	4	7	5	1	10	6	6	1	132											
3	5	3	1	3	1	2	3	4	10	8	1	5	1	8	3	3	3	9	3	6	7	3	3	2	1	6	1	113											
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ASK TO HEAR  
THE NEWEST



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RECORD BY

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Jones**

It is . . .

**HOT LIPS**

and it's backed by . . .



**"HOTTER than a PISTOL"**

20-4875  
47-4875

Currently: **FLAMINGO, LAS VEGAS, NEV.**

Band Remotes

Continued from page 45

areas, it will be possible for the chain to pick up bands making one-night stands in small hamlets, Abramson said. This will be possible where the units are playing hotels and ballrooms, but union rules would make it uneconomic to do remotes from theatres.

WOR has long had a profitable operation under Abramson's aegis, with a waiting list of spots desiring to have their musical aggregations given a radio airing. Number of radio slots available has been cut down over the years as the various webs' o-and-o stations switched from remotes to all-night gabcasts from eateries or disk stanzas, such as WNBC's longhair stanza in N.Y. after midnight.

Mutual and WOR may open up more time for band remotes. At present they've been skedding bands in the 11:30 p.m. to 1 a.m. span, but the 1-2 a.m. period may also be added, Abramson indicated.

When Mutual and WOR were under separate management, different bands were picked up, since WOR wanted the income from spots whose orchs were aired. Under the coordinated setup, however, WOR is willing to forego some of the coin in order to get stronger names.

Setup is planned so that the MBS affiliates won't lose any coin. When a band is picked up out of town, the station will make the contract and get the line and service fees.

Bands are expected to benefit, since they'll be getting a showcase on a potential of 560 stations (about 330 carry the average music remote). If an outlet has a local commercial in the timeslot, it's permitted under American Federation of Musicians' rules to tape the show for rebroadcast within a 24-hour period, during the daylight savings time season.

The increased MBS attention to big bands, Abramson feels, will help windjammers, because it creates new fans for the combinations, leading to better recording contracts and sales for them. Abramson is talking to Music Corp. of America, General Artists Corp. and other talent outfits on the orch lineup for the chain.

Maybe

EDDIE FISHER'S GREAT NEW RCA VICTOR RECORD THE HAND OF FATE Words and Music By PAT BALLARD General Music

Another BMI Pin-Up Hit! GOT YOU ON MY MIND Published by Raleigh Recorded by Buddy Morrow—Victor; Big 3 Trio—Okeh; Hawkshaw Hawkins—King; John Greer—Victor; Joe Burton Sextette—Intro. BROADCAST MUSIC INC. 580 FIFTH AVENUE NEW YORK • CHICAGO • HOLLYWOOD NEW YORK • N.Y.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING AUGUST 16

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS	This Last	ARTIST AND LABEL	TUNE
week.	week.		
1	1	ROSEMARY CLOONEY (Columbia)	{Half as Much
2	2	VERA LYNN (London)	{Botch-A-Me
3	3	EDDIE FISHER (Victor)	Auf Wiederseh'n
4	6	FRANKIE LAINE-D. DAY (Columbia)	{I'm Yours
5	8	NAT (KING) COLE (Capitol)	{Wish You Were Here
6	5	JOHNNIE RAY (Columbia)	Sugarbush
7	3	AL MARTINO (BBS)	{Walkin' My Baby Home
8	4	PERCY FAITH (Columbia)	{Somewhere Along Way
9	9	COMO-FISHER (Victor)	{Walkin' My Baby Home
10	..	JO STAFFORD (Columbia)	{All of Me

TUNES

POSITIONS	This Last	TUNE	PUBLISHER
week.	week.		
1	1	AUF WIEDERSEH'N SWEETHEART	Hill-R
2	2	HALF AS MUCH	Acuff-R
3	3	BOTCH-A-ME	Hollis
4	4	WALKIN' MY BABY BACK HOME	DeSylva-B-H
5	9	WISH YOU WERE HERE	Chappell
6	..	SOMEWHERE ALONG THE WAY	United
7	6	BLUE TANGO	Mills
8	5	HERE IN MY HEART	Mellin
9	7	DELICADO	Remick
10	..	SUGARBUSH	Schirmer

Jocks, Jukes and Disks

Continued from page 46

standout and should get this side-hefty spinning time.

Anne Shelton: "Bella Musica"—"Santa Maria" (London). This novelty workover of "Bella Musica" is due for a solid play. The wry lyric is excellently blended with a spirited melody, making it a potent platter entry. Anne Shelton belts it out in a gay and infectious manner. The chorus and orch backing, under Stanley Black's direction, marks a standout assist. Miss Shelton changes pace on "Santa Maria," a slow, mood ballad. Although she's in fine vocal form here, number stands small chance to get moving.

The Modernaires - Neal Hefti

Orch: "Four or Five Times"—"When My Love Comes Back to Me" (Coral). Initial teamup of The Modernaires and the Neal Hefti orch comes off for only fair results. The vocal combo and the Hefti orch work well together but they've got to pick up some stand-out material before they'll score. "Four or Five Times," a mediocre Tin Pan Alley offering, isn't worth their efforts. The bottom deck, a rehash of "When the Saints Come Marching In," suits their style and rates plays.

Al Martino: "Say You'll Wait for Me"—"I've Never Seen" (Capitol). Still riding high with "Here in My Heart," on the indie BBS release, Al Martino has his first big one for Capitol in "Say You'll Wait for Me." He makes the ballad fit his big-voiced styling and takes it for an effective schmaltzy ride. "I've Never Seen" has a so-so lyric and a small melodic pattern to back it up but Martino gives it a lift with an emotional styling that'll appeal to the femmes.

Bob Benton: "You Call It Madness"—"I Was Such a Fool"—"Longer Than Forever"—"Tu Amor" (Tico). The indie Tico label has a potent find in Bob Benton, 19-year-old vocalist. In his initial four sides, Benton makes a strong big-time bid. He's got a straight-forward, sincere styling that scores. His piping style is warm and romantic, and although he avoids the echo chamber and/or big-voiced technique, the femmes are sure to latch on. The four tunes are all in the same sentimental mood and

he delivers each effectively. Work-over of the oldie, "You Call It Madness," should get the top spins. Tito Puente's orch lends a first-rate backing.

Eddy Howard: "Mademoiselle"—"I Don't Know Any Better" (Mercury). Eddy Howard has come up with two slick ballads on this coupling. "Mademoiselle" gives Howard a chance to showcase his appealing style for payoff results. Tune has a charming lyric and a good melodic setting. Reverse has the same warm quality and could take off.

Gordon Jenkins Orch: "My Love and Devotion"—"Just Say the Word" (Decca). "Devotion" is a big ballad which Gordon Jenkins frames in a top-drawer instrumental and choral setting. Vocal work is handled excellently by Don Burke, Betty Mullner and Elizabeth Rinker. Number on the reverse is another attractive item but lacks the power of its mate.

J. Lawrence Cook, Inc. chartered to conduct a music publishing and recording business in New York. Capital stock is 100 shares, no par value. Directors are Cook, attorney Chauncey S. Olman and Julius Yablok.

S.F. Strippers

Continued from page 1

termine if the strippers are guilty as charged.

Eight other strippers and three comics, arrested in a simultaneous raid at the Princess-Ellis Theatre, have deferred until later whether they will seek a jury trial.

Legit Films As 'Defense'

San Francisco, Aug. 19.

Sally Forrest and "Remains to Be Seen," legit presentation at the United Nations Theatre here, last week became innocently embroiled in the trial of burlesque strippers which has hit the local headlines following police raids on two burlesque houses.

Attorney Marvin Lewis, acting mayor of San Francisco, representing the G-stringers, employed Harold K. Lipset, a private investigator, to photograph Miss Forrest during her performance and succeeded in getting several film shots before being stopped by Randolph Hale, managing director of the house. The films, showing Miss Forrest in scanty night clothes on the stage, will be offered in court in defense of the burlesque performers, Lewis indicated. He declared he wanted the pictures so that the court could see, when the time came, what a decent show in a respectable legit theatre looked like.

Lewis had no qualms about his right to have the films taken. "I've had some experience along these lines before. The law is that the ticket is the contract, and that unless it prohibits picture-taking, you have the right to make them."

Miss Forrest, who is under contract to Metro, objected to being photographed on the stage without her permission. To forestall further incursions, Randolph Hale, United Nations Theatre head, has printed warnings in all programs forbidding the taking of photographs or films of anyone in the cast.

TOPPING ALL LISTS

BLUE TANGO BY LEROY ANDERSON MILLS MUSIC, Inc.

It's Music by

JESSE GREER

Program Today Yesterday's

KITTY FROM KANSAS CITY

FEIST

Al Donahue and His Orchestra Bermudiana Hotel Bermuda

DECCA RECORDS America's Fastest Selling Records!

## Quiet Around N. Y.

Continued from page 2

with a 45-minute blast against Winchell for singling out his place of employment and his employer, Lou Rubin, owner of Chandler's, for OPS violations, and not citing the "40 other" bistros, restaurants and niteries that also have been cited for alleged price-ceiling violations.

Gray reprised the Ed Sullivan-Josephine Baker-Winchell-Stork Club imbroglios over his microphone, and also surmised that the AGVA tabu against cuff appearances by vaudevillians stemmed from the same sequence of events.

Winchell merely accents that U. S. Attorney Myles J. Lane calls Chandler's the "worst offender." The Government's suit is for over \$346,000, which represents a triple damage claim.

### Press Agents in the Middle

Row has reached the point where film industry press agents feel they're now directly affected. They have a choice between dropping Gray from their list of regular publicity outlets—he welcome Hollywood celebs at his microphone—or running the risk of losing out on publicity breaks in various Hearst newspapers. One ad-pub exec in N. Y. this week said the obvious decision is to avoid Gray. Other p.a.'s are in a similar spot.

Position of the ad-pub operators was made unmistakably clear last week by Conniff. He concluded a blast at Gray with this warning: "We say to these press agents and producers and personalities who give their support to Mr. Gray: 'That's just dandy. But surely don't be surprised if we here at the Journal-American invite you to keep getting your plugs from him and not to expect very much from us. Mr. Gray is hot, red-hot, and he is all yours.'"

Conniff stated that Gray last winter made his microphone available to anyone "who wanted to savage Walter Winchell, then ailing in Florida." He branded it as a bid for notoriety on Gray's part, and now that Winchell is coming back with a rebuttal Gray is "crying foul."

## Disk Companies' Best Sellers

### CAPITOL

1. TENNESSEE LOCAL BLACKBERRY BOOGIE.....Tennessee Ernie
2. SOMEWHERE ALONG THE WAY.....Nat. (King) Cole  
WHAT DOES IT TAKE
3. KAY'S LAMENT.....Kay Starr  
FOOL, FOOL, FOOL
4. WALKIN' MY BABY BACK HOME.....Nat (King) Cole  
FUNNY
5. BETTER TO HAVE LOVED YOU A LITTLE. Hank Thomson  
HOW COLD HEARTED CAN YOU GET

### COLUMBIA

1. YOU BELONG TO ME.....Jo Stafford  
PRETTY BOY
2. BOTCHA-ME.....Rosemary Clooney  
ON THE FIRST WARM DAY
3. HALF AS MUCH.....Rosemary Clooney  
POOR WHIP POOR WILL
4. HIGH NOON.....Frankie Laine  
ROCK OF GIBRALTAR
5. SUGARBUSH.....Frankie Laine-D. Day  
HOW LOVELY COOKS THE MEAT

### CORAL

1. STRING ALONG.....Ames Bros.  
ABSENCE MAKES THE HEART GROW FONDER
2. MY THRILL.....Alan Dale  
YOU'RE MY DESTINY
3. JAMBALAYA.....Neil Hefti & F. Wayne  
TWO FACED CLOCK
4. THIS IS THE BEGINNING OF THE END.....Don Cornell  
I CAN'T CRY ANYMORE
5. IT TAKES TWO TO TANGO.....Pearl Bailey  
LET THERE BE LOVE

### DECCA

1. SHOULD I.....Four Aces  
THERE'S ONLY TONIGHT
2. BLUE TANGO.....Leroy Anderson  
BELLE OF THE BALL
3. BLUE AND SENTIMENTAL.....Mills Bros.  
JUST WHEN WE'RE FALLING IN LOVE
4. WISH YOU WERE HERE.....Guy Lombardo  
HONKY TONK SWEETHEART
5. AUF WIEDERSEHN SWEETHEART.....Guy Lombardo  
HALF AS MUCH

### MERCURY

1. YOU BELONG TO ME.....Patti Page  
I WENT TO YOUR WEDDING
2. AUF WIEDERSEHN SWEETHEART.....Eddy Howard  
I DON'T WANT TO TAKE A CHANCE
3. ONCE IN A WHILE.....Patti Page  
I'M GLAD YOU'RE HAPPY WITH SOMEONE ELSE
4. ROSANNE.....Vic Damone  
TAKE MY HEART
5. SO MADLY IN LOVE.....Georgia Gibbs  
MAKE ME LOVE YOU

### M-G-M

1. LUNA ROSSA.....Alan Dean  
I'LL FORGET YOU
2. STRANGE SENSATION.....Billy Eckstine  
HAVE A GOOD TIME
3. VANESSA.....David Rose & Orch.  
ALL THE THINGS YOU ARE
4. JAMBALAYA.....Hank Williams  
WINDOW SHOPPING
5. KISS OF FIRE.....Billy Eckstine  
NEVER LIKE THIS

### RCA VICTOR

1. WISH YOU WERE HERE.....Eddie Fisher  
THE HAND OF FATE
2. VANESSA.....Hugo Winterhalter  
SOMEWHERE ALONG THE WAY
3. A MIGHTY PRETTY WALTZ.....Pee Wee King  
TWO FACED CLOCK
4. MAYBE.....P. Como-E. Fisher  
WATERMELON WEATHER
5. SINCE YOU WENT AWAY.....Henri Rene-Lou Dinning  
A MIGHTY PRETTY WALTZ

### ARTIST

BENNY GOODMAN SEXTET  
With Jan Crockett  
Blue Note, Chicago

Benny Goodman is making his first location stand here in a year. The maestro has assembled the musicians whom he used in his recording dates and on his television guest shots in New York. Present group, more or less centered around vibraharpist Terry Gibbs, had a one-week rehearsal in the east, then nine concert dates in Canada before this booking.

It's essentially a rhythm unit and, therefore, lacks the brass associated with Goodman's large-band efforts. Leads are taken by either Goodman or Gibbs, with the rest of the band lending strong support. Only in a few instances are there any attempts at jamming. When this does happen, as in "The World is Waiting for the Sunrise," this basement spot really rocks.

The book is strictly composed of Goodman's old favorites, leading off with "After You're Gone." "Body and Soul" is just a soft backing for some wonderful licks on the clarinet by the leader. "Rosary" comes off well, with the leads switching from Gibbs to Goodman and back again, and sets the scene for some plain and fancy riffing. "Wanting You" is a slow, easy piece which gives the leader a chance to exhibit some tight scaling. "Flying Home" is a tune well suited for the vibes with Gibbs and Don Elliot whacking out some fiery passages on the plates. Gagged-up marathon on this number lasts about 10 minutes. "Where or When" is a relaxing offering after "Flying." The orchestra does 45 minutes each set.

Jan Crockett, femme singer, embellishes "Deed I Do" and "Champagne Blues." Band is composed of Terry Gibbs; Don Elliot, who does an excellent job doubling among vibes, trumpet and French horn; Morey Feld, a more than adequate replacement for Sid Bulkin who broke a leg in an auto accident last week; Don "Red" Roberts, who achieves a strong beat on a non-amplified guitar; Sid Weiss, a fine bass player, and Jimmy Lyons, who really rides the bass keys on the piano. Zabe.

## Band Reviews

STEWART SCOTT ORCH (4)  
Hotel President, Kansas City, Mo.

For its smart dinner-dancing room, the Hotel President has depended lately on the smoother, slicker combos to draw its patronage. It has had a strong line-up of small groups, and this one in from the east fits the pattern. Group is holding the stand for five weeks.

Onetime arranger and leader of bigger crews, Scott lately has had a smaller orch with sweeter stylings. It's his violin work which leads the way with backing of tenor sax, drums and piano. Instrumentation and arranging make for lilting type of tunes, and outfit generally is classy. Crew is rounded out with Bob Wilkinson (piano), Eddie Kist, tenor, and Chuck George, drums.

Vocally group works in a good deal of variety, with Scott warbling pops and novelties, Bob Wilkinson doing a neat ballad, and four working out and then on novelty tunes and goodly supply of parodies. Room continues its policy of entertainment from late afternoon on through the evening, with Marianna at the organ for early-evening patrons and Jeanne McKenna at the piano alternating with the Scott outfit for the later hours. Quin.

### ASCAP-ites Sue Cafe

Another of those \$250 ASCAP suits claiming copyright infringement was filed in U. S. District Court, N. Y., last week. Suit was brought by T. B. Harms and Bourne Music against the Boro Lounge, Kew Gardens, L. I. Tunes involved are "Make Believe" (Harms) and "All of Me" (Bourne), which, the publishing firms allege, were performed without authorization.

### Dallas Symph Bows Nov. 14

Dallas, Aug. 19. The Dallas Symph will open its season Nov. 14. As customary, the first concert of the year will be given at North Texas State College, Denton. Walter Hendl will conduct his fourth local season.

THIS IS IT!

The Singing Rage

# PATTI PAGE

Two Smash Hits

"YOU BELONG TO ME"

and Another Exciting Hit

"I WENT TO YOUR WEDDING"

MERCURY RECORD

No. 5899 and 5899X45

## Baseball TV Ban

Continued from page 2

lic's dollar, and other competing media.

It was also pointed out that a number of clubowners are now negotiating with sponsors for next season's contracts and so would not be averse to a little public blues-crying in an attempt to jack up their asking prices for rights. Clubowners themselves have been forced to pay increased costs for almost everything, while few of them have upped their admission scales for a number of years. As a result, there's no question but that they would like to get more coin for their TV rights. Some TV industryites noted that

the ball clubs might be wise to realign their franchises, on the assumption that some cities which now have two teams cannot support them, while other cities with a single team would be in a far better position to handle two. St. Louis, for example, simply hasn't a sufficient baseball-minded public to support both the Browns and Cardinals. Detroit, on the other hand, is fast becoming a boomtown again and also has long been known as the best baseball city in the major leagues. It might be a good idea, according to TV execs, for one of the St. Louis teams to move into Detroit.

Burnside Gardner, Ltd., chartered in Albany to supply entertainers and musicians for clubs, churches, etc., with offices in New York. Capital stock is 200 shares, no par value.



# BILLY ECKSTINE

SINGS

STRANGE SENSATION

HAVE A GOOD TIME

MGM 11291  
K 11291

78 RPM  
45 RPM

# M-G-M RECORDS

THE M-G-M RECORDS COMPANY, INC. IN ENTERTAINMENT

NEW YORK 36 N.Y.



# Night Club Reviews

## Chez Paroo, Chi

Chicago, Aug. 17.  
Milton Berle, *Leopold & Sues*, Mountaineers (5), "Fatso" Marco Sid Gary, Son & Sonny, Lily Ann Carl, Delage & Shirley, Johnny Martin, Chez Adorables (8), Brian Farnon Orch. (10); \$3.50 minimum, \$1 cover.

Strangely enough, when many niteries are withering on the vine, the No. 1 cafe of the Midwest is having a bonanza season; perhaps the best summer in its 20-year history. Following with one headliner after another starting with Jane Froman in late spring, spot has been doing turnover business with rare exception, and that mainly due to the late evening televising of the recent political conventions.

Possibly some of the business is due to the heavy influx of visitors this summer, but they have been here before with only moderate h.o. Martin & Lewis, who just closed (16), did two weeks of boffo business and now, Milton Berle.

Comic's format is essentially that of his teevee show which has him running through the whole revue for an hour and a half. There are acts galore and some get lost; in fact, it might be a good idea to slice one or two to improve the pacing of the bill. Not that any of the acts aren't good; there's just too much and trimming would tighten things up. Of course, most all are integral stooges to Berle and he might hamper things in that department.

While this follows the TV pattern, or perhaps that of the old days of the N. Y. Palace, it's content is markedly different. For the followers of "Uncle Miltie" in the cereal set it hasn't too much to offer. For those who might be chewing their second cud and are in the know, 90-minuter is full of yocks. It's humor at its broadest and roughest and buffoon doesn't leave many stones unturned to get his laughs. Of course, the bellies are the ones best left untranslated to the uninitiated.

Berle works frantically all through each act with few escaping his antics, and ties things together expertly with his emceeing. He does a stupid swami stint with the expert and fast magic team of Delage & Shirley, winding up in a trunk in a switch, locked compartment deal. He then brings on Lily Ann Carl, sexy looking singer with a strapless gown, who sells three tunes while star tries to divert her attention.

Leonard Sues, who was seen here in the Olsen & Johnson revue a few months back, scores with flashy trumpet work on "Blue Skies," some orchestra leader impressions, and then has Berle join him in a duet, which gives vent to the stock-clip routine. Headliner, a la Martin & Lewis, takes over the baton and creates havoc while Sues attempts "St. Louis Blues." Musician gets a big mitt and has to come back. "Fatso" Marco, rotund bass-baritone singer, is standout in three tunes, in one of which, "Sunny

Side of the Street," he does accurate carbons of Ted Lewis, Harry Richman, Billy Daniels, Jimmy Durante and Louis Armstrong.

Son & Sonny are next with some fast toe taps and handless flips. Duo really work at terrific pace and bring act to close with tight finale of flying splits. Berle, of course, gets into the routine with a few steps, done okay.

Mountaineers (5), who look like they got lost from the hills of Brooklyn, are a good background for comedian, who dons red underwear and other paraphernalia to portray the bright one of the troupe. However, deadpan girl singer, who can really yodel, almost steals the action from him via her expressionless face. Group registers heavily with the cafe crowd.

There's an excellent piece of nostalgia when Berle brings on Sid Gary for two baritone standards, "Without A Song" and "Old Man River," but the savvy seat-holders love his takeoff on George Jessel doing "My Mother's Eyes" with false notes throughout. The pair put on black makeup right on the floor, a cue for Gary to sing "April Showers," and then the jester runs across the boards with an Eddie Cantor aping. They combine efforts on "Is It True What They Say About Dixie" for a citch bowff.

Berle is forced to return to beg-off with video theme, "Near You." Line has retained a number from the last show and Johnny Martin lets Berle do much of the emcee chores. Brian Farnon cuts the show expertly. Zabe.

## Birdland, N. Y.

Ella Fitzgerald, Stan Getz Orch. (5), Bill Harris All Stars (5); \$2.50 minimum.

This cellar spot has been riding high all summer with its strong lineup of jazz and bop purveyors. Current week, with Ella Fitzgerald topline, will be no exception. Miss Fitzgerald has a solid rep in the hep and square circles which'll help pull in a more varied trade than usually drawn by this primarily progressive music addicts' hangout.

Miss Fitzgerald is in fine warbling form for this date. Mixes up ballads, scat, live in her sock selling manner and makes each rendition score for a big mitt. Vocal versatility is displayed in wide-range songalog which includes a driving "Between the Devil and the Deep Blue Sea," a moody "Set 'Em Up Joe," a hard-hitting "Why Don't You Do Right?," a scat-phrased "Air Mail Special" and sweet-swingy "Mr. Paganini." Instrumental trio of Roy Haymes, drums; Nelson Boyd, bass, and Hank Jones, piano, excellently complements her.

Musical interludes are belted out by the Stan Getz group and the Bill Harris All Stars. Both units whip out their snappy offerings with expert musicianship and hold the tablers until Miss Fitzgerald's return. Gros.

## Waldorf-Astoria, N. Y. (FOLLOWUP)

J. C. Petrillo almost relented a second time to permit this amazing musical aggregation to record but reversed field on that; but it is to the American Federation of Musicians' credit, as well as the American public's gain, that the cardinal principle—that we have no frontiers on art—was preserved and this group may tour the U. S.

It was a bit of a do for the Waldorf to break down AFM barriers, something which was unsuccessfully attempted some time ago. It is understandable that Petrillo might frown on this versatile aggregation also dispensing dansapation but, for the basic purpose of their presence, atop the Waldorf's Starlight Roof, they are an unquestionable plus. Talk about new faces and something with a new excitement on the cafe circuits, this is it. The most ardent AFM unionist can't contend there is any encroachment on employment.

Los Chavales de Espana (The Kids from Spain) are known from the Iberian peninsula to South America and, to North Americans, perhaps best known via their long runs at Havana's Tropicana, class niteriy. Group of 11 has been together for 12 years as a cooperative organization of versatile musicians who, in other less restricted engagements, also dispense trump music along with their "act."

They have set a mark here by being held three months, which is virtually the entire season of the Starlight Roof. In actuality Vaughn Monroe rounds it out until the downstairs Empire Room reopens the winter season in October with Les Compagnons de la Chanson and the new Alstone band. (Alex Stone, who telescopes his name, is a French composer, best known for his "Symphonie").

Los Chavales are co-managed by Victor de la Correa and Pat Natara (booked by MCA), but works under a rotating "El Jefe" which is Spanish for orchestral chief. Sebastian Morera, the bassist, is the current "jefe," and whoever is the head-man runs the band with the same sternness as his predecessor. They rotate guest maestros every two or three months. Luis Tamayo, trumpet-accordion-singer, is prominently to the fore as vocalist and gets 'em on his personality, but equally socko is Angel Riera (doubling fiddle, sax, clarinet and also dances) who whams 'em with his gypsy violin solo which Tamaya and Pepe Lara chorp. Latter tenor is also a versatile kid who handles accordion, guitar and an occasional piano. Luis Bona, a sort of Latin Danny Kaye, handles the comedy vocals when he's not doing chores on trumpet, violin, guitar and occasional dancing. Rest of the personnel comprises Augustine Lisandra, trumpet, violin and bandoneon; Ventura Martinez, sax, clarinet, flute and fiddle; Jose Milla, drums and castanets; Sebastian Morera, bass, piano and drums; Fernando Porredon, trombone, violin and arranger; Alejandro Ruano, sax, clarinet and violin.

Their pacing bespeaks of consummate showmanship and their performances, sans music on the

racks, indicate painstaking rehearsing. They are said never to use the music stands even for dance sessions, preferring to learn the new terp tunes extemporaneously.

They shift to Chicago's Palmer House in September for five weeks, thence the Chase Hotel, St. Louis, with Washington and Miami Beach to follow. They were set to record but the AFM tabu nixed it. In turn, the group is said to have dedicated itself to breaking up some old recordings, they waxed in the Caribbean belt and of which they are not particularly proud.

Another unique entry here is Trini Reyes, an authentic Espagnol from Brooklyn. Looking the mecco and dancing with extraordinary authority, Miss Reyes is a pert terper and an s.a. looker whom Xavier Cugat first introduced at the Waldorf last summer. It is said that Miss Reyes can't even dig any Espagnol but there is nothing wrong with her fandango versions thereof.

For the straight dancing, the stable and staple Emil Coleman continues as the "Ol' Man River" of Manhattan nite life—he just keeps his tiptop dansapation rolling along, year after year, and generation after generation. He knows his public and they cotton to his brand of hoofology. Same also goes for the alternate Mischa Borr band, long a landmark here. Biz socko. The waiting staff credits it largely to Los Chavales de Espana, a new group in the cafe scene and deservedly doing mucho b. o.

## Gray's Band Box, L. A.

Los Angeles, Aug. 14.  
Lenny Kent, Julie Robbins, Skylarks (5), Bill Howe; \$2.50 minimum.

No matter who Sammy Lewis and Billy Gray put into this room, the ropes go up nightly and there's always a line outside for the second show. The 250 chairs go fast and elbows rub when passageways narrow to make room for more tables. No one seems to mind and once the funny fellows come out and salt the air, the spirit of high carnival is abroad.

Back for his third stand is Lenny Kent, the type of comic that sets the standard pattern. He is brash, brusque, trigger-lipped and knows how to titillate the fast crowd that frequents this tavern. He lapses into the Yiddish vernacular with subtle undertones and skirts the borderline without shock to those innured to these flights of blue-edged flippancies. For maidenly ladies and prissy males, he is not.

Kent's routines vary little from past visits, but the old line seems to lack little of its gusty wallop. His caricature of the boastful Texan is rough-cut burlesque and the laughs roll on his takeoff on magico Cardini and Chaz Chase.

Julie Robbins is new to this sector, having spent most of her time in the Florida night belt. She is a lusty singer of racy songs and should do well here. Her imitations of show biz greats are well received although her forte is gamey monolog. Skylarks are a singing quintet who seem out of place in this rowdy atmosphere. They work hard and harmonize well and take a turn with Kent in skirts for the needed lift. Bill Howe solos to his own accomp at the keyboard to take up the intermish slack, and backstops the acts. Helm.

## Top's, San Diego

San Diego, Aug. 16.  
Mae Williams, Jack Nye Orch, Betty Hall Jones; no cover or minimum.

In a return to semi-name shows after a hiatus of a month, this city's class niteriy has a strong lure in Mae Williams. Buxom, sleekly gowned chirp exudes sincerity—a good bet in a town wary of imported, often patronizing Hollywood glamor.

Full-voiced thrust bears similarity in style to Beatrice Kay and Kay Starr with rugged pipes and socko approach. Songs are refreshing switch from usual spots. On night caught, her stint included "Mad About the Boy," "Goody Goody," "I'll Walk Alone," "A Good Man Nowdays Is Hard to Find," and "Besame Mucho" in Spanish for visitors from nearby Tijuana, Mex.

Despite cliché-ridden patter, chirp wallops to begoff. Jack Nye's house band provides good backing, with Nye's keyboard solo opening show. Orch also plays well for terpers.

In club's Blackout Bar, Betty Hall Jones bounces along in slambang 88-songs-humor, styl' wailing packed houses. Hard-working sepi chirp-clown is full of pleasing gimmicks such as scrawling requests on handy blackboard and playing tape recordings of her keyboard self-accomp. Don.

## New Golden, Reno

Reno, Aug. 13.  
Rosemary Clooney, Wiere Bros, Gino & Suzanne, Alice Hall Quartet, Girls (8), Paul Pendarvis Orch; no cover or minimum.

Rosemary Clooney's opening night brought three crowded shows. The tall blonde gives her all from "Come On-A My House" to "Botch-A-Me," between with some little heard tunes to prove her versatility. With a voice that's clear and solid, she opens with "From This Moment-On" in up tempo; glides in to "Half As Much," which gets appreciative recognition, and thence into "Lady Is a Tramp."

Her clever "Botch-A-Me" for a walkoff guarantees an encore with biggest plaudits ever heard in this spot. Next round includes "They Can't Take That Away From Me" from her vibrant lows to cool high notes. After "Come On-A," she tries to get away again, but can't make it. So she does "You Make Me Feel So Young" and, with sustained pressuring for still more, manages a begoff.

The Wiere Bros. make fine preparation for the singer. Starting off with a violin solo which has "echoes," the echo turns out to be one of the boys. Thence into a hilarious strolling troubadour bit. The two pixies in the three-act provide the guffaws while the subtle humor of the third takes up the slack.

A series of dances by the two "elves" is cute with some heavy laughs thrown in. They Charles-ton, jitterbug and wind up with a Spanish number in which one loses a false. Respite is taken with a clicko piano solo by their accompanist, Mildred Seymour. A sprightly soft-shoe by the freres wraps up the funfest.

Gino & Suzanne open the show with some pleasant and graceful dancing. Suzanne is good to look at. Display is at its best in a dream sequence that has a clever and well received closer.

Golden Girls are sweated up for the opener and look smart in a tap session. They tie up the show with a sexy Latin wiggle with Terry True soloing.

New group for intermission music is the Alice Hall Quartet with some fine arrangements for two accordions, piano, guitar, drums and bass. Macu.

## Riviera, Ft. Lee, N. J.

Jack Carter, Toni Arden, Harry Mimmo, Art Johnson, Cabots (3), Line, Walter Nye and Pupi Campo orchs; \$5 minimum.

Bill Miller's new talent collection is likely to maintain the box-office and entertainment standards that have prevailed during the better part of the season at this Jersey hospice. The toppers, Jack Carter, Toni Arden and Harry Mimmo, each do excellently during their individual turns and the combination plays well on the floor.

Carter last appeared here two years ago on a layout headed by Tony Martin. In the intervening time, he has been on and off video, and again proved his efficacy as a cafe performer during a recent (Continued on page 54)

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## Arena Mgrs. Set J. M. Anderson Spec As 'Non-Competitive' House Package

John Murray Anderson's spectacle, to be produced for the Arena Managers Assn., will be ready in the fall of 1953. At its recent convention in Atlantic City AMA voted to treat the Anderson show, still untitled, on the same basis as a house production. Revue will be routed well in advance of the season, at the time the itineraries for "Ice Capades" and "Ice Cycles" (both AMA-produced) are being set up. AMA voted to put all its exploitation facilities behind the show.

The Anderson display is regarded as an ideal vehicle for AMA since it is non-competitive with its leers and could be spotted into the AMA houses between the blades. It's also considered non-competitive with the "Greatest Show" series which is being produced for AMA by the Gale agency. Latter goes for 30 days on a one-nighter basis. Anderson's spec will be spotted for stands of from several days to two weeks.

The Anderson production is the latest AMA excursion into show business fields. This organization of arena operators is still on the prowl for show biz attractions to fill up rental time. The sports fields have been showing diminishing returns in several sectors, including hockey and wrestling, and there's a dearth of suitable attractions in boxing. AMA, at the same time, will be able to offer shows routed in its buildings an increasing amount of playing time.

Group, at the A. C. confab, voted to accept into membership the Hobart Arena, Troy, O., and the Allen County Memorial Coliseum, Ft. Wayne. Active membership comprises about 32 of the top arenas in the country.

## AFL Racket Drive Kills Carny Union

The first result of the American Federation of Labor's drive against racketeers in trade unions is an order by the AFL executive board that forces the International Jewelry Workers Union to withdraw a charter granted to a group which had been organizing concession workers at carnivals.

Local 450 of the recently organized Carnival, Amusement & Novelty Device Workers Union is to disband as a result.

Local 450 organizers had been active among carnival workers, forcing many employees to sign with the organization at \$4 monthly dues. The organization recently compelled Cetlin & Wilson Shows, a major carny, to sign its members or else the show would not have moved from its Ft. Wayne, Ind., stand.

Harry Karsch, of St. Louis, was head of the carnival union. Although George Meany, AFL veepee, declared that the jewelry union had jurisdiction over the carnival workers, he stated he knew little about Karsch. Joseph Morris, president, and Hyman Powell, secretary-treasurer of the jewelry union, agreed to revoke the charter. Meany had threatened to take the matter to the convention, if the charter remained. Under AFL rules, the convention could expel the international from the Federation.

The carny union had been making headway among the smaller shows. However, it hadn't been able to crack some of the larger outfits such as James E. Strates and World of Mirth.

## Houston's Price Cuts

Houston, Aug. 19. Ralph Smith, owner operator of the Ringside Club, believes the price factor is one of the reasons for declining b.o. and is doing something about it. He has cut his tariffs for both admission and drinks.

Admission has been pared to \$1.50, plus tax, with beer set at 20c and 25c per bottle and setups on the cuff. Currently at the spot are the Herbie Brockstein orch, Bob Hansen, m.c. and comic, and Elie Choi, exotic dancer.

## San Antonio's 'Ice Parade'

San Antonio, Aug. 19. "Ice Parade of 1952" will open Thursday (21) for three nights and one matinee performance at the San Pedro Park Iceclad. Show is being presented by the San Antonio Ice Club.

Some 150 members, all amateurs will participate. Gordon Casey, former Sonja Henie troups skater, is director of the show.

## See 2 New Cafes Cueing More Coin For Vegas Acts

Another inflationary wave among top acts is feared in the fall when two more hotels open in Las Vegas. The Sahara is set to bow Oct. 1 and the Sands on Nov. 1. Even prior to the opening of these new hostels, complete with gaming rooms, Las Vegas already is paying the highest salaries in the country.

Competition among top talent users such as the Flamingo, Thunderbird, Last Frontier, Desert Inn and El Rancho Vegas, among others, is so keen that most acts get higher salaries there than they do in any part of the country. Until now, the Las Vegas wages haven't been the criterion for salaries elsewhere, but with the addition of the Sands and Sahara to the talent buying sweepstakes, it's felt that the Las Vegas influence will be felt in other major talent buying centers. The major salutary effect of the green-felt capital is the fact that the high stipends persuade name filmstars to try for the tall nitery coin. Once having worked niteries, they can be inducted to play other dates.

Abe Sahiller, entertainment director of the Flamingo Hotel, is currently in New York casing acts. He has bought the revue that has been running at the Sans Souci, Havana, for the past eight months. He's planning on putting Miguelito Valdes on top of this show.

Cast includes Olga Chivario and an American dancer, Skippy Hetzer, who has been well-publicized in Cuban cafe circles. Show opens Oct. 30 and will play the Flamingo for four weeks before going back to Cuba. Music Corp. of America booked.

## Ringling May Shelve Local Sponsor Setup

Toledo, Aug. 19. Officials of Ringling Bros., Barnum & Bailey Circus, in Toledo Aug. 13-14 under sponsorship of the local lodge of B'nai B'rith, indicated that next year they would not resume the plan of having local organizations sponsor the show in some cities.

Several sponsors this season have reportedly taken a loss on the circus.

## Carson's Cafe Clicko

Hollywood, Aug. 19. Jack Carson closed a two-week stand Saturday (16) at State Line Country Club, Tahoe, Cal., where his draw got him an option to return to the spot whenever he can make it next season.

Date also served as a honeymoon for Carson and his bride, actress Lola Albright. Couple returns to Hollywood later this week, where Carson checks into Metro for a co-starring role in "Dangerous When Wet."

## Newark's All-Negro Show

Manhattan Paul, for many years the emcee at the Savannah cafe, N. Y., is planning to install an all-Negro show at the Newark Opera House, Sept. 16. He's currently negotiating with the American Guild of Variety Artists on a scale. Paul recently headed a troupe that played several engagements in India.

## 'O&J-Vanities' L.A. Stand

"Olsen & Johnson-Skating Vanities" has signed for a 24-day date at the Pan Pacific Auditorium, Los Angeles, Feb. 13 to March 8. Show's producer, Harold Steinman, and Pan Pacific manager Lyman Johnson negotiated the stand in the 8,000-seater.

## ARA to Huddle With AGVA On Franchise Tiff

An attempt to establish a common meeting ground between the American Guild of Variety Artists and Artists Representatives Assn. will be made at a confab between representatives of both groups to be held next Tuesday (26).

Request for the meeting was made by ARA. Union's national administrative secretary, Jack Irving, declared that he would be glad to discuss matters with the reps, provided such a meeting would not prejudice the position taken by the union.

Union's position, as expressed in a resolution at its recent convention in Los Angeles, calls for direct issuance of agency franchises and no dealings through an agency organization.

An AGVA spokesman indicated that there was little hope of effecting any sort of agreement with ARA, since any "understanding" would imply a means of circumventing the resolution.

ARA had sought a means of negotiation, feeling that agents should not be forced to accept conditions that are arrived at without discussion between the union and agency reps.

## Nype Ups Coin, So Pitt Carousel Will Reopen With Ventriloquist Nelson

Pittsburgh, Aug. 19. Jimmy Nelson, ventriloquist who does the commercials on Milton Berle's TV show, has been booked as headliner at the Carousel Sept. 5, when Jackie Keller's room reopens after a summer shutdown of nearly two months. Nelson, who'll play eight days, will be fulfilling an old contract since his original date here late in July was pushed back when Carousel, after hitting hard times via the heat and steel strike, decided at the last-minute to shutter for eight weeks.

Russell Nype, who clicked here in Civic Light Opera Assn.'s outdoor production of "One Touch of Venus," had been practically set as the Carousel's reopening star, but deal was dropped when the ante went up from \$1,500 to \$2,000 a week after his opera whamm.

Herman Middleman, who left Carousel's bandstand after several years to try his luck in Florida last winter, will be back as the room's maestro. Ralph DeStephano and Johnny Marino in turn had succeeded him.

## Roz Courtright Booked For San Antonio Fortnite

San Antonio, Aug. 19.

Rosalind Courtright, singer, is scheduled to open here at the Anacacho Room of the St. Anthony for a two-week engagement on Sept. 2. Music will be provided by Steve Kisley and his orch.

Nat Brandwynne and his band are scheduled to open an engagement at the spot on Sept. 16. On the same bill will be the Quintetto Allegro, from Florence, Italy.

## Names for York, Pa., Fair

The York (Pa.) Interstate Fair has signed a heavy roster of names for its five-day run, starting Sept. 9. Fair has spotted the Fred Waring orch and chorus for one day, Sept. 10; Ink Spots, Sept. 11, and the Andrews Sisters, Sept. 12. Frank Wirth is booking the shows there.

## Eddie Bracken's Vauder

Eddie Bracken will play his first theatre date in several years at the Seville Theatre, Montreal, starting tomorrow (Thurs.). Bracken may follow with other vaude stands. William Morris Agency is booking.

## Pentagon Powwow Sets Wider Role For Stars on Camp Shows' Circuits

Washington, Aug. 19.

Pentagon huddle between USO-Camp Shows prexy Lawrence Phillips, Col. Joseph Goetz, head of Armed Forces Professional Entertainment, and Col. William Bailey, chief of personnel services for troops in Europe and North Africa, is expected to result in a stepped-up schedule of tours of show biz celebs and better coordination between far-flung circuits.

Replica of Professional Entertainment Branch has been set up with headquarters at Weilsbaden to route and supervise shows through the complicated Northeast Command and Europe-North Africa area. Major Gerald Cameron, vet of troop entertainment since 1944, is in charge of new setup under supervision of Col. Bailey, currently in U.S. for confabs.

New policy provides nine-week tours by USO troupes, alternating the four circuits in this area, thus giving each an equal share of Camp Shows' dollar. In case of headliners, there is no stipulated time, except that no star can be booked for Korea or North Africa for less than a fortnight.

Wayne Morris, former Navy pilot is set to leave Friday (22) for "hospital walk through" in the European area. Dennis Morgan is understood committed to a similar tour as soon as current film obligations are fulfilled. Letters have been circulated among a number of top femme film stars in an effort to recruit them for hospital stints.

Pentagon powwow was followup on recent Hollywood huddle of George Murphy and Stan Richardson; Hollywood Coordinating Committee, USO board chairman Abe Lastfogel, and Col. Goetz. Understood that Lastfogel promised Hollywood Volunteer Committee more money for use in building variety shows around star names. Side talent has to be paid, but current allotment to committee is said to be a mere \$50,000.

While Koplar's bid is understood not to be the highest, it was the only one offered in cash. RCF is expected to make a decision within 30 days.

The stone and brick structure which has but 32 guest rooms and was devoted principally to gambling, has been shuttered since 1949. It was built the year previously by the Blumenfeld Bros., San Francisco theatre owners, for \$480,000, with financing by the Anglo-California Bank of San Francisco. RFC guaranteed 75% of the loan.

Six months after its opening it was taken over by Sam Terminal, San Francisco gambler and associate of Charles Binaggo, slain Kansas City gambler and Democratic leader. The enterprise went broke shortly afterward and RFC held the bag for \$360,000, only \$10,000 having been paid on the original loan.

Others reported to have made term bids are Sanford Adler, owner of the Cal-Neva Lodge, whose offer totaled \$330,000; Albert Ichelson, California real estate dealer and horse owner, \$325,000, and Joe Greenbach, California hotel owner, \$225,000. The Tahoe-Biltmore is situated on the Nevada-California border south of Reno.

## 'Aqua Follies' Pulls 177G; Greater Seattle Nets 35G

Seattle, Aug. 19. "Aqua Follies," at the Green Lake Aqua Theatre, 6,200-seater, topped its two previous engagements. Gross for the 16 performances was \$177,000, with house scaled to \$3.50.

Frank Hixon handled the engagement for Greater Seattle, which is staging the city's 100th year celebration. Net profit for Greater Seattle was \$35,000, according to Walter Van Camp, managing director. That sum will be used for expenses in connection with the celebration, from which there is no income. The G.M. Cup Races, for instance, lost \$16,000.

## 'Mr. B's' Song-Golf Spree

Pittsburgh, Aug. 19. Deal has been sewed up for Billy Eckstine to play a nitery in his hometown for the first time. He's been booked by George Claire's Vogue Terrace for last three nights of this week (21-23).

Booking was made possible through Eckstine's entry in the National Negro Open golf tournament, which will be played here at South Park next week.

Harry Hendel, nabe theatre owner here, gave Eckstine his start years ago when he put him in front of a band at the Savoy Ballroom in the Hill district, which Hendel was also operating.

## 15% as Sponsor's Bit on M&L Tour

Martin & Lewis will start a tour of one-nighters Oct. 23 in Washington. Duo will follow with stands in Providence, New Haven, Springfield, Montreal, Toronto, Troy, Schenectady, Syracuse and Newark.

Comics will be getting \$10,000 guarantee against 60% of the gross.

## Sponsor's Month Setup

Montreal, Aug. 19. Percentage of profit for promoter or sponsors who have booked the Martin & Lewis one-night show will be among the smallest in history. The comics, playing Maple Leaf Gardens here Oct. 27, are guaranteed \$10,000 against 60% of the gross, with sponsoring organization paying 25% rental to the auditorium. Thus the promoter is left with a 15% margin out of which comes advertising and other expenses.

Although the margin is small percentage-wise, it's expected that the profits will be fairly heavy inasmuch as top grosses are expected.

## Clarabell, Billy Gilbert Head Ohio State Fair

Columbus, Aug. 19. Clarabell, the "Howdy Doodie" clown, and sneezing Billy Gilbert will headline the "State Fair Follies" to appear at the grandstand during the eight-day Ohio State Fair which opens Friday (22). "Fair Follies" is booked by the Gus Sun office.

Klein attractions will present "Circus Follies" the last four days of the fair in the dual entertainment lineup.

## Mahalia's Europe Trek

Gospel singer Mahalia Jackson will do a six-week tour of Europe this summer. She'll start in Paris Oct. 26.

Negro songstress will play one-night stands in France, Italy and the Scandinavian countries.



# AGVA Delays Action Vs. Mortimer As Scribe Snubs Board Meeting

Battle between N. Y. Mirror literary columnist Lee Mortimer, author of the "Confidential" series with Mirror editor Jack Lait, and the American Guild of Variety Artists has been put into mothballs temporarily while union attorneys study the situation.

Mortimer, who was asked to come before the N. Y. branch board on Monday (18) to be questioned for writing unflattering items about the union, refused to make an appearance there and notified AGVA of this intent via a letter sent by his attorney, Hyman I. Fischbach. Board, in its deliberations Monday, ducked the issue and sent the missive to Silverstone & Rosenthal, union's counsel, for further study.

Mortimer's refusal may result, ultimately, in revocation of his AGVA card on charges of conduct

unbecoming a member, and placed on the unfair list. Columnist has emceed shows in the N. Y. State borscht belt. Beckman & Pransky books him.

Mortimer's attorney charged that AGVA proposed to interrogate the columnist without "formulating and presenting to Mr. Mortimer charges of any nature or kind whatsoever, and when your attention was called to the fact that your proceedings in effect were wholly violative of law and equivalent to those of a drumhead court-martial or a kangaroo court, you informed Mr. Mortimer that there had not yet been a determination to prefer charges against him and you insisted, nevertheless, you had a right to interrogate him."

Fischbach's letter also stated that "prominent members of your committee, despite Mr. Mortimer's objections, otherwise conducted themselves in a manner which made perfectly clear your purposes and objectives beyond those authorized to your organization by law."

"Your communication of Aug. 7 now requests that Mr. Mortimer appear before you on Aug. 18, 1952, 'without counsel and without a stenographer.' You are advised that under the circumstances, Mr. Mortimer will not attend on the basis of the request contained in your communication. You are also advised that any proceedings on the part of your organization with respect to Mr. Mortimer which are violative of law or in any wise tend to impinge upon his rights will, if undertaken by you, subject you and such of your officers, directors or other personnel who participate therein, to prompt and appropriate legal proceedings for such redress as the law may afford."

Letter came after Mortimer appeared at an AGVA board meeting Aug. 4 with his attorney and a stenographer. Board felt that it wanted to question the columnist alone.

In "U. S. A. Confidential" Mortimer and Lait called the union a "loose" organization. Mortimer at various times has taken potshots at the organization in the Mirror.

## Ethel Smith's Organ Recital of 'Dear' Paree

Organist Ethel Smith has been signed for the Ritz Carlton, Atlantic City, starting Aug. 28, on a guarantee and percentage basis. She recently returned from a Continental tour on which, she states, she earned "nearly 2,000,000 francs but had to cash travelers' checks for boat tips."

Miss Smith states she retired for the night in one Paris hotel at one rate, and awoke with another (higher, natch). She also cited the case of a French organ dealer who contracted to bring her equipment back from Monte Carlo in time for two galas at Deauville. Miss Smith was forced to cancel these dates because the dealer failed to keep his end of the contract. She was threatened with a law suit as a result.

Organist suspected that the dealer thought he could lose track of the equipment and she would be forced to leave it in his custody after she sailed. Pre-war organs rent for \$20 daily in France.

Miss Smith said she's been asked to do a repeat tour in France next season, "but who wants to wrestle with hand-kissing pickpockets?"

## Chase, St. Loo, Bookings

St. Louis, Aug. 19. Frank Sinatra has been booked by the Chase Club for one week starting Oct. 3, with music by Jack Fina's orch. It will be the singer's debut at this spot.

The cafe relights for the 1952-53 season Sept. 19 with a three-week frame for Mindy Carson, Mario & Floria and the Johnny Long orch. The Starlight Roof will shutter after a three-week engagement of Mary Mayo, Dick Buckley and Henry Jerome's orch, which starts Aug. 29.

Billy Bishop orch has opened an indef engagement on the Pleasure Pier, Galveston, following Tommy Reed band into the spot.

## Martini Planning Tour For N.Y. French Casino

Plans are underway to tour the current show at the French Casino, N. Y. Nachat Martini, operator, is slated to return to France shortly to begin casting another layout for the spot. When new display is readied around Christmas, Martini hopes to have circled the current program around the vaude and niteroutes.

French Casino, which opened July 4, is holding its own. Spot has survived one of the hottest summers in many years, and losses have been held down to a level which will enable the cafe to hold on for some time. French Casino is on the site of Billy Rose's Diamond Horseshoe.

## N.Y. Copa Loses Sinatra As 3d Headliner to Switch To Bill Miller's Riviera

The Copacabana, N. Y., lost a third headliner to Bill Miller's Riviera, Lt. Lee, N. J., when Frank Sinatra pacted for the Jersey spot to open Sept. 5 for two weeks and three days. Previous toppers who have shifted from the Copa to Miller's roadhouse were Tony Martin and Lena Horne.

Transfer is believed to stem from the fact that, although salaries are similar, the Copa's three-show-nightly policy suffers comparison against the Riviera's two shows. Latter, however, runs a third frolic on occasional Saturdays and holidays. The Szonys will be on the Sinatra layout.

Swooner was originally slated to open Sept. 4, but that would have conflicted with the Joe E. Lewis preem at the Copa. Sinatra will follow the Riviera with the Latin Casino, Philadelphia, and the Chase Hotel, St. Louis. He's now booked by the William Morris Agency.

## HOLIDAY, N.Y., SETS 'NIGHT IN HAVANA'

The Holiday Theatre, N. Y., is set to resume units next Tuesday (26) with "A Night in Havana," which played through most of the season at the Clover Club, Miami. Unit is in for two weeks and options and will include Juancito & Mercedes, Peggy Genders, June Tomack, Dolores Harper Dancers, and Nanci Darken. Five other acts are to be set. Kenneth Later Agency set the deal.

The Holiday, which recently housed Frank Sennes' version of "Peep Show," will embark on a new policy following run of "Havana," which was staged by Carlyle, who formerly produced at the Sans Souci, Havana. Michael Rose, who has been named house producer by operator Israel Zalkin, will install a stock policy with weekly changes of headliners. Plans call for a two-hour run of shorts, newsreels, and cartoons between stage shows. There will be no feature pix. Four shows daily with early admissions pegged at 99c are planned.

The Holiday, in recent months, has been playing an increasing amount of stage shows. Spot opened "Bagels and Yox" some time ago, and then went into a deal with Sennes on "Peep Show." With Rose entering the picture, a steady diet of staggers is in view.

## Saranac Lake

By Happy Benway  
Saranac Lake, N. Y., Aug. 19. Summer flashes on our Main Stem; Bill Morris at Saranac Lake summer theatre to see "The Bat." Kate Smith eating up the exhibits at Town Hall antique show. Dr. Edgar Mayer, Cornell Medical Center professor and theatrical medico, tanning himself at Camp Kildare. Mrs. William "Mother" Morris outbidding everyone for an antique copper tray of German origin at the antique sale for benefit of local hospital.

Eddie (IATSE) Stott, who left here some time ago, was in for a checkup and got that green light.

Joe (U.A.) Phillips shot into the general hospital for thoracoplasty operation, took it like a veteran and is resting in comfort at the V. C. hospital. He was visited by Francis and Thomasina Phillips who motored in from Long Island.

"Yip" Phillips shot in from N. Y. to visit the V. C. hospital to relay greetings from Joe Laurie, Jr., to this mugg and many of the gang. Write to those who are ill.

## Night Club Reviews

Continued from page 52

### Riviera

Identifying theme. "Twilight Time" gets them aboard with friendly reception, and first salvo is a Peggy Lee type "Lover" that gallops faster and faster through about six choruses.

"All the Things You Are," with pleasant voicing by Artie Dunn, organist, starts romantic mood. Then an unusual "Jet" displays Morty Nevin on both his accordion and piano. Parody on several songs from "Army Air Corps" to "Over the Rainbow" is a routine about the plight of the three with their girls, stranded in a balcony.

Giselle and Francois Szony are impressive in the most refined and graceful dancing Skyroom has ever seen. Handicapped by a stage which only affords ringdiers a proper view, they nevertheless sock over with effortless grace. Brother and sister glide through an ethereal entry, change to a bright "Tea for Two" routine, and end with a Spanish number. Their ballet stints are perfection.

Miss Arden, who moved from band-vocalist to name status via disks, similarly presses her mettle on this floor. Her rhythm tunes have spirit and there are times when her ballads show delicacy. She mixes her moods to maintain interest and variety.

In the slow number category, an oldie, "Nearness of You," and "Take My Heart" bring vigorous response from the crowd. Miss Arden also shows up nicely on "Kiss of Fire."

Also in the comedy mood, Harry Mimmo brings a fishy note. This small Chaplinesque figure made his U.S. debut recently at the Chateau Madrid. He's an Italian import who came here via Cuba and has established himself in the Latin American countries.

Mimmo is a pantomimist with a heavy grain of originality. He's one of the more accomplished dance mimics, lampooning terps of various nationalities. His rib of the German hoofers starts off mildly, but soon develops into a vigorous goosestep. Most of his dances, however, have comedic overtones readily appreciated by the audience. There are some subtleties which do not carry to the far reaches of the room, but he still projects sufficiently to put him on the plus side.

Rest of the bill carries over with Art Johnson on the vocals and the Cabots (3) in the production dancing. Latter troupe is now proving proficient in these chores, having progressed considerably since they started here at the beginning of the season. The Arden-Fletcher line routines hold up well. The Walter Nye and Pupi Campo orchs provide the dance music and show-backing.

### Cafe Gala, L. A.

Los Angeles, Aug. 14. Jane Jones, Mel Henke Trio, Jean Arnold, Frank Howard, Don Sheffey; \$3.50 minimum.

There's a lot of show here for the size of the room and in spite of the table tariff, it sets one wondering how Jim Dolan can keep the black above the red. True, none of the acts is any great shakes along the county strip niter belt, but it's the kind of entertainment these habitués like.

Everything has a hop and a bop to it, with a purplish tinge to salt down gamey appetites. Jane Jones takes top billing and it's quite a load she totes, more than 300 pounds of it. She's an old campaigner at this end of town and long a favorite with the late crowd. She pumps up a fairly good song but the pipes are beginning to show signs of rust. This being an era of muscle singers, she lets go with all stops out and like all big gals, inevitably pours hard and strong with "Some of These Days."

The inference is unmistakable. Mel Henke trio of piano, bass and guitar specializes in off-beat boogie and whumps up jumpy rhythms. Henke's lips move with the speed of his keyboard fingering and the pounding too often drowns out the stringsiders.

Jean Arnold is billed as "the brightest comedienne discovered in years." That she isn't. Better material for her songs would help. She's a lively one, however, with tall timbre in her voice.

As baritone go, Frank Howard can travel "The Glory Road" with most of them. His voice booms, but no stronger than Jones' or Arnold's. Don Sheffey, on the accomp side, is the only one who doesn't blast. His pianistics are intimate and soothe the room's jangle.

### Mapes Skyroom, Reno

Reno, Aug. 15. Three Suns, Giselle & Francois Szony, Skylettes (8), Eddie Fitzpatrick Orch (9), no cover or minimum.

The Three Suns make their second appearance in this room, and are playing to a consistently large and enthusiastic audience.

## JAY MARSHALL

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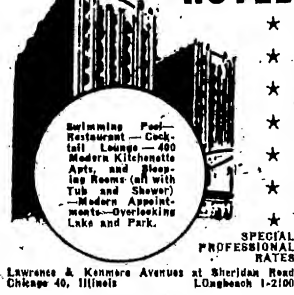
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VARIETY

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ED SULLIVAN,  
Daily News

"Tops in town: Sonny Howard... at the Copa."

DOROTHY KILGALLEN,  
Journal-American

"The surprise of the show is Howard."

EARL WILSON,  
New York Post



"... a genuine talent, a genuine hit, backed by an excellent voice... pulled tremendous hands time and time again..."

BILL SMITH,  
Billboard

"Sonny Howard, a new singer, is pretty much what they said he was... he is terrific."

LEE MORTIMER,  
Daily Mirror

"Sonny Howard merits a half dozen encores... devastating."

FRANK FARRELL,  
World-Telegram and Sun

"Sonny Howard, whose ingratiating impressions of singing luminaries are delightful... endeared himself to me."

HY GARDNER,  
Herald Tribune

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## House Reviews

## Capitol, Wash

Washington, Aug. 14.  
Snooky Lanson, Dolores Hawk-  
ins, Steve Evans, Maurice Colleano  
"Troupe" (4), Sam Jack Kaufman  
"House Orch" (20); "When in  
Rome" (M-G).

Continuing its recent policy of accenting pop singers, Capitol comes up this week with a brace of disk faves. Despite fact that half of it is musical, the four-act show is well-paced and smoothly constructed; thanks to unusual appeal in each segment and hep programming.

Headliner Snooky Lanson, of "Hit Parade" spotting, wraps up sock show in No. 4 slot with a group of romantic ditties delivered in his usual well-pitched baritone. Lanson has a sound set of pipes and an assured manner, but

somewhat weakened by, but mumpous, stuffy kind of patter. He'd do well to skip the gab and stick to his music. "Mississippi River" gives Lanson a fine intro to galleries and he launches fast into what the crowd came to hear, a medley of "Hi Parade" tunes, "I'm a Beggar, Be a King," "I'm Yours," and "Here's My Heart," "Walkin' My Baby Back Home," a tune from Victor Herbert's "Eileen," a somewhat offbeat choice, and "That Old Black Magic" complete the Lanson repertoire and rate enthusiastic reception from his fans.

Dolores Hawkins, a less familiar figure to Capitol crowds, surprises with a big voice, a fine sense of timing and rhythm, and an appealing emotional quality to her warbling. Blonde makes an engaging entry, then belies her ingenuite prettiness with a bouncy "Hallelujah," followed by a very touching version of "I Walk Alone." By then, the relatively unknown chanteuse has the galleries well in hand for a rhythmic "To You My Love." Walks off to unusually heavy mitt action and comes back with "You Made Me Love You" and "Sing You Sinners." Gal is a hep performer and rates attention.

Comic Steve Evans scores with his series of zany imitations tied together with some laugh-provoking inanities. Styles and looks are highly reminiscent of Red Skelton, a resemblance audibly noted by many stubbholders. As usual, mainstay of routine is a really side-splitting series of takeoffs on laugh types, with sitters providing plenty

(Continued on page 63)

tertainments in

Phillip Fraser  
Terry Taylor  
Donald Tobin  
George Zak  
Boulevard-dears (6)  
Frankie Masters O  
Edgewater Beach  
Ralph Flanagan O  
Harry Prime  
Kathy Sweeney  
Chordial Aires (5)  
Trixie  
Roger Ray  
Hild Dancers (10)  
Palmer House  
Matt & Hari and  
Co (4)  
Neenan & Marsh  
Estelle Loring  
George Prentice  
Eddie O'Neal or

## LOS ANGELES

Siltmore Hotel  
 Penny Singleton  
 Walton & O'Rourke  
 Les Baxter Trio  
 Cafe Gale  
 Jane Jones  
 Frank Howard  
 Sean Arnold  
 Mel Heake Trio  
 Ore's  
 Peggy Ryan & L.  
 Ray McDonald  
 Rose Marie  
 Dick Stable Ore  
 Bobby Ramon Ore  
 Macamba  
 Billy Daniel  
 Byron Palmer  
 Eddie Oliver

**LAS VEGAS, NEVADA**

El Rancho Vegas  
 Billy Daniels  
 Belmonts  
 Bill Skipper  
 Jay Walker  
 El Rancho Girls  
 Ted Fio Rito orch  
 Silver Slipper  
 Woo Woo Stevens  
 Kalantra  
 Haak Henry  
 Rooney's  
 La Barre Leonard  
 Lambert Dwan  
 Jimmie Cavanaugh  
 Dolly Dells  
 George Redman  
 Bill Willard  
 Thunderbird  
 Mills Bros  
 Jay Marshall  
 Peiro Bros  
 Donna Phillips  
 Johnny O'Brien  
 K Duffy Damsation  
 Normandie Boys  
 Al Johns orc

## Cabaret Bills

## NEW YORK CITY

**NEW YORK CITY**

Helen Halpin  
Zeb Carver  
Arthur Warren Orc  
Vanguard  
Robert Clary  
Sylvia Syms  
Clarence Williams  
Robert Astoria  
Chavales de Espana  
Tina Reyes  
Joe Newman Orc  
Mischa Borr Orc  
Hotel Toff  
Vincent Lopez Orc  
Marion Raye  
Lafie Gurgier  
Royal Ambros  
Dorothy Lamar  
Stephanee  
Marilyn Ross  
Collette Fleuriot  
Marlin Hightower  
Andre Philippe  
Art Wanner Orc  
Riviera  
Jack Carter  
Tonit Arden  
Harry Mimm  
Art Johnson  
Cabots  
W Nye Orc  
Campe Orc  
Leon & Eddie's  
Eddie Davis  
Joe Ann Morris  
Cook Sisters  
Oliver Derr  
No. 1 Fifth Ave.  
Paula Stewart  
Hazel Gore  
Bob Downey  
Harold Fonville  
Hazel Webster  
Old Reunanten  
Sadie Banks  
Jackie Phillips  
Larry Martin  
Joe LaFontorte  
D'Arqua Orc  
Pat Sheraton  
Irvine Felt  
Two Guitars  
Arens Rane  
Ellena & Knatole  
El  
Mischa Usdanof  
Michal Michon  
Kostel Ponsky  
Versailles  
Mary Small  
Emile Patti, Orc  
Fanchito Orc  
Wival  
Sam Noble

180H Bob Lee

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Hotel Numbers (4) "C" "E" "F" "G" "H" "I" "J" "K" "L" "M" "N" "O" "P" "Q" "R" "S" "T" "U" "V" "W" "X" "Y" "Z"	Martinique Hotel Manolo & Elmer Danny Yates Or Rose & Paul Vincent Monte Carlo Day & Alva Arne Barnett S Nautilus Hotel Henry Youngman The Brady (2) Freddy Calvo Or Rendezvous Bobby Lucas The Musicians Paddock Club Iris Adrian Flash Lane Rozanne Connie Del Monte Evelyn Boil Or San Marino Hotel Mac Pepper The Jesters Gaiety Club Len E. Ross Olga Barrett Lorraine Georgia Pech Che-Che Lynn Clayton Gaiety Girls Green Hair Girl Bob Morris Or Jehnnina Hotel The Palmers Jack MURRY
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## Now Acts

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**Mrs. Lohrnie B. H.**

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## Amelle N. Y.

Ward & His Dominoes (6),  
Cobb Orch (11), Dolores  
Buzz Bolton, Four Skating  
"Pigmeat" Markham & Co.,  
Off" (Col).

\_\_\_\_\_

ing its stagershow policy  
layoff since July 17, Har-  
raude flagship this week  
up with a well-balanced bill  
gugurs good. b.o. on the  
a of opening day (15) busi-  
lilly Ward & His Dominoes,  
ony group, have local ap-  
pile Arnett Cobb's band is

musical combo.  
s crew comprising

four reed and four brass, the session under way with a Hooper. Hooper-juggler Buzz (New Acts) follows to pave way for songstress Dolores Encased in a strapping she warbles "Hard Hearted" a fair novelty. Moves in "Through with Love" and up to okay returns with

## Living Better Than I

...balls a rhythm, then a sax on hot, then a double bass and up to neat jamming stubbolders. Four Skating three offy gals and a male with their lifts and spins circular platform. A double spin makes for a sock finale. & His Dominoes are a n vocal group accompanied o electric guitar. Their are of average quality spite of the boys have a following of teenagers who shriek and scream at every other note. At show they did five numbers g their disclick, "Have Baby," as a closer. "neat" Markham & Co. han comedy slot. Humor is of al type, but it suffices to e demands of the audience.

## Unit Review

## I Come For to Sing

(BLUE NOTE, CHICAGO)  
Chicago, Aug. 12.  
Concert with Lawrence Lane,  
Bill Broonzy, Win Stracke,  
et Rob; narration by Studs  
Corkel; \$2 minimum.

\_\_\_\_\_

The Blue Note, major whiny jazz spot, has solved its Monday evening problem (musicians' fight off) with this folk song-jazz festival. Although launched as an experiment, the group, composed of lyric tenor Lawrence Moon, Negro blues singer Big Bill Broonzy, folk singer Win Stracke, jazz singer-pianist Chet Roble and jazz singer Studs Terkel, looks certain for a long stay at the Loop. Also, the package should grab attention from other locations with a cultist clientele seeking a

Smart programming showcase

individual turns to best advantage with each member strictly in his particular department. The songolog approach as each kind of solos is built around a definite theme. The 45-minute medley is smoothly pieced together by emcee Terkel and his ever-running commentary. In minimal narration by Terkel is one of the show's strongest elements. Group works through several categories, such as travel, thinking and work songs. For example, Lane, who handles the Elizabethan ditties, sans accompaniment, opens with the ancient wordplay "Wayfaring Stranger" for a good score. Broonzy follows with the title to the "Highway" for an authentic blues tinge, backgrounded by his powerful guitar. Stracke takes over with a fine, robust treatment of "The Big Bust" "Candy Mountain." Roble comes in to punch across, with his earnest lyrics and keyfolding, a mild lowdown version of "Free and Easy." Finale is a rousing chorus of all hands. This joint effort would be used oftener to give the concert a bit more bounce than it has. The pretty specialized fare, all in all, but the sort of delicacy that reaches on with the seekers after *Naive.*

# STRAWHATS NOT SO JAUNTY

## Chicago Area Barn Circuit Happy B.O. Hunting Ground; Stars in Demand

Chicago, Aug. 19. While Chicago legit had a few anxious weeks during the past month with the tremendous heat wave and political conventions, which sliced the grosses heavily, its poor cousin—relative in the country, the strawhat, has been stacking up surprisingly good grosses. This in the face of more slimmers than ever before, and also in the absence of any real schedule, most of the theatres mainly booking week to week.

Getting attractions has been the main problem, with most of the packages wanting to play the eastern circuit. However, with the figures racked up by attractions around here, booking offices are revising their strategy and planning for stars to hit the "hot" Chicago circuits next summer.

With the exception of one or two weeks, most every play has hit around the \$10,000 mark at the two leading theatres, Salt Creek, Hinsdale, and Chevy Chase, Wheeling. The latter, which has converted into a tent-theatre-in-the-round operation after being housed in a former casino, has been breaking all sorts of records. First with Robert Q. Lewis, who hit over \$25,000 with his first appearance and then did a lush repeat two weeks later to \$16,000. Vincent Price then grabbed on to \$17,000 for "Goodbye Again" and Mae West is currently pacing the Robert Q. Lewis first week in "Come Up... And Ring Twice."

**Salt Creek Ahead**  
Salt Creek, which is now in its second year of operation under Marshall Migatz, is ahead of last year with only two bad weeks, the opening with Constance Bennett in "A Date With April" and tab revue of "One Touch of Venus." Spot never played musicals and it was a hush booking, but critics like it. (Continued on page 58)

## Andrews Again in Lead As 'Roberts' Preps For Another Season's Tour

With Tod Andrews again in the title part, "Mister Roberts" will open Sept. 18 in Hartford for another season's tour. After playing the role for two years on the road, actor had declined to go out again this season, but last week changed his mind. Herbert Duffy, who played the Captain last season, will have the same assignment again, but the parts of Ensign Pulver and Doc are not yet definitely cast.

Clarence Jacobson will be back again as company manager and Joe Shea will pressagent the Thomas Heggen-Joshua Logan play. The tour will comprise split-week stands, including return dates. It's figured that it will cost about \$5,000 to reopen the Leland Hayward production, and that the operation can get by at about \$15,000-\$16,000 on week stands. As of end of last season, "Mister Roberts" had earned a profit of about \$1,370,000, of which \$1,300,000 had been distributed. Last season's tour netted about \$44,000. The production was originally financed at \$100,000.

## Helen Hayes Still Trying To Quit as ANTA's Prez

Helen Hayes has again submitted her resignation as president of the American National Theatre & Academy. Actress, who sought to quit last year but was persuaded to serve another term is understood to be determined to step out this time, with board members of the organization again hoping she'll relent.

According to friends, Miss Hayes is no longer in sympathy with certain board policies. In view of ANTA's continued deficit operation, the actress is also said to be averse to making further appeals for funds.

## N.Y. Compass' Amus. Ed Badly Hurt in Car Crash

Fred Rayfield, amusement editor of the N. Y. Compass, who was severely injured Aug. 7 in an auto crash in Petersburg, Va., will probably be laid up three or four months. He was brought home Saturday (16) by train and ambulance and entered a hospital Monday (18) for examination and X-ray to see if an operation is required. He's in a cast.

Pending his return, Arthur Pollock, drama critic, and Milton Shapiro, a member of the sheet's legit-film department, are sharing Rayfield's duties. Mandel Herbstman, a film trade paper reporter, who was with Rayfield, was also injured.

## Derwent 'Venice' ANTA Plays Sub

Instead of a Play Series such as last season's, the American National Theatre & Academy now plans a single production, to be offered for an indefinite run. The show is tentatively slated to be a revival of "Merchant of Venice," with Clarence Derwent as Shylock. Margaret Truman is understood to have turned down a bid to play Portia in the production.

Derwent, chairman of ANTA's New York chapter, has played the Shylock role in several recent revivals of the Shakespeare classic, notably at Stanford U. last year. He retired last spring as president of Actors Equity, after serving three terms in the post.

The decision to offer a single production this season instead of another Play Series such as last year's is reported to have been made by the ANTA board after Robert Whitehead declined to serve again as managing director. Another factor in the decision is believed to have been ANTA's shaky financial condition, since the various editions of the Play Series have invariably incurred a deficit.

## 1ST PLAY BY MASSEY TO PREEM ON AUG. 25

Manchester, England, Aug. 12. The first play by Raymond Massey, "The Hanging Judge," is set to open here Aug. 25, with Sir Godfrey Tearle in the starring role. Piece is based on novel of the same name by Bruce Hamilton, a brother of Patrick Hamilton. Michael Powell will present it. After a short tour, play is expected to open in London.

## Glenn, Yorke Drop Plans For Broadway 'Run' Run

Peter Glenn and John Yorke have dropped plans for a Broadway production of "See How They Run," Peter King's English farce. Pair are understood to have been having difficulty financing the project, but their decision was fortified by seeing a strawhat presentation of the play.

"Run," a moderate success in London and the British provinces several seasons ago, has had numerous barn productions in the U. S. in the last two or three years.

## Fordham Lops Legit

Fordham U. has discontinued operation of the Fordham University Theatre for the coming season, and dropped its theatre courses in the Communication Arts Dept.

Edgar L. Klotten, who three years ago succeeded Albert McCleery as director of the theatre, will do freelance directing this year.

## EASTERN BARNS STAGGER THRU

By HAROLD M. BONE

New Haven, Aug. 19.

From the angle of the cash register tinkle, there's little music in the air along the silo circuit this season to date. At least, insofar as it applies to the 600-mile bullock belt traversed by this surveyor in a week-long jaunt through sections of lower New York, New Jersey and Pennsylvania.

While the SRO of former years hasn't exactly reached the SOS stage, the fact remains that a number of barn impresarios will undoubtedly wind up this season with not too much to show for the headaches that go into present-day summer theatre operation. In some instances the grosses just haven't been there, while in other cases substantial intake has been outmaneuvered by substantial outgo, leaving the management with a balance sheet showing a remarkable resemblance to the w.k. goose-egg.

Spots covered represent a wide cross-section of strawhatiana, including both Equity and non-Equity operation; capacities ranging from 125 to 1,500 plus; possible grosses fluctuating from \$600 to \$18,250; and with varying degrees of the name and non-name policy.

Among the stands that are rummaging around in the linen closet trying to locate a crying towel are Princeton, Bucks County at New Hope and Grist Mill at Andover. The grief is not entirely a matter (Continued on page 60)

## Prep 'Jollyana' For B'way Date

"Jollyana," currently trying out on the Coast, is reportedly set to be brought to Broadway this fall, possibly at the Hellinger or Century. The musical is a revise by E. Y. Harburg, Fred Saidy and Sammy Fain of their "Flahooley," a failure of the 1950-51 Broadway season.

The new version, starring Bobby Clark and Mitzi Gaynor, with John Beal top-featured, was produced by Edwin Lester for the San Francisco and Los Angeles Civic Light Opera Assns. After its current run at the Curran, in S.F., it will go to L.A. for an engagement at the Philharmonic Auditorium.

Doctbring is now concentrated on the second act, with emphasis on expanding Clark's part, tightening the book and speeding the tempo.

## Shurr's Deacy to Open Own Talent Agency

Jane Deacy, formerly with the Louis Shurr office, where she specialized in musical comedy casting, has resigned to open her own talent-agency. She hopes to have office space and an Actors Equity franchise by next week. The new agency has been set up as a limited partnership, with the entire \$10,000 capital supplied by William S. Kilborne, of Dobbs Ferry, N. Y.

According to the partnership agreement, the investment is to be repaid in five years, but in the meantime Kilborne will withdraw from his capital account each year "the same amount as the general partner (Miss Deacy) is required to pay into her capital account." Kilborne will get 10% of the profits of the venture, plus 4% interest on his investment.

According to Lester Shurr, New York head of the Shurr agency, there is no immediate prospect of a successor for Miss Deacy. Meanwhile, the latter is operating from her New York home until she obtains office space.

## Equity's New Alien Restrictions Seen Spur to British Agreement

## British Bow for Littler 'Long Legs' Musical

"Love from Judy," musical version of "Daddy Long Legs," with songs by Hugh Martin and book by Eric Maschwitz, is being produced in England by Emile Littler. Show opens a tryout tour next week and is due in London in late September, with a cast including Jean Carson (not the Broadway actress of that name), Bill O'Connor, Johnny Brandon and Adelaide Hall.

Martin's last Broadway show was "Make a Wish," produced in the spring of 1951.

## Wright to Play 'S.P.' Thru Northwest

Martha Wright, co-star of the Broadway company of "South Pacific," will switch to the touring edition for three weeks during October to play her native northwest. Janet Blair, original co-star of the road production, will vacation during those three weeks. Miss Wright's substitute in the Broadway troupe hasn't been selected. The two male co-stars, George Britten in New York and Webb Tilton on tour, will continue their regular assignments.

Miss Wright's transfer to the road cast will be effective with the Portland engagement Oct. 14-18, and will include her birthplace, Seattle, Oct. 20-25, and Spokane, Oct. 27-Nov. 2. Miss Blair will return to the show for the Denver engagement, opening Nov. 5 with Miss Wright returning to the Broadway troupe. Incidentally, Miss Blair has a 90-day cancellation clause in her contract, but has signified no intention of exercising it.

## HOVER WINS 27G AWARD ON COAST LEGIT LOSS

Los Angeles, Aug. 19.

H. D. Hover, niteroy owner and stage impresario, won a jury verdict of \$26,927 in Superior Court in his suit against the owners of the Ivar Theatre, where he produced three legitters last year. The owners, Eglische Harout and his wife, and manager Harry Engel, were charged by Hover with misrepresentations which, he declared, caused him to lose money on his three shows. Verdict covered only his actual losses, although he had sued for a total of \$150,000.

Plays involved were "Detective Story," "Peg O' My Heart" and "For Love Or Money," which grossed a total of \$39,586 for a little over 11 weeks last summer.

## British Actress as Lead In Moss Hart 'Shadows'

Penelope Munday, 25-year-old British actress, will play a 14-year-old girl in the new untitled play by Moss Hart, a dramatization of the Edgar Mittelholzer novel, "Shadows Move Among Them." The Joseph M. Hyman-Bernard Hart production, to be staged by the adaptor, is scheduled to start rehearsing early in September, and after a tryout tour, open early in November at the Martin Beck, N. Y.

Miss Munday, who recently appeared as Margaret in "Much Ado About Nothing" in London, sails for New York this week.

Mac Schoenfeld set for featured role in "My Lucky Day," Yiddish musical costarring Edmund Zayenda, Irving Jacobson and Selma Kaye, which opens at the Second Ave. Theatre, N. Y., in October.

Actor's Equity's new alien restrictions, which the union's council deferred last week, are seen as possibly needing British Equity into making necessary concessions to settle the whole matter of international exchange of players on a mutually acceptable basis. The U. S. union's adoption of the new rule, which aroused a storm of protest from Broadway managers and in London legit circles, was apparently decided in the mistaken belief that negotiations with British Equity had collapsed.

With the severe restrictions now in abeyance, Equity's alien committee, with Katherine Meskill acting chairman in the absence of Chester Stratton, held a special meeting late yesterday afternoon (Tues.) to appoint a representative to resume negotiations on the subject. It's figured that Raymond Massey, who is said to favor strong retaliatory measures if British Equity fails to modify its alien rules, may be asked to take the assignment. He is currently in London for the tryout of his play, "The Hanging Judge." The idea would be ultimately for a meeting of U. S. and British Equity, with the League of N. Y. Theatres, the British Ministry of Labor and the Society of West End Theatre Managers, to reach a general agreement on a policy to cover both countries. Hassles which had threatened to hold up several new Broadway (Continued on page 59)

## Miss MacNamara Out Of 'Moon' Due to Ill Health; B. Bel Geddes Back Oct. 1

Maggie MacNamara, co-star and femme lead of the Broadway company of "Moon Is Blue," is out of the cast for at least two weeks, with understudy Janet Riley subbing for her. Miss MacNamara is said to be underweight and in a nervous condition after her approximately year's run in Chicago and two months in the same part in New York.

Barbara Bel Geddes, who originated the role, is not due back from vacation until Oct. 1. At conclusion of the Broadway run, she and Donald Cook, also of the original cast, are signed to do the F. Hugh Herbert comedy in London, but Barry Nelson, co-star and remaining lead, has not yet decided whether to go.

A touring edition of the Aldrich & Myers presentation, directed by Otto Preminger and produced at the Actors' Playhouse, La Jolla, Cal., with David Niven, Diana Lynn and Scott Brady as stars, is currently playing the Coast. If the same combo is used for a film version this fall, another company may be formed to play the northwest, southwest and other available territory.

## SMITH'S 'MATCH' MELO -PREEMING AT LA JOLLA

La Jolla, Cal., Aug. 19. "Strike a Match," Robert Smith melodrama starring Eva Gabor, Pat O'Brien and Richard Egan, and directed by Mel Ferrer, premieres tonight (19) at La Jolla Playhouse. Others in cast include Tom Brown, Rex Evans, John Downey, Michael McHale and Alan Dexter.

Next week's offering, Christopher Fry's "Lady's Not for Burning," starring Vincent Price, Marsha Hunt and Beulah Bondi, closes the season. Following week here, the play will run three weeks in San Francisco.

## Local Boy Scott Back To Texas With 'Bell'

Austin, Tex., Aug. 19. Zachary Scott and Joan Bennett will star in "Bell, Book and Candle," when it shows here at the Paramount Theatre Nov. 3. This will be first appearance here for Scott since he appeared in roles with the U. of Texas Curtain Club. He is a local boy.



# Jory-Alexis-Lives' \$10,000, Boston; 'Corner' 11½G, Olney; Other Barns

Boston, Aug. 19. "Private Lives," co-starring Alexis Smith and Victor Jory, pulled good biz at Boston Summer Theatre last week, with near \$10,000 reported. "One Touch of Venus," starring Carol Bruce, is current.

"Man of Destiny" and "Great Catherine," double-billed at Brattle, repeated its initial week gross of \$2,800 for second round. Zeno Mostel in "The Doctor in Spite of Himself" bows in for a 10-day stand today (Tues.) in final production of summer season. (Activities beyond this point are unsettled, with an announcement expected this week.)

"Glass Menagerie," starring filmstar Dana Andrews, built to good biz at County Playhouse, with near \$10,000 estimated. Claude Rains in "Jezebel's Husband" is current.

"The Play's-the Thing," with Uta Hagen, Luther Adler and Romney Brent, was disappointing at John Hancock Hall with \$4,800 estimated. Kim Hunter in "They Knew What They Wanted" is current.

## 'Corner' 11½G, Olney

Olney Theatre, nearly did its maximum take at the boxoffice last week, with \$11,500 for "Dangerous Corner" with Faye Emerson and John Forsythe. Summer house, which has absolute capacity of \$12,000, had standees at every performance after the opening night. Week wound up with a bang-up party for the cast, for which the star's hubby, Skitch Henderson, flew in.

Tonight (19) ushers in the premiere of "Comin' Thru the Rye," play with music based on the life of the Scotch poet Robert Burns, written by Warren Munzell, Jr., who was working on the production here when he died suddenly a few weeks ago. Evelyn Freyman and Kenneth Banghart, producers, are pacing the show for Broadway. Warren Munzell, Sr., and several other New York producers are on hand for the opening performance, whose star is David Brooks, of "Brigadoon."

## Sea Lillie \$16,000, Princeton

Princeton, N.J., Aug. 19. "An Evening With Beatrice Lillie," at Herbert Kenwith's Princeton Summer Theatre, racked up a fat \$16,600 for eight performances last week, highest gross of the season, and second highest in Kenwith's six years of operation here. Leader was Mae West's "Diamond Lil," last season. The 1,031-seater had turnaways Friday and Saturday (15-16).

Constance Bennett, in "Date With April," is current, to wind the season's sked.

## New Hampshire Home Stretch

Manchester, N.H., Aug. 19. New Hampshire's strawhat circuit is starting down the home stretch of a highly successful season. At the Lakes Region Playhouse in Gilford, Ilona Massey starred in a new play, "Angel in Paris," starting Aug. 11. Presentation replaced a cancelled appearance of June Haver in "Rain" at producer Alton Wilkes' summer theatre.

Rosanna Cox was brought from New York to play the lead of Billie Dawn in "Born Yesterday" at Edith Bond Stearns' 19-year-old summer theatre of the Peterborough Players. This year, under Candier Thompson of New York, the Peterborough group has had a banner season.

A late-season attraction at the New London Players barn is the appearance of members of its Junior Theatre Group in a series of scenes entitled "Family Life," which includes several group dance routines.

## 'Marietta' \$23,100, Toronto

Toronto, Aug. 19. Despite Saturday's (16) rain, Melody Fair did another smash capacity week, plus standees, with "Naughty Marietta" (Maria D'Altili, Iggy Wolfington and Dorothy Keller as leads), grossing \$23,100, with the 1,640-seater tent setup in midtown Dufferin Park scaled at heavy \$3.40 top.

Figure compares with house record of nearly \$25,000 set this season by "Carousel," "Finian's Rainbow" in second place with \$24,100 and "Great Waltz" close to same figure, with "Marietta" fourth.

At current turnaway biz, producing-operating team of Leighton K. Brill and Ben Kamsler should take in close to \$250,000 for their 12-week Toronto season. Current

is "Wizard of Oz," with Jean Rogers, Iggy Wolfington and Danny Daniels; "New Moon" follows week of Aug. 25 with Ann Ayars and Clifford Harvuot.

Two-week concluding engagement, commencing Sept. 1, is "Annie Get Your Gun," with Marilyn Day and Earl Covert, which is already 50% sold for close to a \$25,000 advance. "Annie" is competing with the Canadian National Exhibition grandstand show starring Tony Martin.

## 'Milky' \$5,100, Stockbridge

Stockbridge, Mass., Aug. 19. The 18-year-old comedy "The Milky Way," rolled up a neat gross of \$5,100 last week at the Berkshire Playhouse here. Featured were guest player Edward Andrews and resident player Deirdre Owens. This week director William Miles is reviving Barrie's seldom-done "The Little Minister." Gaye Jordan, resident company member for the past three seasons, is featured in the Maude Adams role of Lady Babbie, and Whit Bissell, after a 10-year absence, returns to be featured in the name role.

## Young Maryland Opera Troupe Impresses With Westport Double-Bill

Westport, Conn., Aug. 19. In a switch on Westport barn attractions, the Hilltop Musical Co., a Maryland repertory group, offered two new one-act operas, "The Stronger," by Hugo Weisgall, and "A Letter to Emily," by Lockrem Johnson, at Lucille Lortel's White Barn Theatre, Westport, last Saturday-Sunday (16-17).

Group, directed by Weisgall, and composed of some 30 young professional singers, impresses as it enters its second year of operation in and around Baltimore, with aim of establishing a permanent repertory opera company in that city.

Current operation is based on a summer stock season in the vicinity of Baltimore and winter bookings at colleges and civic organizations. Among the 18 different offerings presented are a double bill of Mendelssohn's "Telephone" and Mozart's "The Impresario"; Britten's "Albert Herring," and works by Gilbert & Sullivan. All are in English, and usual bill consists of two small-cast short works, at \$275 for the complete package. Operation has been in the black from the start.

Of the two presentations at the White Barn Theatre, "The Stronger" is based on Strindberg's play, with music by Weisgall and libretto by Richard Hart. Seven characters are involved in the plot, dealing with the conflict between two women interested in the same man.

"A Letter to Emily" presents an episode in the life of poet Emily Dickinson, the visit of a critic who disillusiones her about her work.

Both operas are in the modern idiom and use music to portray the inner character in conflict. This seems to be more successful with the intense emotions Strindberg depicts than with the delicate sensitivity of Miss Dickinson. Best moments of "Letter to Emily" are the musical settings of the poems. Phyllis Frankel's portrayal of the poet is attractive and well-sung, and Malcolm Bernstein is forceful as her dominating father. Virginia Webster as her understanding sister and Raymond Brown as the critic have pleasing voices but need training in acting. Principals in "The Stronger" are Natalie Weisgall, Dominick Argento and Eva Bobber. Vene.

## Ross' N.Y. Concert

Lanny Ross, currently starring on the strawhat circuit in the musical, "A Tree Grows in Brooklyn," will give a concert at Town Hall, New York, next Jan. 18.

Singer presented 26 concerts last season, touring as far as Minnesota.

## 'Boswell' Musical

"Boswell's Journals," bestseller compilation of Boswell diaries, has been acquired for legit musical adaptation by songwriters Irvin Graham and Baldwin Bergerson.

No one is set yet to write the book.

## Bolton Bone Break Lays Up Critic Six Weeks

Whitney Bolton, drama critic-columist of the N. Y. Morning Telegraph, fractured a bone in his heel in accident over the weekend at his home in Sea Cliff, L. I. His leg is in a cast and he will probably be laid up for about six weeks. He is continuing his column from his home.

Mishap occurred when he fell from a ladder while painting his house.

## North Carolina Outdoor Dramas Pick Up Tempo; Fifth Al Fresco Added

Greensboro, N. C., Aug. 19. North Carolina's "summer Broadway" has picked up tempo with passage of the season, and will open another outdoor show, making a total of five. There's no summer slump among this state's homegrown hits.

At Boone, "Horn in the West" is averaging over 700 patrons nightly and gaining. Total attendance for the first 31 performances was 21,302, according to business manager Mason Bliss. Publicity director Miriam Rabb has arranged for Greyhound bus "Horn in the West" specials from Winston-Salem to Boone four times weekly.

At Asheville, visitors are praising lighting effects and costuming of "Thunderland." Reduction of running-time to two hours is also hailed as improvement in the more elaborate and expensive production of all North Carolina's outdoor dramas.

"Sword of Gideon" is scheduled to begin its second season in Kings Mountain National Military Park Sept. 11, and continue with Thursday, Friday and Saturday performances through Oct. 4. Outdoor drama, based on the Revolutionary War battle of Kings Mountain near the North Carolina-South Carolina line south of Gastonia, is by novelist Florette Henri. It enjoyed a successful season last autumn.

"The Lost Colony," at Manteo, oldest of all North Carolina outdoor efforts, is reporting the best season since before World War II. "Unto These Hills," in its third season at Cherokee, is doing well.

## 'Darkness' European Bow Skedded for Belfast

"Darkness at Noon," Sidney Kingsley's dramatization of the Arthur Koestler novel, will have its European premiere next week at the Arts Theatre, Belfast, with Ken Huxham in the leading role created on Broadway by Claude Rains and played on tour last season by Edward G. Robinson.

The drama won the N. Y. Drama Critics Circle prize as the best play of the 1950-51 season.

## Barn Notes

A squall Saturday night at Asbury Park, N. J., blew out the lights at the Neptune Music Circus there, forcing cancellation of a sold-out performance of "Red Mill."

Broadway stager Mary Hunter will speak Friday afternoon (22) on "Parallels in Production—Elizabethan Theatre vs. Modern Theatre," as the seventh lecture in the series presented by the American Shakespeare Festival Theatre & Academy of Connecticut, at the Westport Country Playhouse.

Jean Stapleton is playing leads in "Lo and Behold," "Show-Off" and "Ring Around the Moon" at the Cecliwod Theatre, Fishkill, N. Y. Carlson Spear, former manager of the Shubert, New Haven, is new business manager of the Melody Fair, Danbury, Conn., with Al B. Perlman as pressagent.

Broadway producer Richard Aldrich, who doubles as manager of the Cape Playhouse, Falmouth Playhouse and Cape Music Circus, on Cape Cod, recently visited Katharine Cornell at her place on Martha's Vineyard to try to persuade her to make a barn tour next summer. As before, no definite answer.

Marion Uray, former staffer on TV's "Celebrity Time," now business manager at Berkshire Playhouse, Stockbridge. Succeeds John Babington, who leaves for university teaching chore.

Klaus Kolmar, publicity director of the Spa Summer Theatre, Saratoga, N.Y., addressed the Ballston Spa-Burnt Hills Rotary Club last week on "The Theatre, Its Blessings, Trials and Tribulations."

## Legit Bits

Kay Swift, who composed the score for Cornelia Otis Skinner's "Paris '90," is doubling on the piano in the orchestra directed by Nathaniel Shilkret at the Spa Summer Theatre, Saratoga Springs, N. Y., this week. It is the only summer house appearance by Miss Skinner. Aldon S. Blodgett directed; Peg Crossfield and John W. Keck did the scenic designing.

Margo Jones, director of Theatre '52 in Dallas, confirmed last week that she'll open another theatre-in-the-round next winter in San Francisco. Sol Jacobson, press-agent for "Male Animal," will take a motor trip through Maine next week. Al Goldin, general manager for Leonard Sillman's "New Faces of 1952," under treatment for an ear infection.

Richard Maney will be pressagent, and Robert Kappert company manager for "Dial 'M' for Murder." Margaret Webster, who returned from Europe last week, has acquired the U. S. rights to the current Parisian all-male play, "Sur la Terre Comme au Ciel" ("On Earth As It Is in Heaven") and plans to produce it on Broadway as soon as Victor Francen is free to come here to play his original leading role.

ATAPM member Saul Richman back in N. Y. from a three-week Caribbean trip. Legit actor Bill Hawkes has completed a two-year hitch with the Navy and has returned to New York. Zelda Dorfman is company manager of the Blevins Davis-Robert Breen revival of "Porgy and Bess," with Ted Goldsmith pressagent, George Quirk stage manager and Walter Riemer and Jerry Law assistants.

John Loder will be co-starred with Edna Best in the Theatre Guild's production of "Jane" on tour this fall, playing the role created by Basil Rathbone last season on Broadway.

Mills Ten Eyck, Dramatists Guild executive secretary on a year's leave of absence, attended the recent religious-dramatic spectacle in Bruges, Belgium. He's due back in the fall. Vernon Rice, drama editor of the N. Y. Post, will vacation in Europe month of September.

Burl Ives will star in the Wolfe Kaufman-John Yorke touring edition of "Paint Your Wagon," singing the role originated by James Barton and subsequently played by Eddie Dowling. Anthony B. Farrell looking to buy a house in Westchester County, N. Y.

Joe Harris and Arthur Cantor, who were to have been respective company manager and pressagent for the late Irving Jacobs on the production of "Bernardine," will continue in the assignments now that Guthrie McClintic has taken over the show. Also, Jacobs will receive billing as presenter of the Mary Chase comedy.

Elliott Nugent, already partnered with Courtney Burr in the proposed production of "Happy Ant Hill," will also be associated in the presentation of "Seven Year Itch," but won't direct it. Fredrick O'Neal and Alonzo Bozan will have leading parts in Abram Hill's Negro version of R. C. Sheriff's "Miss Mabel," to be produced by Alexander S. Ince and Joel W. Schenker. Philip Barry, Jr., and Martin Manulis have postponed the scheduled tryout next week of Richard Condon's "How to Fly with One Feather" at the John Drew Theatre, East Hampton, L. I.

Burr planes to the Coast today (Wed.) to huddle with Mel Ferrer about a possible New York production of Robert Smith's "Strike a Match," which is being tried out at La Jolla with Evaabor and Pat O'Brien as stars. Hootie Harris, Vivienne Segal, standby as femme lead in "Pal Joey," is playing the role during the star's vacation this week and next.

Marsha Hunt will co-star with Vincent Price and Eulalia Bondi in "The Lady's Not For Burning," which will open at the La Jolla (Cal.) Playhouse Aug. 26 for one week, then tour the Coast. Mel Ferrer is directing Neva Patterson, originally announced for the role, was forced to bow out because previous commitments made it impossible for her to tour.

Thomas Mitchell will be co-starred with Helen Gallagher in "Hazel Flagg," the musical version of the film "Nothing Sacred," playing a New England doctor. Gertrude Lawrence, ill from poison ivy injections, has been out of her starring role in "King and I" since Saturday night's (16) performance, is due back tomorrow night (Thurs.). Meanwhile, understudy Constance Carpenter is playing the part. Otto Hartman, company manager of "Guys and Dolls," ill with a kidney infection, with Charles Harris subbing. Tom

Ellwell will play the lead and John Gerstard, currently in the cast of "Male Animal," will take a leave of absence to direct "Seven Year Itch."

## London Legit Bits

London, Aug. 12. Jack Hylton's new "Crazy" show returns to the Victoria Palace Oct. 1 with Hylton's current revival there, "Women of Twilight," leaving end of September or maybe transferring to another West End house. Although several West End legit managers are dickering with Feuer & Martin for English rights to "Guys and Dolls," understood that no rights will be disposed of, as F & M intend to present the show in the West End themselves. Whenever they are ready, they will do it in association with Louis Dreyfus.

## Chi Area Barns

Continued from page 57  
Joan Blondell, who played "Come Back, Little Sheba" last year at Chevy Chase for the season's record, did the same vehicle this year at Salt Creek and again racked up a new high for the much smaller theatre, \$10,200.

On top of this, a quickie of Patsy Kelly and Kay Westfall, local teevee actress, in "My Sister Ellen," is threatening that mark. Advance on Kim Hunter and Art Smith in "They Knew What They Wanted," which played last week, was due to the over \$10,000 gross. On the southside, Drury Lane has been doing okay with two-week shows with names, the present occupant being Jeffrey Lynn in "Hasty Heart."

North Shore Musical Theatre has abandoned star importations for its operettas, using mainly a stock group. This non-profit organization, now in its third season, is averaging about \$16,000 weekly, with some of the musicals hitting as high as \$23,000. Tenthouse, which is the oldest tent group in the area and uses the same people here each year and in Palm Springs, Cal., in the winter, has built up a large following which assures them of takes ranging from \$8,000 to \$11,000 weekly, with no stars.

Shady Lane at Marengo, Ill., is the oldest Equity group in the mid-west and also does well, but doesn't pull down the heavy loot. Two new groups started this year, Michiana Shores, which was a semi-pro group last year, and which has a tie-in with Purdue U., and Quartette, which started on similar lines as the Tenthouse a month ago, with local talent.

Union Moves  
With exception of North Shore Musical, which has union men in every department, and Quartette, which has them in all but press, most of the others have no union except for Equity, and resisted efforts of the boxoffice men and pressagents to organize them last year, claiming they would shutter first.

Line rates on ads here are the highest in the country, making a sizable dent in budgets.

Of the three theatres using names, most have used packages and fared well, but the larger seating capacity here, as against those in the east, makes it profitable to pick up a tab for \$3,500 for Mae West, plus a heavy transportation item for 15 members. While this may be a little unusual, the \$2,500 percentage deal for Robert Q. Lewis and the \$4,500 for Franchot Tone, who was not the draw expected, are common. Chevy Chase makes most of these buys.

While there is some talk of going past the Labor Day mark, most operators are a little leary, remembering last season with unprofitable September weeks. That is, unless someone can offer a hot name attraction, in which case, silos will continue for another week or so.

## Baker Vice Burns

Los Angeles, Aug. 19. Benny Baker takes over the Luther Billis role in the touring company of "South Pacific," effective Sept. 1 at the Philharmonic Auditorium here. He replaces David Burns, who last spring succeeded Ray Walston when the latter withdrew to play the same part in the London edition.

## Biz Booms, But Chi List Shrinks;

### 'Guys' 45½G, 'Bell' Exits at \$18,200

Chicago, Aug. 19.

Attendance took a lively jump last week for the two shows here. Final week's rush was particularly profitable for "Bell, Book and Candle," which ended a six-month stay Saturday night (16) and left for Minneapolis. "Guys and Dolls," now the only offering on the local boards, also registered a healthy rise, going back over the \$40,000 mark again.

The town's lean legit list will be reinforced shortly with the arrival of three former Broadway hits, all Theatre Guild-American Theatre Society subscription presentations. They are "Stalag 17," due Sept. 2 at the Erlanger; "I Am a Camera," due Sept. 15 at the Harris; and "Fourposter," Sept. 22 at the Blackstone.

**Estimates for Last Week**  
"Bell, Book and Candle," Harris (25th week) (\$450; 1,000) (Joan Bennett, Zachary Scott). Closed a half-year run Saturday (16) with box \$18,200, a jump about \$4,000 over the week before.  
"Guys and Dolls," Shubert (25th week), (\$6; 2,100). Still climbing back up, registering a \$5,800 rise to \$45,500.

## 'Brig' Winds Louisville Season With Smart 26G

Louisville, Aug. 19.

"Brigadoon," sixth and final of the summer musical productions staged at Iroquois Amphitheatre by Denis Du-Fur grossed a smart \$26,000 on six performances week ending Sunday (17). Opener Monday (11) was rained out at approximately 9:20 p.m. Estimated that the rainout cost the Amphitheatre about \$3,000. Louisville Park Theatrical Assn., however, will be well in the black in the season after a final checkup is made.

Piece had as leads Lawrence Brooks and Robert Smith. Outstanding among the femme players were Marion Bell, Marcie MacDaniel and Dorothea MacFarland.  
"Denis Du-Fur" was in overall charge of the Amphitheatre productions. His staff had Edward Clark, Lilley as stage manager, Rollo Wayne, scenic designer, Edward Hunt, musical and choral director, and William Holbrook, choreographer. Kenneth Gray was assistant stage manager.

Louisville Park Theatrical Assn. is a civic project, operated without profit. All proceeds over actual operation are ploughed back into physical and production improvements. It has a list of some 150 guarantors, made up of individuals and business firms. To date, the summer musical project has been able to operate in the black, and guarantors have not been called on to furnish financial help.

## Pleasant Mills to Preem

### Drama in Atlantic City

Atlantic City, Aug. 19.

"The Cat in the Cage," new play by Howard Richardson and Francis Goforth, will be presented by the Pleasant Mills Playhouse company in the Quarterdeck Theatre at Hotel Morton here next Monday night (25).

Gianni Pitale operates the Pleasant Mills Playhouse at Hammononton, N. J. It's his first tryout. Show will be offered here three days (Monday, Tuesday and Wednesday) and then move to the Pleasant Mills house for three additional days, a policy followed all season by the Mill players.

Pitale, publisher of a Hammononton newspaper, has obtained option on the play for Broadway. He says that if it's favorably received, he'll pick a "big name" cast with intention of playing metropolitan centres and finally New York.

Richardson, who also recently wrote "The Stained Glass Window," and is co-author of "Dark of the Moon," will be here to assist in the direction of the play.

## Margo Jones Sets Staff

Dallas, Aug. 19.

Margo Jones, managing director of Theatre '52, has announced that Ramsay Burch will return this season as her associate director, his wife, Vi Burch, as her executive assistant, and Roy Somlyo as business manager.

As her first new script she has signed to present this season "Goodbye, Your Majesty" by Vivian Connell.

## 'Stalag' \$10,800 for 7 In Sizzling Portland

Portland, Ore., Aug. 19.

"Stalag 17," with John Ericson and George Tobias, racked up a mild \$10,800 in five nite and two matinee performances at the Mayfair here last Tuesday-Saturday (12-16). In the extreme heat the comedy-meller started slowly, but built to good attendance by week-end. The 1,500-seat house was scaled to \$3.60.

"Call Me Madam" is set for the Auditorium for six days starting Sept. 1.

## 'Jollyana' 36G, 'Fourposter' 22G, 'Madam' 64G, S.F.

San Francisco, Aug. 19.

"Call Me Madam," with Elaine Stritch and Kent Smith, continued to pile up hefty biz last week at the 3,250-seat Opera House, in spite of heavy competition from three new shows. This Civic Light Opera production, scaled to \$4.80, chalked up a sock \$64,000 for its third week.

"Jollyana," starring Bobby Clark and Mitzi Gaynor, in its first frame at the 1,758-seat Curran, hit a big \$36,000. Final Civic Light Opera production of the season, "Jollyana" with a \$4.80 top is benefiting from heavy subscriptions. It drew fair reviews.

"Fourposter," starring Jessica Tandy and Hume Cronyn, in its first week at the 1,550-seat Geary, rated crit raves and wound up with a hefty \$22,000. House is scaled to \$4.20.

"Remains To Be Seen," with Roddy McDowall, Sally Forrest and Allen Jenkins, opened at the 1,157-seat United Nations to warm reviews for show, but less than pleasing notices for acting chores and direction. Show, with a \$3.60 top, chalked up only \$9,800.

## 'LADIES' SOCK \$14,800 IN 2D TORONTO STANZA

Toronto, Aug. 19.

On complete capacity, plus standees at all performances, "Good Nite, Ladies" scored a second big week at the Royal Alexandra here, with two-for-one campaign racking up \$14,800 for the 1,525-seater at \$5.50 top with tax. Engagement saw 400 to 500 nightly turnaways; ditto Saturday matinee.

But for subsequent Montreal-Buffalo dates, piece could have sold out solid here for four weeks, according to Ernest Rawley, Royal Alexandra manager.

## 'Toyland' Boff \$53,000 In St. Loo Munny Week

St. Louis, Aug. 19.

In spite of threatening skies almost continuously throughout its one-week frame, Victor Herbert's "Babes in Toyland" wound up a week's run Sunday night (17) in the Municipal Theatre Assn.'s alfresco playhouse in Forest Park Sunday (17) with a hefty \$53,000 gross from 64,000 payees. Featured in the show were Elaine Kirchner, Georgiana Bannister, Dick Kallman, Mary Ann Niles Patricia Bowman, Robert Pagant and Niriska.

Wheeling into the home stretch with two-week engagement, "Annie Get Your Gun" opened last night (Mon.) before the largest first-night mob of season 10,200 payees and an estimated gross of \$6,500. Leads are Sandra Deel, William Shriner, Jack Rutherford, Ruth Gillette, Arthur Barnett and Miss Niles.

## Nina Vance Now Heads Alley Theatre, Houston

Houston, Aug. 19.

Nina Vance, stage director of the Alley Theatre for the past five years, was named managing director, with complete authority over production and financial matters.

Bob Altfeld, prez of the group, who has been also serving as biz manager, resigned, as did his wife, Vivien Altfeld, in protest over the move made by the group of directors.

## B'way Zooms on Tourist Influx;

### 'King' Back to Sellout, 'Guys' \$43,900, 'Wish' Hot \$43,200, 'Animal' \$16,000

## 'Wizard' \$79,800 in Dallas Fortnighter Despite Heat

Dallas, Aug. 19.

State Fair Musicals' fifth production, "Wizard of Oz," ended a fortnight's stand Sunday (17), showing a good \$79,800 gross from 38,300 payees in the 4,300-seat State Fair Auditorium. Second week's take was \$41,800, as against first stanza's \$38,500. Take was good, since "Oz" was in the middle of a record-breaking heat wave which saw daily temperatures from 100 to 106 degrees.

"Wizard" starred Marilyn Day, Buddy Ebsen and Hiram Sherman, with Erik Rhodes, Anita Bolster and Joe E. Marks in support.

Final staging of the 1952 season, "Call Me Madam," opened last (Mon.) as season's best advance date. Irving Berlin show, Aug. 18-31, stars Joan Blondell, Gene Raymond and Russell Nype, and features Ellen McCowan, Joe E. Marks, Donald Somers, Frank Rogier and Owen Hewitt.

## 'Moon' \$23,800, 'S.P.' \$53,600, L.A.

Los Angeles, Aug. 19.

Town's two legit houses continued to rack up hefty business last week. Leader was "South Pacific" with nearly \$53,600 again its third frame at the 2,670-seat Alhambra Aud. Tally is capacity save for scattered gallery locations.

Gallery weakness held "The Moon Is Blue" to \$23,800 for its first frame at the 1,636-seat Biltmore, but the gross represents around 75% capacity and very profitable. Initial session's business cued the decision to pick up the option for an additional three stanzas and the show now holds through Sept. 13.

## BLANCHE RING SETTLES 20G TAX REFUND CLAIM

Catskill, N. Y., Aug. 19.

Papers were filed in the Greene County clerk's office last Wednesday (13) showing that Mrs. Blanche Ring, 74, former Broadway star, had been paid an undisclosed amount in her \$20,000 suit against the late Frank B. Meseke, Coxsackie attorney, for alleged unreturned tax refunds. Meseke, who died April 6 while the suits were pending, had brought a \$50,000 counteraction for defamation of reputation.

Before moving to Coxsackie, Meseke was a tax specialist in New York and handled returns of Mrs. Winninger and her former husband, actor Charles J. Winninger. The settlement and stipulation of discontinuance were made through Mrs. Hilda S. Meseke, widow of the lawyer, as executrix of his will.

## Current Road Shows

(Aug. 18-30)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Lyceum, Minneapolis (18-23); Strand, Vancouver (27-30).

"Call Me Madam"—Opera House, S. F. (18-23); Metropolitan, Seattle (26-30).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Geary, S. F. (18-30).

"Good Nite Ladies"—Erlanger, Buffalo (25-30).

"Guys and Dolls"—Shubert, Chi (18-30).

"Jollyana," (Bobby Clark, Mitzi Gaynor)—Curran, S. F. (18-30).

"Moon Is Blue" (David Niven, Diana Lynn, Scott Brady)—Biltmore, L. A. (18-30).

"Oklahoma!"—Bushnell Aud., Hartford (29-30).

"Porgy and Bess"—National, Wash. (18-30).

"South Pacific" (Janet Blair, Webb Tilton)—Philharmonic Aud., L. A. (18-30).

"Stalag 17"—Metropolitan, Seattle (18-24); Capitol, Salt Lake City (26-27); Aud., Denver (29-30).

The boxoffice upbeat took another spurt last week as the tourist influx continued and intermittent rainy weather kept some vacation-bound residents in town. All shows profited again, with "King and I" returning to absolute capacity, "Guys and Dolls," "Pal Joey" and "New Faces" climbing back to near-capacity attendance, and "Wish You Were Here" zooming nearly \$9,000 over its improved take of the preceding week.

The total gross for all 10 shows last week was \$305,900, or 81% of capacity. Week before last the total for all 10 entries was \$284,800, for a corrected 75% of capacity, representing a jump of 10% over the previous week.

A year ago last week the total for all 12 shows was \$363,900, or 76% of capacity, a rise of 1% from the week before.

With no closing likely for some time, the current list will remain static until Sept. 1, when "Top Banana" reopens at the Winter Garden, to be followed a week later by "Mrs. McThing" at the Morosco. The first opening of the fall lineup will be "Trial of Mr. Pickwick," due Sept. 17 at the Plymouth.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MG (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Fourposter," Barrymore (43d wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Over \$11,800 (previous week, \$8,500).

"Guys and Dolls," 46th St. (91st wk) (MC-\$6.60; 1,319; \$43,904). Reached \$43,900 (previous week, \$42,200).

"King and I," St. James (73d wk) (MC-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Went clean at over \$51,700 (previous week, \$50,900).

"Male Animal," Music Box (16th wk) (C-\$4.80; 1,012; \$25,903) (Billie Nugent, Martha Scott, Robert Preston). Nearly \$16,000 (previous week, \$14,200).

"Moon Is Blue," Miller (76th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Harry Nelson, Maggie McNamara). Over \$8,600 (previous week, \$7,700).

"New Faces," Royale (14th wk) (R-\$8; 1,035; \$30,600). Almost \$30,100 (previous week, \$28,100).

"Pal Joey," Broadhurst (33d wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Nearly \$39,700 (previous week, \$37,000).

"Point of No Return," Alvin (31st wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Almost \$21,200 (previous week, \$20,500).

"South Pacific," Majestic (174th wk) (MC-\$8; 1,859; \$50,186) (Martha Wright, George Britton). Over \$40,700 (previous week, \$37,900).

"Wish You Were Here," Imperial (8th wk) (MC-\$7.20; 1,400; \$51,847). Over \$43,200 (previous week, \$34,400).

## 'East Wind' Damp \$35,000 In Kansas City Week

Kansas City, Aug. 19.

Starlight Theatre last week had "East Wind" for a seven-day run, but the Sigmund Romberg-Oscar Hammerstein-Frank Mandel musical failed to draw strongly. Outdoor theatre in Swope Park was also hit by rain Saturday (16), limiting the gross to \$35,000 for six performances.

Ninth production of the 10-play season is "Red Mill," which opened Monday night (18) with Hal LeRoy, Paul Gilbert, Marie Foster, Ronnie Cunningham, Robert Feytl, Betty Ann Busch, Joseph Maccaulay, Richard Wentworth, Robert Bernard and Phil Seed as principals.

## Ohio Landmark Sunk

Elyria, O., Aug. 19.

Another landmark of legit days is being razed. It's the old Rialto Theatre, on Second St., in downtown Elyria, which opened in 1902 with DeWolf Hopper starring in "Wang."

Theatre could not compete with more modern film houses, and was closed over 10 years ago.



## Strawhat Reviews

### Seagulls Over Sorrento

Westport, Conn., Aug. 19.  
Westport Country Playhouse presentation of comedy in three acts (seven scenes) by Hugh Hastings. Staged by Armina Marshall. Charles Bowden; set design, Peter Larkin. At Westport (Conn.) Country Playhouse, Aug. 18, '52; \$3.90 top.

Able Seaman McIntosh... Bruce Hall  
Able Seaman Sims... Mortimer Rydell  
Able Seaman Turner... John Randolph  
Able Seaman Badger... Pat O'Malley  
Petty Officer Herbert... Leslie Nielsen  
Lt. Comdr. Redmond... Guy Spaul  
Sub-Lieut. Granger... Bill Daniels  
Able Seaman Hudson... Walter Brooke  
Telegraphist... Rod Steiger

The psychological moment of presentation to Broadway has made or broken more than one play. The psychological moment for presentation of this particular one is as early in the new season as possible. At a time when playing appetites have not been surfeited via a long list of productions, and when critical evaluation is apt to be more lenient in its eagerness to greet the resumption of stage activity after the summer hiatus, a moderately interesting candidate stands a better chance of survival.

And that's exactly what "Seagulls" is as of its strawhat break-in — a moderately interesting play drawing its highest values from its interpretation by a competent cast rather than from its basic thesis.

This is a British import brought over from London for Theatre Guild showcasing in Gotham. Unlike many of its predecessors, it appears to have a fair chance of selling itself. Good dialog, lends a helping hand.

Although it lacks the promotional asset of names in the cast, this same factor has provided a very modest nut which can well help it to hang around till it catches on.

"Play, which will probably be labeled "The Limey Mr. Roberts," concerns a small group of British seamen doing dangerous experimental work on an island in Scapa Flow. Cast comprises standard types befitting such a group, but the stereotypic angle has been successfully subordinated by an excellent set of performances that emphasize how a thing should be done rather than the thing itself. In brief, they've added a fresh feather to an old hat.

Troupe is uniformly good; with J. Pat O'Malley carrying the lion's share of the burden for laughs as a vet salt whose motto is "never volunteer for anything." Neatly cast are Bruce Hall as a silent

Scot; Mortimer Rydell as junior member of the crew; John Randolph as an explosive seaman; Leslie Nielsen as an unbearable petty officer; Guy Spaul as top brass of the outfit; Bill Daniels as assistant brass; Walter Brooke as a philosophic radar man, and Rod Steiger as a burly radio operator. Direction is praiseworthy, likewise the technical work, including set and lighting. Bone.

### Night at Mme. Tussaud's

Norwich, Conn., Aug. 19.  
Herbert L. Kneeter production of melodrama in two acts by Edwin Justus Mayer. Stars Miriam Hopkins, Peter Lorre; features Ralph Clanton, Viola Frayne, Rudolph Justice, Watson. Directed by Lorre; set design, Geoffrey Brown; lighting, Lloyd Kerber. At Norwich (Conn.) Summer Theatre, Aug. 18, '52.

Marquis de Brienne... Ralph Clanton  
Mme. Tussaud... Miriam Hopkins  
Doctor... Rudolph Justice  
Brutus... Peter Lorre  
Sergeant... Barry Alan Grael  
Soldiers... Joseph Warren  
Soldiers... Geoffrey Brown, A. Seril Peary, Sidney Antebi  
Mme. Calvert... Harriet Teitel

Producer Herbert L. Kneeter made a quick booking with Edwin Justus Mayer's "A Night at Mme. Tussaud's" at his Norwich Summer Theatre. The moderate horror play, built along Grand Guignol lines, co-stars Miriam Hopkins and Peter Lorre, with Lorre making his American stage debut.

Show, on opening night, seemed in better shape than most new plays when premiering on the silo circuit. More blood and gore is reported to be added as the melodrama continues its five-week travels, and it can do with both.

It should fare well for remainder of its summer touring, and appearance of Lorre on the stage will prove a draw, if only for curiosity value, judging by the attention the little man received here at Norwich.

Lorre must have remembered his European experience, for the star, known only in films here, knows his way around the stage. He is properly horrifying and sinister, and yet, with his own innate likable qualities, comes off no worse than Peck's Bad Boy misbehavior.

He plays an artist in the Tussaud waxworks in 1794, who has a fondness for the heads collected from the guillotine and enjoys nothing better than an afternoon attending head-choppings.

He also has a fondness for Ninon, enacted by Miss Hopkins, who, with her husband, is an aristocrat in the days when it was not safe being one.

She and her husband, the Marquis Lomenie de Brienne, are posing as brother and sister, and are being sheltered by Mme. Tussaud until they can make their escape. Brutus, or Lorre's character, seems to be one of the obstacles. Hopkins has to play up to him when, in actuality, she would feel more loving toward a grass snake.

It's the kind of role the femme star likes to do, and the teeth at all times are busy getting into it.

Other members of the troupe are in good form. Ralph Clanton, as Miss Hopkins' husband, is always at home in costume drama, and gives his part a flare. Viola Frayne, playing Mme. Tussaud, and Rudolph Justice Watson, in role of Dr. Guillotine, the man who invented the head-chopper offer, have little to do, but they bring period atmosphere.

Mayer has to give the play more point to his story, and suspense before it is ready for Broadway. More comedy and horror atmosphere will help. "Tussaud" would make a good touring vehicle, for people on the road would scare more easily in the presence of the master scarer, and there should be a ready audience in the hinterlands for an easy horror.

Lorre has staged the play, and with additional timing and directorial suspense, the show could be ready for its travels.

For Norwich, Geoffrey Brown has designed a neat period set. Broadway could do with a good horror play with comedy overtones. Time and a lot of work will decide whether this can be it. Vern.

## Pitt Opener Put Back To Late Sept. With 'Okla.'

Pittsburgh, Aug. 19.  
With a two-week postponement of "Okla.", from Sept. 15 to 29, opening date of Nixon, town's sole legit house, for the 1952-53 season, is still somewhat up in the air. Management now hopes to get something else for an inaugural before "Okla.",

Incidentally, the new Nixon began its career as a legit house in September, 1950, with "Okla.",

## Boff Ballet Run Trial Balloon on 'Com'l Shows For D.C.'s Barron Amphitheatre

Washington, Aug. 19.  
Ballet Russe de Monte Carlo scored so solidly during its nine-day run at the outdoor Carter Barron Amphitheatre here that it is being held over an additional week, winding up its D. C. stint Aug. 23. Despite being rained out two nights, and threatened with showers every night but one, the Sergei Denham troupe grossed an impressive \$40,000 for seven shows in the 4,000 seat outdoor theatre, scaled from \$3.

Ballet run was a trial balloon to test use of the Amphitheatre for strictly commercial shows. Sylvan Theatre was built in 1950 for use of Paul Green's "Faith of Our Fathers," pageant commemorating the Capital's sesqui-centennial. Later renamed in honor of the late Loew-Metro exec, largely responsible for its existence, it has threatened to become a white elephant. Current success of initial commercial use is inspiring elaborate plans for 1953. Government-owned, amphitheatre is under supervision of the Dept. of the Interior.

Super Attractions, run by Is and Irv Feld, former pharmacists who now operate town's largest retail disk shop, booked the ballet, along with David Pollard, local film and legit publicist. Feld Bros. have been making a dent in local show biz circles the past three years with one-night bookings of name bands, jam sessions, etc. They have recently extended their activity to Baltimore, Richmond, Norfolk and Pittsburgh, and are now turning attention to cultural attractions. Next season's agenda for the brothers, for example, includes "Don Juan in Hell," with the Drama Quartet, booked into Constitution Hall next November.

## Play Abroad

### Quadrille

Glasgow, Aug. 14.  
H. M. Tennent, Ltd., and John C. Wilson production of "Quadrille," romantic comedy, by Noel Coward. Scenery and costumes by Cecil Beaton. Incidental music (under direction of Leslie Bridge-water) by Noel Coward. In three acts. Directed by the author. At King's Theatre, Glasgow, prior to London production.

Rev. Edgar, Spevin... John Gill  
Sarah... Moya Nugent  
Cousins... Pamela Grant  
Walter... Michael Allison  
Courier... Timothy Forbes Adam  
Marquis... Griffith Jones  
Axel... Marlan Snacer  
Catchpole... Gordon Phillips  
Marchioness of Herondale... Lynn Fontanne  
Aldy... Harriet Teitel  
Foster... Sybil Wise  
Footman... Rhoderick Walker  
Cecil... Alfred Lunt  
Octavia... Sylvia Colledge  
Walter... Charles Renssion

Noel Coward has written this romantic comedy specially for the Lunts. This is the third play he has done for the pair. If not one of Coward's best, it is nevertheless excellent entertainment, providing the distinguished U. S. husband-and-wife team with ideal parts.

Only Alfred Lunt and Lynn Fontanne could do the splendid job essential for this gay, romantic piece of Victorian England and France. Judging by the standard of show caught, and the eye-catching Cecil Beaton scenery and costumes, this production looks headed for a lengthy London run this winter. Reported it may later move to New York, with the Lunts, of course.

Plot is the familiar elopement tangle, with the wife of an American railroad magnate running off with a foppish English marquis and the railroad millionaire, a diamond in the rough, teaming up with the gay, sophisticated marchioness.

Marian Spencer and Griffith Jones are well cast as the railroad king's wife and the marquis, respectively, while Joyce Carey is a conspiring visitor.

The first act drags, with the Noel Coward dialog not exactly shining until the later acts. Gord.

## Strawhats Not So Jaunty

Continued from page 37

of business decline (although that factor is evident), it's also a matter of blowup overhead that is causing the gripes. Costs on practically everything have gone up but in virtually every instance scales have been forced to maintain their 1951 levels. Exception here is Andover, which jacked its tariff 10c. Data and observations on playhouses visited shape up as follows:

**Paper Mill Playhouse, Millburn, N. J.** (Cap. 988; top \$4.20; weekly performances 8; possible gross \$18,000). Frank Carrington is managing director here. House is not strictly strawhat as its season runs from around Easter to January. Worthy of note, however, is that the summer business this year has been about 10% below a corresponding period of 1951. Now in its 13th season, Paper Mill, which draws substantially from Long Island and Philly, continues its policy of running musicals not less than four weeks and even up to seven weeks. Best grosser this year has been the six-week sojourn of "Kiss Me Kate."

**Summer Theatre, Princeton, N. J.** (Cap. 1,023; top \$3.60; weekly perf. 8; pos. gross \$18,250). Despite a 300,000 potential draw within a 50-mile radius, producer-director Herbert Kenwith has checked off a 25% drop in biz over the '51 figure of the same weeks. This was the tabulation in the seventh week of his sixth season, normally slated to go 10 rounds. Number 1 b.o. impact was furnished by Mae West in "Come On Up."

**Bucks County Playhouse, New Hope, Pa.** (Cap. 432; top \$3.40; weekly perf. 8; pos. gross \$6,600). Theron Bamberger is finding this 12th season of the Playhouse somewhat a case of much ado about nothing from a net financial angle. Although the season's opener of Kitty Carlisle in "Lady in the Dark" pulled a substantial gross, it simmered down to just a prestige engagement when the final chips were down. In the ninth week of a 14-week season, the Bamberger gross scoreboard shows a minus of 10% as compared with a year ago. On straight plays, "Count Your Blessings" (Albert Dekker) drew top dollars. Spot has a long distance draw, pulling them from as far as 80 miles away.

**Music Circus, Lambertville, N. J.** (Cap. 1,500; top \$3.60; weekly perf. 7; pos. gross \$17,000). By way of variety from the beef contingent, St. John Terrell reports biz in the ninth week of near-SRO season, about 10% above '51. Terrell states it's the best year of the spot's four-season career and there has not been a red week to date in '52. Tent show pulls two-thirds of its audience from Philly (37 miles) and the balance within a 30-mile radius. A solid sellout (two weeks) of "Carousel" is the jackpot winner to date.

**Pocono Playhouse, Mountainhome, Pa.** (Cap. 500; top \$3.80; weekly perf. 8; pos. gross \$8,000). Eighth week (of 11) of this, sixth season found producer-manager Rowena Stevens on the plus side of the ledger by a small percentage over last year. The Claude Rains tryout of "Jezebel's Husband" hit the top figure as of this report. In a smalltown mountain hideaway, playhouse must pull from an extended area, with one-third of its business coming from 50-mile-distant Scranton.

**Grist Mill Playhouse, Andover, N. J.** (Cap. 790; top \$2.50; weekly perf. 7; pos. gross \$12,700). Robert Perry, managing director here, records his third season below expectations, as of the seventh frame of an 11-week schedule. Calculations bring out a figure of approximately 10% less than the same period last year. Perry has a 25-mile lake resort region to draw from but has encountered new smaller-scale competition this year from nearby Landing, N. J. Jackie Cooper and Fran Warren in "Remains To Be Seen" have pulled the fattest gross of season so far.

**Lakeside Summer Theatre, Landing, N. J.** (Cap. 402; top \$2.40; weekly perf. 7; pos. gross \$5,200). Hal Lawrence has adapted this erstwhile film cubicle to strawhat operation and finds his first season at the spot not too heartening. On a possible gross of \$5,200, nearest he has come to that figure was \$3,000 on top puller "Happy Time" with Helmut Dantine. When early-season matinee drew nothing but vacant spaces, Lawrence shifted to

a Saturday midnight show, with improved results.

**Rockland County Playhouse, Blauvelt, N. Y.** (Cap. 282; top \$1.80; weekly perf. 5; pos. gross \$2,400). This non-Equity setup, called the Pickwick Players, is business-managed by David Manning and takes over the spot where an Equity group folded in '51 after four weeks of operation. Entirely co-op, it's a 12-person organization that plays Wed.-Sun. Although located in New York, 50% of draw comes from over-the-line Jersey communities. "Philadelphia Story" has brought the best figure to date. Venture is paying its way at the end of the fifth week of a scheduled 11-week season.

**Foothill Playhouse, Bond Brook, N. J.** (Cap. 125; top \$1.50; weekly perf. 4; pos. gross \$600). One of those projects that convinces an observer that the living theatre will never die as long as it has advocates of this nature, this non-Equity setup, headed by Charlotte Klein, is attempting to phoenix its way up from the ashes of a larger institution which was completely destroyed by fire three years ago. Shows run over two-week periods and to date have paid expenses on a non-profit basis.

**Meadowbrook Summer Theatre, Cedar Grove, N. J.** (Cap. 750; top \$1.20; weekly perf. 6; pos. gross \$2,300). John Martucci, managing director of Frank Dalley's Meadowbrook, reports a to-date season which, while behind last year, is optimistic enough to indicate a good possibility of going Equity next year. Succeeding weeks have been reducing the minus percentage gap over '51 and final three weeks of 13-week season look encouraging. A hybrid b.o. system here adds novelty to the spot; first seven rows are reserved, balance rush, with a pass-the-hat gimmick raking in whatever coin is available. "Male Animal" best grosser so far.

Practically all houses are air-conditioned, only major exception being Princeton. Fact that the university does not occupy the building in summer, hence sees no point in air-conditioning it, is a serious stumbling-block to sellout, survey here.

Survey verified the fact that the day of slipshod catch-as-catch-can strawhat productions is a thing of the past. Seven shows caught revealed good workmanship in "Outward Bound" at Blauvelt, "Show Boat" at Millburn, "The Traitor" at Princeton, "Blue Danube" at New Hope, "3 Musketeers" at Lambertville, "Jezebel's Husband" at Mountainhome, "One Touch of Venus" at Andover.

On the subject of names, majority of comment centered on the opinion that stars were getting all the gravy while operators were just having the fun of handling the money. At Andover, Perry gave strong indications of reverting to a resident company next year unless star-management financial setup is revised. On the other hand, at Princeton, Kenwith states that he cannot operate without names, and in his case, Hollywood names. If he is unable to close a Hollywood name deal for his final week, he will cut his season that much short. At Lakeside, Lawrence states he will abandon names next year inasmuch as he finds that a major portion of inquiries ask what he is playing, not who is in it. Lawrence is playing moderately-priced names this year with the proviso they give a full week of rehearsals.

## 'Okla.' to Tee N.H. Season

New Haven, Aug. 19.  
The Shubert season here, originally skedged for a late start, closed a fast booking of "Okla.-homa" to tee things off for Aug. 29-30.

Normally the scene of a flock of early season tryouts, house has instead set in the preem line until Sept. 18-20, when "In Any Language" (Uta Hagen) gets its baptism.

Others on the probable list, though still unsigned, are "Gentlemen Prefer Blondes," "Don Juan in Hell" and "Deep Blue Sea" (Margaret Sullivan).

Astrid Varnay, Met Opera soprano, engaged for a series of early starring appearances as guest artist with the Munich Staatsoper, beginning Sept. 11.



**MICHAEL MANN**

Just Concluded as Pud in

### "On Borrowed Time"

"Michael Mann is neither aggressively precocious nor obnoxiously saccharine. His talent and television experience result in a natural and thoroughly likable performance."

THE LAKEVILLE JOURNAL

"Michael Mann gives a convincing performance as he becomes a counterpart of his crotchety grandfather, Karl Light."

THE HARLEM VALLEY TIMES

Sharon Playhouse, Sharon, Conn.  
ARTISTS SERVICE SU 7-5400

## THE FORT WAYNE LIGHT OPERA FESTIVAL

### Production of "ROBERTA"

Starring **RONALD ROGERS**\*

BROKE ALL EXISTING RECORDS!

July—Appeared as Tom Marlowe in "GOOD NEWS" Kansas City Starlight Theatre

Per. Mgt.: ROSE ADAIR, Hotel Wellington, New York City; CI 7-3900, MU 2-9461

\* Returns as Poldi in "THE GREAT WALTZ" Opening August 21



# Literati

## Red Charge Firing Upheld

In a 3-2 decision last week, an arbitration board upheld the right of the L. A. Daily News to refuse employment to staffers who refused to answer sworn charges to the effect they were Communists. Two men, reporter Vern Parlow and drama writer Darr Smith, had been tagged as having been Communists by witnesses before the House Un-American Activities Committee. Action of the News had been challenged by the L. A. Newspaper Guild and matter was brought to arbitration.

Dr. Paul A. Dodd, a dean of UCLA, cast the deciding vote between the deadlocked management and union reps. In his opinion, Dodd wrote that a "newspaper is particularly susceptible to criticisms that flow from the supporting public, advertisers, subscribers and readers" and "in order to survive in this highly competitive field" it had the right to call on the staffers to "deny the charges or leave the employment of the newspaper."

Parlow was discharged and Smith, who held a place on the preferential hiring list, was denied rehiring rights.

After the arbitration was wrapped up, News prexy Robert L. Smith sent out letters to friends noting that although three rival papers published the original reports about the writers' alleged political activities, they failed to print reports on the result of the arbitration. He added that although an employee of another L. A. daily was charged with "Red" links at the same time, "to date no action to discharge him has been taken." The paper, however, has dropped his byline.

## Defines 'Pantagraph'

Editor, VARIETY: When I was a kid playing circle stock with the Hill & Dale Co. out of Cedar Rapids, I took some time off during the summer of 1933 and hitchhiked to the Century of Progress Exposition in Chicago.

En route to the Windy City I passed through Bloomington, Ill., and at a beanery there I happened to glance at the masthead of the local newspaper. I became fascinated with the name of that newspaper and asked several natives what Pantagraph meant. They didn't know.

My dictionary wasn't much help. It defined pantograph or pantograph as "an instrument for copying drawings, designs, etc., on an enlarged or reduced scale."

When The Pantagraph popped into headlines recently, I determined to find out what the name meant, so "I asked the man who owns one." Today, I received this letter from Springfield.

"Thank you so much for your nice letter.

"The name 'Pantagraph' is taken from the Greek, meaning 'to write all things.' I am sure from the meaning of the name you will understand why it was selected as the name of the newspaper in Bloomington.

"You were good to write me and I am most grateful for your good wishes.

Adlai E. Stevenson."

Now we all know.

Bob Downing

## Scully's Hypoed 'Saucers'

Recent revival of interest in the flying saucers is perking sales of Frank Scully's "Behind the Flying Saucers," published by Henry Holt two years ago. Book has sold over 55,000 copies in seven printings and has been put out in six translations. A South African publication has just picked up 10,000 words of the tome. Book by the Varsity mugg also had a big reprint sale via Popular Library.

Meanwhile, True mag includes an "expose" of the Scully book in its September issue. Scully claims the mag printed the piece because of its "envy" over having originally turned down the Scully's saucer yarn two years ago.

## Windsor 'Confidential'

Current under-the-counter best-seller in New York is a purported "private lives of the Duke and Duchess of Windsor. Labeled 'Less Majesty,' the \$4 volume is credited to Norman Lockridge. Author is not further identified other than a flap reference as a "trained reporter."

If he is trained, it must have been on the worst type of tabloid. Volume is not only thoroughly scurrilous, but there's mighty little documentation of the innuendoes it makes. Tome comprises long-drawn-out, fishy-sounding anecd-

notes that make rather dull reading.

Few bookstores are carrying it in stock and most are loath to procure it unless pushed. Printed in the U. S., it bears the label of "Boars Head Press," which is not listed in the New York telephone directory. Herb.

## Trend to Male Mags

Circulation of men's magazines has reached an estimated high of 45,000,000 copies sold annually at newsstands, with result that more publishers are hopping on the stag bandwagon. At least eight publishers are readying new men's mags for introduction this fall, in a frantic race to cash in on a good thing.

While Esquire is a dominant force among male publications, it's a service-slanted book. The emphasis in the newcomers is on he-man adventure and expose. True and Argosy, other pioneers, are big sellers and are showing healthy increases this year. Saga, Macfadden's 1950 entry, is also growing rapidly. Stag and Male, both about a year old, divide about 850,000 monthly newsstand circulation between them.

True and Argosy jumped from a total of 6,000,000 sold in '43 to 29,000,000 in '50, and last year newsstand sales were 33,000,000 with 12,000,000 copies sold via subscriptions.

Ned Fines, publisher of See and Popular Library, launches Real on Sept. 16. Others out or due soon are Cavalier and Adam (both Fawcett); Hillman's Man's Day; Crestwood's, Man's Life; Alma's Man's Magazine; Timely's Fury and Weider's Mr. America.

## Bishop's 'Hellinger' Mixup

Jim Bishop, whose "Mark Hellinger Story" will be brought out by Appleton-Century-Crofts in November, is having a hard time keeping bids for rights to the opus from getting crossed.

Mixup resulted from fact that William Morris agency is handling the book and serial rights, while Al Horwitz of Universal-International is working on the picture rights. Meanwhile, some mags have been contacting Franz Horch Associates, Bishop's onetime agent, for the serial rights. To add to the confusion, "Parish Priest," which he finished earlier, is due from McGraw-Hill presses in February, and the phones for rights are ringing everywhere but at McIntosh & McKee, who are handling this opus.

## Storing Busts

Nate Binstock, business counselor to show biz and literati personalities, is executor of Jo Davidson's estate and when the sculptor died he found himself with the original moulds of such greats as F. D. R., Will Rogers and Walt Whitman. Obviously this presented a storage problem but Binstock solved it by storing President Roosevelt's mould in Brandeis University; Will Rogers at the Rogers Sanatorium in Saranac; and Whitman's at the Walt Whitman School in N. Y. City.

Binstock is the man about whom Robert C. Ruark, one of his clients, wrote a magazine article, "Binstock and Our Jack," referring to the coin he guards for personalities like Paul Gallico, Budd Schulberg, et al.

## Hemingway's Jackpot

Ernest Hemingway's latest novel is getting a big prize package publication spread. Titled "The Old Man and the Sea," the 30,000-word tome will be published in its entirety in the Sept. 1 issue of Life (out Aug. 28). Scribners will publish the novel between hard covers on Sept. 8 and Book-of-the-Month Club will distribute it as half of its dual selection for next month. Life paid Hemingway \$40,000 for the 30,000 words or \$133 a word.

Story is an adventure tale about an old Cuban fisherman who, after a long streak of bad luck, lands a monster-fish and overcomes almost impossible odds to bring it in. Theme of the parable is man's dignity and endurance. For details Hemingway has drawn on his knowledge of Cuba, where he has been living in recent years.

It's the first time that Life, with its huge circulation, has run a complete novel in one issue. It will takeup 20 full pages and will be illustrated by drawings by Noel Sickles.

Life cornered the Hemingway opus with an assist from legit producer Leland Hayward. Latter was guest of Life editors at lunch recently, after a visit to the Hemingways in Cuba, and his enthusiastic report on the novel, which he had just read, intrigued the Life toppers. They asked Hayward if he

would contact Hemingway on whether he'd be receptive to the Life publication. Hemingway holds the copyright on his own works, and so was able to grant Life the right to run it. He also holds the film and tele rights.

## Sharp's 'Wings'

Dr. Roland Hall Sharp, foreign correspondent of the Christian Science Monitor, flew to Europe last week with a stopoff in Iceland. It's first leg of a world flight to gather material for "On Wings of the Word," with Dr. Sharp visiting 50 countries for a report on use of the Bible in various parts of the globe.

Duell, Sloan & Pearce-Little, Brown will publish it.

## Good 1951 Year Book

"American Peoples Encyclopedia Year Book" (Spencer Press), reprising the events and personalities of 1951, is an excellent anthology of the passing scene in all its aspects. Franklin J. Meine, editor-in-chief, enlisted a who's who of cast-of-bylines, each an authority in his own field, for expert reviews of his or her particular sphere of influence. It is not only a well conceived and intelligently designed year book for ready reference, because of its easy alphabetization according to theme and/or author, but it has been so attractively conceived as to make for easy bedside reading.

The book is insured of wide distribution via an exclusive hookup with Sears-Roebuck in the U.S. and the North American Educational Guild, Ltd., of Winnipeg, Can. Abel.

## Mpls. 300G 'U.S.A.' Suit

A \$300,000 libel suit growing out of the Jack Lait-Le Mortimer "U. S. Confidential" book was filed in Minneapolis district court this week. Suit was inception against two of the city's largest department stores by Anthony B. Cassius, nitery owner and a director of the Mpls. Urban League, who charged that Lait & Mortimer identified him as the "boss of Little Harlem."

Cassius said he was suing the stores, Dayton's and Donaldson's, instead of the authors and Crown Publishers, because none of the latter had any agents or assets in Minneapolis which could be served in the case. The stores have halted sales of the book.

## Argus' 'Rogue'

M. K. Argus, whose first book in English, "Moscow on the Hudson," was published by Harpers last year, has packed for another tome, to be delivered Jan. 1 and published in the fall of '53. Book, tentatively titled "A Rogue With Ease," will concern the humorous adventures of a Russian bogus prince in the U.S.

Argus is columnist of the Novoye Russkoye Slovo, daily N.Y. Russian (anti-Red) newspaper.

## 65,000 Science Printing

"Across the Space Frontier," edited by Cornelius J. Ryan, associate editor of Collier's, will be published by Viking Sept. 18, with an unusually large first printing for a scientific book of 65,000 copies.

Tome is an expansion of a space symposium which appeared in Collier's with Willie Ley and Werner von Braun as principal contributors. Theme calls for erection of space stations well above the air, for peaceful uses. Book will be extra large in size, of 174 pages, with 32 pages of art.

## Shulman's 6th For Doubleday

Max Shulman was pacted by Ken McCormick for Doubleday this week to deliver a novel in 1953. It will be his sixth book for that publisher which "discovered" him and brought out his first one, "Barefoot Boy With Cheek." The new novel will concern itself with the lighter side of youthful matrimony.

Shulman returns to Hollywood next November to put the finishing touches on the third screenplay which he will have done for Metro this year and on which he's presently working at his Westport, Conn., home.

## Art Treasury Revise

Thomas Craven's "A Treasury of Art Masterpieces," first published by Simon & Schuster in 1939, will be reissued by S&S Oct. 6 in a revised, greatly enlarged edition, comprising 336 pages, and priced at \$12.50. Book is regarded as the biggest selling hard-cover art book in publishing history, with sales to date totalling 150,000 copies. Original investment in plates and physical production in '39 ran between 300G and 400G.

Revised tome will have 22 new color plates, bringing total to 160, with an additional new section of 500 black-and-white plates. Extra new color plates alone will cost about 20G. There were subse-

quent editions of the book issued during the recent war, but this is the first revision and enlargement. Tome will be printed for S&S by the Conde Nast press, as originally. There'll be no text on back of prints, as was done with some editions during the war, to save paper. Pre-publication date orders will carry on inside price of \$11.

## Writers Conference

The 14th annual Writers Conference opened at the U. of New Hampshire, in Durham, N.H., Aug. 11, for a two-week session. Both proven and prospective writers are in attendance.

Two of this year's staff—Robert P. T. Coffin and Margaret L. Colt—are Pulitzer Prize winners and several others have won national awards. They include Charles Ansoff, editor and short story writer; Shirley Barker, a UNH graduate, whose "Rivers Parting" was the December, 1950, Literary Guild selection; Herschel Brickell, editor of the annual O. Henry Memorial Award Prize stories; Lloyd Haberly, poet and biographer; Elizabeth Yates, novelist and author; Ella Shannon Bowles, former UNH editor and now a freelance writer; J. Donald Batteller, dramatics director; Edmund Cortez, professor of speech; Frangcon L. Jones, English professor at UNH; Oliver St. John Gorty, prominent writer, and Laurie Hillyer of Peterborough, novelist and short story writer.

## CHATTER

Harris Shevelson, Pageant mag editor, in Hollywood for a week to round up material.

Mary MacLaren, film star of the silent days, completed her first novel, "The Twisted Heart."

John Steinbeck wrote an introduction to Al Capp's book of "Li'l Abner" strips, to be published in November.

Collection of Hank Ketcham's cartoons, "Dennis the Menace," will be published Sept. 8 by Henry Holt & Co.

Gordon Irving, VARIETY Scotland mugg, scripted radio program about half-century of show biz at the Gaity Theatre, Ay.

Edward Dmytryk wrote an article, "Real People Are Unreasonable Too," for the November issue of the National Board of Review magazine.

Bill Ornstein's new book, "Ma and Me," collection of his short stories, out this week via Story Book Press. He's Metro's trade press rep.

J. Bryan III back to freelance writing after a hitch with the Central Intelligence Agency in Vashington. He's an ex-Satevepost associate editor.

Revised, enlarged edition of "Lovejoy's College Guide," reference guide on planning college careers, will be reissued by Simon & Schuster late this summer.

Jack Lait, editor of the N.Y. Daily Mirror, due back at his desk later this week following treatment of a sore leg at University Hospital. He's since been discharged from the hosp.

Cecil Biderman, director of advertising and public relations, has resigned at Bantam Books. He joined BB in 1948 as director of publicity and special sales, and upped to present post in 1951.

Ted Kavanaugh has been shifted from head of the sales publicity department of Curtis Publishing Co. in N.Y. to the public relations department in the Philadelphia homeoffice. Peter A. Gulotta replaces in N.Y.

William E. Peters, Jr., is new articles editor of Woman's Home Companion, succeeding Roger Dakin, who was upped to editorship of Collier's. Peters was formerly on the editorial staff of the Ladies Home Journal.

George Jessel gets a full-scale S. J. Perelman treatment in the September issue of Holiday. Groucho Marx and Jimmy Durante were earlier profiled by Perelman, leaving only a Fred Allen piece to round out the series.

Upcoming tomes on the Prentice-Hall schedule are "The Complete Book of 20th Century Music," by David Ewen; "Bullfighter from Brooklyn," an autobiography of Sidney Franklin, and "Collected Poems of Nick Kenny."

Shepherd Mead, Benton & Bowles veepee, will have his humorists tome, "How To Succeed in Business Without Really Trying: The Dastard's Handbook to Fame and Fortune," published by Simon & Schuster next Monday (25).

Bill Dowdell's Rome American News, English weekly, has taken in Michael Chingolo (ex-Hearstman in Italy) as co-publisher and partner with Albert Salvatori. Col. Peter C. Borre and Harry Cushing 4th comprise the board along with these three.

Capt. Kenneth S. Glinger, on leave from Prentice-Hall as editor-in-chief, having been recalled to active duty with the CIA, takes

his first matrimonial step the end of next month with Carol Wilkins, ballerina. They met while she was with a ballet act at the Wardman Park Hotel, Washington.

Anatole Chujoy and P. W. (Bill) Manchester, publisher and associate editor, respectively, of Dance News, back last week from two months in England. Chujoy was first American ever invited to deliver the annual address at the Royal Academy of Dancing in London.

David Heald of Newport, N.H., has been named executive director of the newly-formed New Hampshire Publicity Bureau, a non-profit organization designed to promote recreational, industrial and agricultural interests of the Granite State. Heald is a member of the New England advertising advisory committee and public relations council at Dartmouth College.

## TV's Black Ink

Continued from page 1

AM industry, which ran to \$376,000,000 in 1950. (Later AM figures are not yet available.)

Talent expenses for video programming are shown to total \$34,000,000 last year, or nearly the amount spent for this purpose (\$37,400,000) by the radio broadcasting industry in 1950. Overall TV programming costs are shown at \$109,000,000 in 1951 as compared to \$140,800,000 by radio in 1950.

Report puts final figures for TV revenues in 1951 at \$235,700,000, or more than twice those of 1950, which totaled \$106,000,000. (Preliminary figures issued last March estimated TV revenues for 1951 at \$239,500,000). The TV revenues compare with estimated radio revenues of \$455,000,000 last year.

Definitely Black Ink Profits (before taxes) for the TV broadcasting industry are shown at \$41,800,000 in 1951 (the preliminary estimate was \$43,600,000), as compared to a loss of \$9,200,000 in 1950 and a loss of \$25,300,000 in 1949. The TV profit figure compared to estimated profits last year of \$61,800,000 (10% below 1950) of the radio broadcasting industry.

Report shows the average TV station (excluding network o & o outlets) took in nearly \$1,000,000 from sale of time and \$163,000 from sale of talent, program material or service. Average expenses per TV station totaled \$24,000 of which 43% was for programming, 28% for general and administrative costs, 21% for technical expenses, and about 8% for sales.

Varying slightly from preliminary estimates, the report shows that of the total number of TV stations, 92 made money last year, profits averaging \$330,000. (March estimate showed 93 stations in the black). Eight of the losing stations are in the seven-station markets of New York and Los Angeles. Only one of the 40 stations in one-station markets reported a loss in 1951.

Report shows that 12 markets accounted for 60% of total TV station revenues. New York leading with \$23,000,000, with nearly half of all TV stations operating in these markets. Average investment in tangible broadcast property of the 93 TV stations is shown at \$592,000, the initial investment ranging from under \$300,000 in the smaller markets to nearly \$1,000,000 in the largest.

## Educ'l TV

Continued from page 1

educational and commercial stations."

In addition to meeting "this challenge of illiteracy," Walker told the Workshop, educational TV can help meet the challenge of overcrowding in elementary schools, shortage of teachers, high cost of college education, and scarcity of institutions of higher learning.

"By the miracle of television," said Walker, "top-flight educators can give their courses in Minneapolis and New Orleans the same day . . . on the west and east coast, or over the whole nation . . . simultaneously."

Calling educational TV "a bold experiment" which the world is watching, Walker said the movement is destined to have "a significant impact" in the commercial field through development of ideas which broadcasters may find useful. Thus, he asserted, "the creative work that you are soon to be launched on will enrich the whole fabric of American television."

## Broadway

The David Sarnoffs sail for home from London Aug. 28 on the SS United States.

Agent Paul Small planned to stay in town a week, but had to rush back to Hollywood after two days.

Hiller Innes, assistant eastern production chief for Paramount, visiting the studio this week.

Joel Preston, associated with Hollywood publicist Arthur Jacobs, back to the Coast this week after two weeks of flacking in N.Y.

Edith Head, Paramount's fashion designer, stopped off briefly en route back to the Coast from Europe, where she studied the new style trends.

Herbert Jaffey, with 20th-Fox International's publicity dept., off to Europe Friday (22) on the United States for a three-week vacation. He expects to attend the Venice Film Festival.

Gloria Grahame, who just completed "The Glass Wall" for United Artists release, arrives from the Coast Saturday (23) en route to Germany to start "Man on a Tight Rope" for 20th-Fox.

Bill (Metro) Rodgers' son, Tom, who is with Trans-Lux in N.Y., will marry Charlotte Breyer VanBomel in November. She is the daughter of Leroy A. VanBomel, prez of General Foods, who is now married to Peggy (ex-Mrs. Meredith) Willson.

Louis (Eppy) Epstein, longtime personal aide to the late Al Jolson, is back east and wants to get into some local phase of show biz. Both he and songwriter Harry Akst sued the estate for monies owed, and a settlement was made out of court.

Bob Weitman, veep of United Paramount Theatres, birthday-partyed at Grossinger's where he's vacationing. Helping him celebrate were Metopera singer Robert Merrill, Warners veep Ben Kalmenson, and Walter Gross, general counsel of UPT.

Harry E. Gould, co-owner of the Belasco Theatre, legit backer and w.k. in show biz, transformed his Greenwich estate into an Hawaiian resort for their 15th anniversary and his wife, Lucille's birthday, which coincided on the same day last week.

Mrs. Harry Ruby, the former silent screen star, Eileen Percy, east for physical checkups. Her songwriter-husband has "Between Broadway legit musical, "Between Two Rivers," on the agenda. They've sublet a Manhattan apartment until the fall.

Charles Schlaifer, ad agency head and member of the Advisory Council to the Surgeon General of the U. S., leaves today for Lake Tarleton, N. H., where he will chair the final week of the Festival of the Seven Arts and will also speak on "Mental Health in America."

Jack Entratter, co-boss with Jules Podell of the Copacabana, still flirting with that new Sands Hotel (Las Vegas) offer, as much because of his health; the Nevada climate would be more conducive to his chronic arthritis. He's in Boston's Lahey Clinic this week for a checkup.

While Mort Blumenstock is east for the "Fatima" double-prem at the Astor and Bijou, Sandra (Mrs. B.) is redoing their new Bevilhans manse which has undergone metamorphosis "first from Spanish, next to Mediterranean, and now just early Beverly Hills decor," according to the WB ad-pub veepee.

Flock of names submitting entries in the art exhibit (of works by artists in the theatre), being held for a month at the Show Shop. Among those exhibiting so far are Henry Fonda, Clifford Odets, theatrical attorney Fanny Holtzman, writer David Swift, etc. Actress Diana Herbert is sponsoring.

## Pittsburgh

By Hal Cohen

Otto Krenn, of radio and TV, enrolling in law school in the fall. The mother of Ralph Quinn, prexy of the stagehands union, died.

Jimmy Balmer back from Miami and a meeting of auditorium operators.

Pittsburgh Symphony still \$44,000 short in its campaign to raise \$295,000.

New edition of "Ice Cycles" has arrived here for a string of rehearsals at the Gardens.

Eliz Sadoski signed to stage the Pittsburgh Opera Co. production of "Carmen" this winter.

Tony Conforti, owner of the old Nixon Cafe, bought a motel in Fort Lauderdale, Fla.

Jackie Heller opens at Club 30 next Tuesday (26) after a fortnight at the Elmwood Inn, Windsor, Ont.

Bernie Armstrong, Jr., 17-year-old son of the KDKA maestro, in the Municipal Hospital with polio. Barry Farnol has withdrawn his

resignation and will be back on Carnegie Tech drama faculty this fall.

Announcer Beckley Smith, Jr., to Florida for a month before resuming his doctorate studies at Tech.

Mrs. Jimmy Hendel, wife of UA manager here, competing this week in Public Parks tennis tourney in St. Louis.

Florence Sando, Don Hirsch and George Held representing local AERA chapter at national convention in W. Y.

Noel Baker, 14, son of Dr. Eddie Baker, Carnegie Tech football coach, playing the boy in "Happy Time" at White Barn Theatre.

## Paris

Art Buchwald off to London to catch the legit shows.

Hildegard Halliday and Bob Ellis starting their song stints at Spivy's nitey.

Jean de Letraz new comedy, "Hut of Love," into Palais-Royal early in October.

Max Glass preparing a new film version of "Rasputin," in color, he made in 1938 with the late Harry Baur.

Sophie Feinsilber to London for publicity work on the new Gene Kelly pic, "Invitation to the Dance" (M-G).

Charlie Rivels to come out of retirement and start vaudeville tour of Continent, beginning in Munich, Oct. 1.

Michele Morgan up for a new version of "Joan of Arc," being scripted by Jean Aurecne and Pierre Bost.

Michael Rayhill heading for a song stint before the GIs in Germany for 10 days and then returning to N. Y.

Michel Emer completed score for "Anita Loos" play, "Montparnasse." Hilda Simms being considered for lead.

Albert Lewin, working on script of "Saadia," film to be shot in Africa this year, wants Vittorio Gassman for starring role.

Muriel Gainer opens a new nitey here Aug. 29. Boite will be called Cafe Society; it is the ex-Boule Blanche in Montparnasse.

Jean-Pierre Aumont lighter here, "A Lovely Sunday," will be on the production roster for London this fall with Alec Guinness as the lonely clerk.

Leo Tolstoy's "Resurrection" will be brought to the screen for the 13th time here this fall when director Andre Haguet starts shooting.

Pierre Barseur here to synch his last pic, "Tonight We Play Macbeth." Brasseur plans to tour the Jean-Paul Sartre play, "The Devil and the Good Lord," this fall.

Gilbert Miller over from London to settle dispute over U.S. stage rights of Albert Husson comedy, "Angel's Cooking," which Miller wants for Broadway this season.

## Berlin

"Viva Zapata" (20th) chosen best film of July by the Protestant Film Guild.

Top East Berlin handball team, Weissensee, fled to West Berlin and asked for asylum. The 15 players said they were tired of the Reds.

The Berlin Observer, newspaper of the Berlin Military Post and the American community here, celebrating its seventh anniversary.

"Porgy & Bess," New York City Ballet, Eugene Ormandy, Astrid Vernay and Polyna Stoska, an exhibition of American arts and crafts, and a textile fabrics exhibit will be the U.S. contributions to the Berlin Cultural Festival of 1952.

Oscar Martay, former HICOG film officer here, has become foreign rep and manager of Berolina Film, a Berlin film production company. He has gone to Bangkok where the new Berolina color pic, "Land of Smile," starring Martha Eggerth and Jan Klepura, will be produced.

## Miami Beach

By Lary Solloway

Art Ford at Saxony Hotel for vacash.

Uncle Don ailing at Mt. Sinai Hospital here.

Jackie Miles held over for third week at Clover Club.

U. of Miami players staging "Gramercy Ghost" at Ring Theatre.

Henny Youngman holds for second week at Nautilus, unusual for this room which normally adheres to weekly change.

With Martha Raye shuttering her Five O'Clock Club next week and Vagabonds darkening after first of month, Clover Club will be sole big spot to remain open.

## London

Talbot O'Farrell, vet Irish vaude-villain, in hospital for major leg operation.

Jimmy Phillips, exec of Peter Maurice Music Co. to Spain on three-week vacation.

Birth of a son to Barry Lupino, 70-year-old head of the Lupino clan, provides Ida Lupino with an infant uncle.

John Firman, managing director of B. Feldman, Ltd., leaving on the Queen Mary Sept. 4 for his annual business trip to America.

Basil Radford back in the cast of "Affairs of State" after collapsing during pre-London performance at Brighton. Play set to open at the Cambridge tomorrow (21).

Douglas Byng goes into the Cafe de Paris Sept. 15 for two weeks with option of two more, replacing Jack Buchanan who has postponed his booking until the end of the year.

Richard Atton's TV show, "Top Hat Rendezvous," set for Aug. 27, will be headed by Carl Brisson, prior to his Cafe de Paris opening; Roger Carne and the Three Beverley Sisters.

Anthony Steel, in the process of partnering Errol Flynn in Warners production, "The Master of Ballantyne," compelled to undergo surgical treatment for a displaced cartilage in his knee.

Leslie Randall, currently at the London Palladium, goes to N. Y. early in November to appear on Ed Sullivan's TV program, "Toast of Town." He also may do some vaudeville and night spot dates while there.

Bing Crosby and Bob Hope to play Donald Peers and Ted Ray in a golf tournament at Maidenhead Sept. 21 to aid the National Playing Fields Assn. and Variety Club. They will fly over from Paris for the occasion.

## San Diego

By Donald Freeman

Van Johnsons resting at Hotel del Coronado.

Spike Jones concert booked for Russ Auditorium Sept. 2.

Alvino Rey drew okay crowd in one-nighter at Trilaxon Ballroom.

"Bittersweet" opened at Balboa Park Bowl, season's next-to-last Star-Light Opera production.

Fourth annual Shakespearean Festival presenting "As You Like It" at Old Globe Theatre in Balboa Park.

"Country Girl" with Robert Young, Nancy Kelly, and Dane Clark, opens road tour next week (29) at Russ Auditorium.

Writer Robert Smith holding long huddles with director Mel Ferrer over "Strike a Match" preem at La Jolla Playhouse.

## Scotland

By Gordon Irving

Scotland's own TV outside broadcast unit due to start operations soon. Producer in charge will be James Buchan.

Donald Maclean, radio producer, moving to London base to work on British Broadcasting Corp. dance-music programs.

Jane Morgan, U.S. cabaret artist, sharing top billing with Scot comic Jack Radcliffe at Empire Theatre, Edinburgh.

Gaiety Theatre, Ayr, run by the English family of Poppewell, celebrating 50 years in show biz. Vaude house was opened in 1902.

Frances Slaven, young actress and niece of the late Sara Allgood, in new Scot comedy "Bachelors Are Bold," now out on tour with Duncan Macrae in lead.

## Lisbon

By Lewis Garry

Impresario Rafael Prata has opened two new cinemas in Angola.

Tomas Alcaide, former Metropolitan tenor, appointed director of Foreign Contacts Office of the Portuguese National Radio.

Lisbon office of Paramount will distribute 40 features for the 1952-53 season. "Greatest Show on Earth," "Here Comes Groom," "Carrie" and "Something to Live For" are included in lineup.

Cinema Sao Luiz, deluxe first-run, reports best summer season in years, with American air-conditioning held largely responsible. House will close only for two weeks in September instead of usual two months.

Comedian Raul Mota, warbler Fernando Correla, Spanish songstress Maria del Carmen Quintana, singers Carlos Ramos and Deolinda Rodrigues, impersonator Humberto Madeira and Fernando de Carvalho orch top the bill of the touring vaude company of A.P.A., big Portugal booking agency.

Producer Anibal Contreiras will distribute the pix which Producer Cesario Gonzales and Suevia Films

of Madrid are making in Spain and abroad in Portugal. Among them are "Messalina," starring Maria Felix, and "Once Upon a Time," with Joan Fontaine, at present being completed on Spanish locations.

## Minneapolis

Eddie Bach clown band into Gay '90s cafe for indef stand.

Edyth Bush Little Theatre opening run of "Charley's Aunt" in St. Paul tomorrow (Thurs.).

Variety bar plans wrinkle in entertainment embracing "fun house" ideas, with air jets, mazes and practical jokes on display after 8:30.

Council of Living Theatre held meeting of clubwomen at Minikahda Club to organize subscription drive for seven-play deal at Lyceum.

University Theatre presents "Harvey" Thursday through Saturday (21-23) prior to taking it on the road to school auditoriums in five-state area.

Carol Wick, Duluth, chosen "Miss Minnesota" at Excelsior Park finals, had to give up "Miss Arrowhead" crown to accept larger honor. She'll compete at Atlantic City.

James Nederlander, operator of Lyceum Theatre, has negotiated for sponsorship of one-nighter by Fred Waring orch at Minneapolis Auditorium Sept. 16. Move puts him in competition with himself, since "The Fourposter" will be playing Lyceum on that date.

## Philadelphia

By Jerry GCAU

Alan Bergman, WCAU-TV producer-director, off to Hollywood for three-week vacation.

Frank Juele, Earle Theatre maestro, led cafe band at Chubb's for engagement of Al Martino.

Booking agent Bernie Landis has purchased an interest in the Top Hat Cafe, midtown musical bar.

Marge Weiting (WFIL femmecast) and husband, Fred Weiting (WIBG announcer), have gotten the final decree.

Erlanger Theatre will kick off the new stage season Sept. 8 with Jules Pfeiffer's production of "Good Night, Ladies."

Nitery owner Frank Palumbo staged kids party for thousands of South Philadelphia youngsters at Woodside Park last week.

Dennis James, Warren Hull and Jane Pickens will head lineup for WFIL-TV's second annual Cerebral Palsy marathon, Sept. 6.

John P. Giovanni, proprietor of Giovanni's Restaurant, taken to Jefferson Hospital (17) suffering from a mysterious gunshot wound.

Three members of Truex family—Ernest, his son, Barry, and wife, Sylvia Field—are in cast of "George and Margaret" at Park Playhouse.

Capitol Records and Dean Martin & Jerry Lewis staged reception for press and disk jockeys at Warwick (18) between their shows at the Mastbaum.

## Dallas

By Bill Barker

Civic Playhouse's summer players staging "Skylark" for 10 nights.

Fenton Baker, Sr., Baker Hotel manager, on the Coast to scout nitery acts.

Harry James orch lured 3,000 into Longhorn Ranch on one-niter at \$2 cover.

T. P. Tidwell, 20th-Fox city sales manager, upped to exchange branch manager at Jacksonville, Fla.

Terry Turner, RKO pubber, in to set TV trailers plugging "Sudden Fear" and "The Lusty Men."

Bill (Hopalong Cassidy) Boyd set for kids' day personal Oct. 10 in Cotton Bowl under Texas State Fair.

Charles R. Meeker, Jr., trained to Chicago to o. o. Martin & Lewis who are set for Texas State Fair, Oct. 4-19.

Jeanette MacDonald planned from Coast to view "Call Me Madam," with husband Gene Raymond, at State Fair Musicals.

## Cleveland

By Sanford Markey

Joe Finan on NBC gabber staff. Don Cordray back as WERE announcer.

Sportsmen Quartet opened at Sky-Way Lounge.

Glenn Pullen, VARIETY mugg, fishing in Canada.

Play House opens its season Sept. 10 with "The Velvet Glove."

Duke Ellington and 20-piece band scheduled for Towne Casino, Sept. 21.

Mary James in femme lead of "Angel Street" at Chagrin Falls Summer Theatre.

Vaughn Glaser is being tempted out of the Lambs Club for a farewell performance at the WHK Theatre.

## Hollywood

Teddy Hart planned to Toronto. Anne Baxter planned to Quebec. Pat O'Brien vacationing at Del Mar.

Edward Selzer to Alaska on vacation.

Eddie Foy, Jr., out of the hospital.

Gloria Grahame divorced Nick Ray.

Van Johnson vacationing in Coronado.

Rex Allen booked for Indiana State Fair.

Frank Capra vacationing in the High Sierras.

JoAnn Greer changed her name to Gigi Greer.

Actor Gene Barry bedded with virus infection.

Mike Newman recovering from major surgery.

Danny Kaye to Wichita for benefit performance.

Frank Freemans, Sr. and Jr., returned from N. Y.

Mervin Houser on siesta for two weeks at Lake Tahoe.

Regis Toomey celebrated his 22d anni as a screen actor.

Robert Peer out of the Army after two years of active duty.

Joseph Sistrum checked into Paramount after a stay in London.

Jerry Pickman in from N. Y. to gender new Paramount product.

Victor Mature tossing a Hollywood preem for his new TV shop.

Corinne Calvet filed a \$1,000,000 slander suit against Zsa Zsa Gabor.

Charlton Heston and wife, Lydia Clark, in from eastern strawhatting.

Herman Millakowsky back at his Republic desk after three weeks in Italy.

At De Cicco leaves next week on safari to Africa with David May.

Pete Smith and his Metro production staff taking a mass vacation.

Frank Whitbeck named honorary prexy of the Boys Town Alumni Assn.

Vanessa Brown taped a Voice of America broadcast for beaming to Italy.

Billy Wilder checked in at Paramount after three months in Europe.

Margaret O'Brien leaves for Tokyo next week to star in "Across the Sea."

Jimmy McHugh honored at a testimonial dinner for his crusade against polio.

Eric Johnston will be presented with the fourth annual City of Hope Award.

Sophie Rosenstein resumed her dramatic coaching at UI after a four-week illness.

Bob O'Donnell will speak on Governor's Day (Sept. 4) at South Dakota State Fair.

Rocky Lane booked for three days at the "Back to School" celebration in Seattle.

Glenn E. Shaw exited the Shaw-Ingersoll agency to become a Wynm Rocamora associate.

William Holden planned out for a three-week entertainment tour of the Korean front.

Charles P. Skouras, Dick Dickson and Frank Ricketson off on a Mexican hunting-trip.

George Murphy will represent Hollywood at the Allied Theatre Owners' convention in Des Moines.

Edward G. Robinson nixed an offer to take Charles Laughton's place in the First Drama Quartet.

Alan Young and Roy Maypole staging a Highland fling contest at the United Scottish Societies picnic.

Harry Lenart in from Samoa where he's been functioning as associate producer on "Return to Paradise."

Paul Gregory and Charles Laughton to Mexico City for huddles with Ty Power about "John Brown's Body."

## Portland, Ore.

By Ray Feves

Glenn Henry Quartet in at Club Portland for two weeks.

The Day Dreamers and Patil Wing play Clover Club for two innings.

Ray Anthony orch set for two-nighter at Jantzen Beach Ballroom (22-23).

Judi Boutin, local skating star, has joined "Ice Follies" in San Francisco.

Jerry Jarrot replaced Garry Davis in the Harry Shapiro role in "Stalag 17."

Martha Wright will appear opposite Webb Tilton in "South Pacific" Oct. 14-18.

Phyllis Lauritz is back at her desk at the Oregonian after a trip to Hollywood to write a series on film folk.

Arthur Lee Simpkins wound up three weeks at Amato's Supper Club (18) with the rope up most of the time. Johnny O'Brien, Georgia Carr and Tom & Margot Coia play the spot for two weeks.



# OBITUARIES

## EARL C. RAYNER

Earl C. (Buck) Rayner, 63, one of the pioneers of radio trade journalism, died Aug. 17 in New York of a lung ailment. He launched Radio Digest in 1921, one of the first radio trade weeklies to get national circulation. In the early days of broadcasting he organized various banquets, get-togethers and other industry projects such as the Radio World's Fair. He also founded and published the Post War Digest, Advertising Agency, and Advertising Daily.

One of Rayner's staffers on Radio Digest was John G. (Jack) Forrest, who was later hired by the N.Y. Times to do its program logs when radio began to catch on with the public. Forrest is now business and financial editor of the Times.

Survived by his wife and two children.

## GIUSEPPE CREATORE

Giuseppe Creatore, 82, retired bandmaster, died of a heart attack Aug. 15 in New York. Creatore came to the U.S. from Italy in 1902 with a 55-piece band. He played his first American concert at Hammerstein's Roof Garden, N.Y., and later toured the U.S., Canada and England.

In 1918, Creatore organized his own opera company, but disbanded that and his instrumental group in the early 1930s. In 1936, he became conductor of a Works Progress Administration group, the New York City Symphony Orchestra, resigning in 1940. He was guest conductor of the Tri Boro Pop Concert, Randall's Island, N.Y., in 1947.

Surviving are his wife, five sons and a daughter.

## GUS WEINBERG

Gus Weinberg, 86, legit and silent screen actor, playwright and songwriter, died Aug. 11 in Portland, Me., after a long illness. Weinberg made his New York debut in the "Children of the Ghetto" in 1899. He also appeared in "The Isle of Spice," "The Burgomaster," "The Forbidden Land," "The Lady Slavey," "The Gingerbread Man" and "The Song Birds." He played in silents with Thomas Meighan and Richard Barthelmess. Weinberg penned several musical comedy sketches, several of which were in "Ziegfeld Follies." His songs included "There Are Moments When One Wants to Be Alone" and "Girl Wanted."

## RALPH BYRD

Ralph Byrd, 43, film actor for 18 years who recently had finished starring as Dick Tracy in a vidfilm series, died of a heart attack Aug. 18 in Tarzana, Cal. He also created the role of Dick Tracy on the screen and had starred in Alexander Korda's "Jungle Book."

Among Byrd's other picture credits are "Moonlight," "Stallion Road," "Canon City," "The Son of Monte Cristo," "The Penalty," "The Golden Fleece," "Dark Streets of Cairo," "S. O. S. Tidal Wave" and "Mickey, the Kid."

His wife, Virginia Carroll, former actress, and a daughter survive.

## WILLIAM M. SMITH

William M. Smith, 29, staff announcer for WLW-C, Columbus, died in that city Aug. 13 of injuries suffered Aug. 4 in a traffic accident while on his way to open the station. He was graduated from Ohio U. and took his M.A. at Ohio State U., where he was assistant director for radio education.

Smith was music director and announcer for WVOK before going to WLW-C. He had been a tympanist with the Columbus Little Symphony and a drummer with Chuck Selby's dance orch.

Survived by wife and mother.

## DANIEL W. CHAMBERLAIN

Daniel W. Chamberlain, 83, motion picture pioneer in the Twin Cities area, died in Minneapolis recently. He was prexy of the American Amus. Co. early in the century, operating theatres in Austin, Mankato, Minneapolis and Faribault, Minn., and in Fargo, N. D. He sold out the Finkenstein & Ruben circuit in 1923 and retired. Group later became property of Publix and then of Minnesota Amus. Co., now a United Paramount Theatres affiliate.

Sister survives.

## T. REED KENNEDY

T. Reed Kennedy, 52, former network radio singer, died of a heart attack Aug. 12 at his Pittsburgh home. Only recently Kennedy had sold his interest in the D. J. Kennedy Co., building supply firm founded by his father. Kennedy withdrew from Cornell

U. in his junior year in 1921 to study music, and got his radio start in New York. When the late Will Rogers had his own program, Kennedy was the featured singer. Survived by his wife and four sons.

## MILIE DAZIE

Mrs. Dazie A. Fellowes, 67, Broadway musical and vaude dancer known professionally as Milie Dazie, died Aug. 12 in Miami Beach. She was in the first "Ziegfeld Follies" in 1917 and later played vaude. Her last stage appearance was in 1920 in the Morris Gest production of "Aphrodite."

Surviving is her husband, Cornelius Fellowes, former owner of the St. Nicholas Skating Rink, N. Y.

## ETHEL SERLY

Ethel Serly (Mrs. Imre Brummer), 64, former dancer, died Aug. 15 in New York. Miss Serly appeared in vaude with her sister, Irene, as the Serly Sisters. She later founded and managed the Hungarian Folk Dance and Character Ballet Group, which played the New York World's Fair.

In addition to her sister, two sons, two brothers and another sister survive.

## LEWIS G. HAUSER

Lewis G. Hauser, owner-manager of the Sun Theatre, Altoona, Pa., died in the hospital there Aug. 5. He was a graduate of Bucknell U. and had been a school superintendent before entering film exhibition in Milroy, Pa., some years ago. Later he operated a theatre at Galeton, and since 1949 had run the Sun.

His wife will continue operating the theatre.

## ANTHONY G. O'ROURKE

Anthony G. O'Rourke, 58, film studio labor adviser, died of a heart attack Aug. 14 in Los Angeles.

From 1941 to 1947, O'Rourke was labor relations head for Walt Disney, later joining the Society of Independent Motion Picture Producers as chairman of its labor committee.

## MILTON J. BLAIR

Milton J. Blair, 64, former ad agency exec, died Aug. 12 in Martha's Vineyard, Mass. He had been vice president of the Chicago office of J. Walter Thompson for 14 years, and for five years secretary and a v.p. of Sherman K. Ellis & Co.

Surviving are his wife, a daughter and three sons.

## JAY CADY TAYLOR

Jay Cady Taylor, 95, former comic opera singer, died Aug. 15 in Ann Arbor, Mich.

Before his retirement 40 years ago, Taylor had been a tenor with the Templeton, Carleton & McCaully Opera Co., New York, and the Andrews Opera Co., Chicago.

## PHILIP GARCIA

Philip Garcia, 69, calypso singer, died Aug. 16 in Port of Spain, Trinidad. He was known as the father of Trinidad calypso.

Garcia sang under the title of Lord Executioner for more than 50 years. He recorded his calypsos for several indie labels.

## LEONIDAS WESTERVELT

Leonidas Westervelt, 74, playwright-novelist, died Aug. 16 in Great Neck, N. Y. His play "By Right of Sword," adapted from the Arthur Marchmont novel, was produced on Broadway in 1904.

His wife survives.

## RICHARD BURTON

Richard Burton, 79, former vaude singer, died in Chicago Aug. 15. A Britisher, he came to the U. S. around 1910 and appeared in several revues as headliner.

In recent years Burton had been doorman at the Harris Theatre in Chi.

## PHILIP FURST

Philip Furst, 60, owner of the 45th St. Ticket Office, N.Y., died of a heart attack Aug. 16 in Hollywood while on vacation.

His wife and two daughters and a brother survive.

## CLARENCE L. BURKE

Clarence L. Burke, 46, former sax player with dance orchs, died Aug. 12 in Hawthorne, N. Y.

A brother survives.

Al Kunde, 64, veteran western heavy, died of cancer Aug. 10 in Los Angeles. He became an actor 30 years ago after a career as a heavyweight boxer (Al Krieger) on

the Coast. Three daughters survive.

Henry Stanley Ivory, 58, blind musician, died Aug. 4 in a bus crash near Waco, Tex., in which 28 others were killed. It wasn't until Aug. 12 that the body was identified.

Hazel I. Wood, 56, Northwood, N. H., booking agent, died in Massachusetts General Hospital, Boston, Aug. 13. Survived by a son and a sister.

Mother, 72, of Ella Logan, actress, died Aug. 8 in Glasgow. Scot-born Miss Logan flew in from filming in Capri for funeral Aug. 10.

Theodora Irvine, founder and former head of the Irvine Studio for the Theatre, died Aug. 15 in New York.

Widow, 47, of Arthur B. Ruhl, one-time drama critic of the N. Y. Herald Tribune, died Aug. 16 in New York.

Mother of Yvonne Bellamy, film producer Jerry Wald's executive secretary, died Aug. 1 while visiting in Little Rock, Ark.

Hinda Colby, 75, mother of Julius Colby, advertising manager of VARIETY, died in New York, Aug. 17.

Son, 15 months, of Howie Horowitz, assistant film director, was drowned Aug. 11 in Van Nuys, Cal.

Mrs. Grace Spencer Doolittle, 80, former singer, died Aug. 13 in New York.

Mother, 85, of singer Julia Sanderson, died Aug. 16 in Springfield, Mass.

Benjamin Horton, 80, retired screen actor, died Aug. 9 in Hollywood.

## House Reviews

Continued from page 56

### Capitol, Wash.

source material as they join in the fun. Gets hefty sendoff.

Tearing off this solid bill is a miniature revue featuring acro terping and antics of Australian comic Maurice Colleano. General format of this act is novel and fast, with Colleano, dressed as a gob, dashing in and out of routine with his sure-footed terping, zany but well executed acro stunts, and slapstick clowning. High spot is comic's takeoff, complete in ballet dress; of a terp turn by femme member of troupe. Windup, a balloon dance by Colleano and his partner-stooge, is also rib-tickling. This is surefire stuff, and pewholders eat it up.

Lowie.

### Chicago, Chi

Chicago, Aug. 15.  
Frances Langford, Condos & Brando, Bobbie Sherman, Pride & Day, Louis Basil Orch; "Where's Charley?" (WB).

In for two weeks, this vaude fare, coupled with the Ray Bolger musical on the screen, may result in a nice piece of change at the box-office. However, the balance here is weak with the first two acts falling to build. Perhaps a musical insert by the band might tighten up the proceedings, but there needs to be a general overhauling of the first half of the revue.

Pride & Day are standard here, with their juggling stint not one whit different from previous stands. Act and patter seem rather set and a certain amount of carelessness has crept in. However, the crowd gives the duo a good mitt when the shapely femme juggles some tennis balls as she stands atop the male's head while he twirls some Indian clubs.

Bobbie Sherman, evidently a recent recruit from bistros, needs a great deal of material and polishing before venturing forth. He does a record panto act that is strange to audiences here. He gets some yocks with a Phil Harris routine. His wig-and-dress takeoff on Margaret Truman, replete with ampt gestures, registers with some of the juves in the house. He has an overdone bit of Mary Martin and Bing Crosby with hat switches, and closes with "Old McDonald Had a Farm," getting some chuckles with his fast facial gesturing to the sound of animals.

Frances Langford, clad in a tight strapless, upsbeats "I Don't Want You" for a neat opener, and follows with "Exactly Like You." Pretty blonde is really in the groove with "Night and Day" and then gets back into a gay mood with "Who Cares." Miss Langford ends strongly with "La Vie En Rose."

Condos & Brando offer a

frantic 10 or 12 minutes with the session never letting up. Pair has a lively song and terp, "Wrap Your Troubles," to start with, and then switches moods with soft-shoe of "Tea for Two." Highlight of the act, however, is the takeoff on Louis Armstrong with Brando gravel-voicing "I Can't Give You Anything But Love" as his partner chimes in on some solid trumpet work. "Ace in the Hole" is earthy fare but well received. The team gets off with heavy applause for some rapid stair taps.

Louis Basil does the best he can with this show. Zabe.

## Equity-League

Continued from page 2

show to obtain financing for the production. There is rarely an advance royalty, but the record company becomes a backer of the show and money advanced is merely part of the overall investment.

In the case of a Rodgers-Hammerstein musical, for example, the show is enough of an advance value so there is no question of raising the necessary production coin. Moreover, the record companies are in advance competition for the original-cast album rights. Therefore, the producers would be taking no risk in guaranteeing the cast leads a week's salary for the option on their services for the recording.

But in the case of most musicals, financing is a serious problem and the original-cast album rights are a valuable bargaining point in obtaining record company backing. In such circumstances the management has no bargaining point without the option, for in that case the record companies can merely deal directly with the essential cast leads without investing in the production.

### Prohibitive Loss

With most shows, the recording rights are an integral part of the production financing, so the management cannot risk guaranteeing an extra week's salary (as demanded by Equity), for fear of a prohibitive loss in case no album deal is consummated. Moreover, if the cast leads were given the guarantee, an extra week's bond would have to be posted, thereby increasing the production budget and the necessary financing that much.

Equity officials, apparently largely at the urging of the union's attorney, Rebecca Brownstein, are stressing Equity's long-standing opposition to contract riders such as the album option. But managers point out that the probationary period in the standard contract is actually an option, and that second season renewal clauses in actor contracts are similarly options.

League representatives have offered one-eighth of a week's salary for the record album option. Equity is standing pat on the full-week demand, but has offered to put the rest of the contract in force pending settlement of the single disputed point. The League, however, is insisting that the option issue is part of the overall contract negotiation. Another meeting will be held today (Wed.) or tomorrow (Thurs.) when a possible compromise will be sought.

## Shuberts

Continued from page 1

quently-announced operetta using Puccini compositions.

It's estimated that nearly 35% of all shows produced on Broadway last year had some kind of Shubert financial backing, exclusive of waived or reduced theatre guarantees. In at least a dozen instances, such backing consisted of straight investment in the production, while in others it took the form of Shubert guarantee of the bonds and in a few cases, loans.

In face of steadily dwindling volume of production in recent years, it's evident why the Shuberts are increasing their outlays to counteract the trend. For the last several decades the major Shubert theatrical activity has been in operation of theatres (and large other real estate holdings), both in New York and elsewhere, rather than in production. At the moment, they own and/or operate 15 legit houses, plus a dozen of more other spots being used for radio, television or films in New York and numerous properties on the road.

As of this week, they have leased the Broadway, N. Y., to Cinerama Productions for use as a picture house.

## M&L's Chez Mark

Continued from page 1

for first week. Berle is getting \$15,000 per frame, with \$4,000 for additional acts.

### Berle's \$8,400 in Omaha

Omaha, Aug. 19.  
Milton Berle in a one-nighter Friday (18) at Ak-Sar-Ben Auditorium, here, scored a good \$8,400. Show included Sid Gary, Leonard Sues, Lily Ann Carol, Landre & Verna and Fatso Marco.

House was scaled at \$1.90 to \$4.80. Troupe opened at the Chez Paree, Chicago, Sunday (17).

### Johnnie Cracks Own Record

Toronto, Aug. 19.  
With a gross of \$24,320, Johnnie Ray topped by \$200 the Casino record he set here in February.

Again it was a six-day schedule for capacity biz, with \$1 for any set starting at noon instead of 6 o'clock.

Previous to Ray, house record had been held by Gordon MacRae who clocked \$22,180.

### Ray's \$7,900, Troy

Troy, N. Y., Aug. 19.  
Johnnie Ray, in a package show with Jerry Wald's orchestra and Betty Clooney, registered a sock gross of approximately \$7,900, at \$2.40 top, in the R.F.I. Field House Thursday (14).

## MARRIAGES

Ellen T. Fay to Thomas R. Harmon, Albany, Aug. 16. Bride is children's program director-reader of WROW there.

Jackie Rutenberg to Hal Fisher, Las Vegas, Aug. 12. Groom is location manager for Columbia Pictures.

Lois Cederberg to Peter Baldwin, Winnetka, Ill., Aug. 16. Groom is stage and film actor.

Carol Hirth to Eddie Koch, Pittsburgh, in April and just announced. Bride is a singer; groom is a musician-arranger.

Lily Furla to Dick Means, Pittsburgh, Aug. 10. Groom is with Buddy Lee orch.

Beth Blossom to Robert Metz, Jr., New York, Aug. 16. Bride is in NBC press department; groom is on the New York Times.

## BIRTHS

Mr. and Mrs. Glenn Cummings, daughter, Los Angeles, Aug. 11. Father is a radio publicist.

Mr. and Mrs. Rex Marshall, son, Aug. 7, Greenwich, Conn. Father is TV announcer.

Mr. and Mrs. Terry Wilson, son, Hollywood, Aug. 9. Father is a screen actor.

Mr. and Mrs. Pen Brown, daughter, Aug. 13, Worcester, Mass. Father is WTAG sportscaster there.

Mr. and Mrs. William Robb, son, recently, San Antonio. Mother was formerly women's activity director of KEYL-TV there; father is program director of station.

Mr. and Mrs. Mead Mulvihill, Jr., son, Pittsburgh, Aug. 13. Father is an announcer at KQV there.

Mr. and Mrs. Clarence Nixon, Jr., daughter, Pittsburgh, Aug. 9. Mother is Midge Nixon, TV model.

Mr. and Mrs. James Anderson, son, Pittsburgh, Aug. 8. Mother is a former WMCK staffer there.

Mr. and Mrs. Boyce Nemec, son, New York, Aug. 14. Father is executive secretary of the Society of Motion Picture & Television Engineers.

Mr. and Mrs. Ted Spiegel, daughter, New York, Aug. 13. Father is with Columbia Pictures' exploitation department.

Mr. and Mrs. Martin Michel, son, New York, Aug. 14. Father is radio-TV publicity chief for 20th-Fox.

Mr. and Mrs. John Chulay, son, Pasadena, Cal., Aug. 9. Father is on the KTVV production staff there.

Mr. and Mrs. Andrew J. Grainger, daughter, Aug. 9. Debutant father is an exec with W. S. Butterfield Theatres there.

Mr. and Mrs. Dave Waters, daughter, Chicago, Aug. 10. Father is an NBC-TV director there.

Mr. and Mrs. Hal Davis, daughter, Aug. 11, New York. Father is v.p. of Kenyon & Eckhardt ad agency.

Mr. and Mrs. Paul Wills, daughter, St. Louis, Aug. 9. Father is staff announcer and artist with station KMOX there.

Mr. and Mrs. Lenny Kent, son, Los Angeles, Aug. 14. Mother is Eleanor Davis, actress, father is a nitery comic.

Mr. and Mrs. Robert O'Sullivan, Hollywood, Aug. 8. Father is an opera singer.

Mr. and Mrs. Bern Hoffman, son, New York, Aug. 5. Father is legit-TV actor.

Mr. and Mrs. Danny Davis, son, New York, Aug. 7. Father is a singer.



# "BIG CLICK at the COPA!"

Gays-ED SULLIVAN

"TOPS IN TOWN—Al Bernie's comedy at the Copacabana."

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JOURNAL-AMERICAN

"Guffaw getter, sure of a happy stage, TV and saloon future."

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WORLD-TELEGRAM AND SUN

"His material is loaded with laughs."

Lee Mortimer,  
N. Y. DAILY MIRROR



## BILLBOARD

"Al Bernie, in his first Copa date, did a superb job. His glib quickies and situation gags were good with really terrific yocks. Working with the ease of a top name, Bernie opened easily and in a few minutes had them in his pocket. Some of Bernie's material had a familiar ring but it was framed and joined to his own stuff in such skillful fashion that the end result was an amazing performance. There's little doubt that the kewpie-faced comic has achieved new confidence and, with it, an assurance and timing that has given him new stature. The audience was crazy about him."

Bill Smith

## VARIETY

"Bernie is the No. 1 headliner, and he deserves that billing with a comedy fol-de-rol that is the best in his career. It's around two decades now since Bernie, as a youngster, began feeling his way around the varieties, and by this time he has certainly arrived at a peak calibre of delivery and material. He tells stories, jokes, does song parodies, satires on Hopalong Cassidy, Churchill and Jolson, etc., and emerges at the end to a begoff."

Kahn

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# VARIETY

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## TALENT'S NEVADA 'GOLD RUSH'

### Summer Upturn Past 3 Years Marks Switch in Picts' Best B.O. 'Season'

Complete switch in the seasonal b.o. curve is the aspect of the current near-spectacular upturn in film biz that is drawing most reaction and comment from industry execs. This is the third summer in succession where grosses have taken a substantial rise during the hot-weather period.

Broadway legions have also seen a heavier-than-normal hot weather b.o. upbeat during the past few weeks, although it hasn't been so marked as that of piz. (See story in Legit Section.) Niteries have not experienced any change in the usual summer biz doldrums, contrary to the pattern of pic theatres.

Traditionally, of course, summer has been bad at the b.o., with many houses closing down completely to await the fall "season." Biz usually began to pick up somewhat about Aug. 15 and became quite good by Labor Day. It continued strong until Thanksgiving, when the pre-Christmas doldrums started to set in.

Christmas week, with kids out of school, was always marked by exceptionally healthy grosses. They declined somewhat right after New Year's day and then began to pick up during the middle of the month, rising until the beginning of Lent. There was then a decline, which

(Continued on page 55)

### Sponsor Seen For Bishop Sheen Show

Bishop Fulton J. Sheen's "Life Is Worth Living" television show may be commercially sponsored when it returns to the DuMont network in November. Everett Crosby, prez of Bing Crosby Enterprises, has suggested to the bishop that he (Crosby) agent the show, with any profit deriving from sponsorship going into the bishop's "Mission Humanity" Fund, utilized to bank-roll Catholic, Protestant and Jewish activities.

While talks between Crosby and the bishop are still in the tentative stage, plan is for the show to be offered to a sponsor, which would be approved by the bishop, at a \$25,000 net time and talent cost each week. Because of the show's simple setting and the fact that the bishop himself does it gratis, it's probable that almost \$20,000 weekly could be channeled into the fund. It's expected, of course, that the bishop would only okay an institutional-type sponsor.

It's recalled that Philip Morris made a definite offer to sponsor the show last season, but was turned down, despite its bid to pay a certain amount each week to a charity of the bishop's choosing. Program, off the air since late spring, returns to DuMont Nov. 11, week after Election Day. It presumably will be slotted again in the 8 to 3:30 p.m. period, opposite Milton Berle.

### Boys Town to Make Tele Bow as CBS-TV Series

Omaha, Aug. 26.

Boys Town, Neb., which formed the basis of a top Metro film a number of years ago, will now be seen on television. CBS-TV has acquired rights to do a half-hour weekly show based on the famed home for rejuvenating delinquent boys, and will lens a kinescope audition on the series last week in September.

Present plans call for the show to revolve around the work being done at Boys Town today. As result, the cast of characters will not include the late Father Flanagan, who conceived and operated the establishment for a number of years and who was played by Spencer Tracy in the M-G picture.

### Bands Shell Out Own Coin in Bid For Platter Hits

With major record companies still proceeding cautiously in the field of orcs on disks, more leaders are steadily shelling out their own coin to wax masters on the gamble that some diskery will pick them up for distribution. Latest gamble to pay off is Norman Greene's, who recently had six of his masters picked up by M-G-M Records. Greene, who waxed the six sides last year, also was wrapped up in the deal with a long-term M-G-M pact.

Similar instance occurred several months ago when M-G-M pacted (Continued on page 53)

### 'Andersen,' 'Limelight' Top Contenders For Royal Command Date

Two Yank films are principal contenders for the annual Command Performance in London this fall. They are Samuel Goldwyn's "Hans Christian Andersen" (RKO) and Charles Chaplin's "Limelight" (UA).

Charity showing attended by the Royal Family is tremendously valuable via publicity. As a result, both producers are ready to shape release plans around the decision of the group of British film personalities who make the selection.

Interest in Chaplin arises partly out of the fact that he is still a British citizen, while "HCA" would also be a natural because of the tremendous popularity in England of star Danny Kaye.

### \$150,000 WEEKLY FOR CAFE SHOWS

By MARK CURTIS

Reno, Aug. 26.

Although Nevada's "Broadway" is scattered to the extreme three corners of the state, added up it now has more nightclubs booking top talent than any other place on earth.

Seventeen spots book big names. Of the seven showcases in Las Vegas, five book the biggest shows in the business. The other two play secondary but expensive shows. Three more resort hotels are going up—the Sahara and Sands this year—with star attractions scheduled.

In Reno three hotels run top productions. At Lake Tahoe, 30 miles away, four clubs register big names, while a fifth comes close. A few others run minor shows. At Elko, a cattle centre in north-eastern Nevada, major and minor acts are booked sporadically in the two hotels.

It all adds up to \$150,000 weekly entertainment bill which includes, besides the stars, the standard backdrops—bands, chorus lines and maintenance. About 12 major dance bands operate in the difficult role of dance and show orchestras, and approximately 200 girls find seasonal and year-round dancing jobs.

Gambling foots the bill for the big show biz. Stars lure the trade by playing both the stage and the tables. As gambling's most expensive (Continued on page 48)

### Legionnaires Spend More on Pix, Cafes In N.Y. Than '46, '37

American Legionnaires, currently in convention in New York, are spending more in film theatres, niteries, and restaurants than during previous N. Y. confabs in 1946 and 1937.

The Legion's trend toward more entertainment from established spots comes partially as a result of their own law-and-order committee, which has forbidden use of water pistols and rougher stuff. Again, the advancing years of the World War I vets precludes the kind of rough-house entertainment they enjoyed in their more youthful days.

The AL delegates are still light spenders, but they do represent quantity, which is what most amusement enterprise operators seek these days. Cafe operators declare that Sunday (24) topped their best weekend in a long time because of the Legionnaires.

Majority of eateries getting heavy Legion patronage are in the low and moderate-priced class. The hotel dining rooms are doing much better than usual, and so are sidestreets bars.

Surprisingly, all hotels haven't achieved capacity occupancy. The (Continued on page 55)

### Claim Reds Run Radio Writers Guild; Lyon, Lampell Won't Answer Queries

Washington, Aug. 26.

#### 'Wish' Show's Title Ballad Helping Hypo Crosses

For the first time in many years a song hit from a Broadway musical is accounting, in part, for upped b.o. of the legituner. Title song has helped build steady grosses for "Wish You Were Here."

Although the musical opened to a bad set of notices and mediocre grosses, fast getaway of the Harold Rome tune has kept the b.o. mounting. Eddie Fisher's etching for RCA Victor has topped the 400,000 sales mark. The show grossed \$47,531 last week giving it estimated \$12,000 operating profit.

Original cast album, which was brought out by Victor several weeks ago, is moving fast around the country with hefty reorders coming in.

### McCarran Warns Radio, TV Scribes On Red Takeover

Washington, Aug. 26.

A small group of Communists and pro-Communist supporters have seized control of the Radio Writers Guild and may succeed in taking over the television writers as well, Sen. Pat McCarran (D., Nev.) asserted in a statement today (Tues.).

McCarran, chairman of the Senate Internal Security Subcommittee, warned video to keep its house (Continued on page 38)

### Pulling Straws to See Who Gets Johnnie Ray First in Las Vegas

Hollywood, Aug. 26.

Completion of a deal for the opening of Johnnie Ray at the inaugural show of the new Sands Hotel, Las Vegas, has drawn the ire of competing hotel operators in the casino city because of the obvious shutout angle.

As a result, Hal Braudis, talent buyer for the Thunderbird, has suggested that Ray play his resort on a one-night basis with all the inns participating on a \$1,500-\$2,000 deal. Spots would pull straws for their turn.

Deal, according to Tom Rockwell, General Artists Corp. prexy. Ray's bookers, was made by Ray. It's a firm deal, he stated, and if the Sands opens in time, Ray is obligated to play it. If spot doesn't open on the specified date, Rockwell stated, then the inn must pay the singer.

Two well-known radio writers, Peter Lyon and Millard Lampell, refused, on grounds of possible self-incrimination, to tell the Senate Internal Security Subcommittee whether they were Communists or were associated with any Red fronts, according to their testimony released today (Tues.).

Four other radio writers—Vincent W. Hartnett, Paul R. Milton, Ruth Adams Knight and Welbourn E. Kelley—testified that a small Communist and pro-Communist minority have seized the Radio Writers Guild and that Lyon and Lampell are leaders of the Red clique.

The four, who explained how they had fought the Communist infiltration of their union, named several persons as Communists and others as pro-Communists and fellow travelers.

They charged that:

1. Communists are so strongly entrenched that they have black-listed anti-Communist writers and kept them out of some jobs.
2. Communists have balked all anti-Red resolutions and those in support of this country's foreign policy while, at the same time, there have been open attacks on anti-Communist organizations in meetings of the Radio Writers Guild and its executive council.
3. The "pro-Communist" after fighting for a Guild shop, objected to accepting one because it meant that their leaders would be on the (Continued on page 34)

### Tallu in Twin TV, Biog Bow

Tallulah Bankhead is now scheduled to make her video debut as star of NBC-TV's "All Star Revue" Oct. 11. Miss Bankhead's autobiography is slated for publication the same week and NBC is getting together with the publishers to launch a fullscale ad-publicity campaign to ballyhoo the twin events.

TV show will be produced and directed by Dee Engelbach, who served in the same dual capacity for Miss Bankhead's "Big Show" on NBC radio the last two seasons. Format hasn't been finalized, but it's expected that Miss Bankhead will fence a big-name guest lineup, similar to her "Big Show" chores, and also participate in one or two comedy and dramatic sketches. Show is to originate in N.Y., with Engelbach working closely with Sam Fuller, exec producer of "All Star."

Miss Bankhead was originally slated to tee off NBC's Saturday night comedy show Sept. 6. With her appearance moved up to October, Dennis Day will take over the Sept. 6 spot, launching "All Star" with a top-budgeted guest lineup.

# Down By the Beach at Waikiki They Gotta Clean Up or Dry Up

By WALT CHRISTIE

Honolulu, Aug. 26.

The key Waikiki nitery-drinkery spots are doing boff no-cover biz thanks to heavy Navy and shipyard payrolls and generally good conditions.

Lau Yee Chai and South Seas concentrate on mainland acts, as do downtown Brown Derby and Pearl City Tavern, the other heavy grossers. Tavern puts on a modified hula girl show, capable of being by organist Rolly Wray. Lau Yee Chai has been a consistent grosser. It's a corporation operation fronted by show-wise Fred Matsuo.

Surprise click late entry into bigtime is Ralph Yempuku's South Seas, about three blocks down the street from the Matsuo emporium, with which he was associated for four years. Lau Yee Chai supplements its Gung Ho cocktail room with steady restaurant biz in separate area, while South Seas trades in about 90% drinks. Yempuku scored an overnight hit by bringing in the Topnotchers, mainland trio which built socko following via previous engagements at Lau Yee Chai.

South Seas' current show features comic Doodles Weaver, a fugitive from Spike Jones, and Nob Hill Trio. Weaver has a ready following from previous Hula stage appearances and is, of course, w.k. to mainlanders, represented here largely by service personnel. It's good entertainment, although some of the gags get plenty blue. Many customers cheer and beer their way through all three shows.

Weaver Hits Opposition  
Trio works enthusiastically, an asset that all too often seems to be a rarity in Hula spots, and the patrons get their money's worth. On one of the shows caught, Weaver took a few potshots at "the competition down the street... what's the name of that place?" Might be expected from a novice, but Weaver's been around long enough to know better. Besides, it's dangerous, competition-wise, for Lau Yee Chai could afford to (Continued on page 63)

## Amusement Stocks Off 41c Avge. in July

Average value of amusement shares listed on the New York Stock Exchange dropped 41c during July, the Exchange reported in its monthly summary last week. Price fell from \$20.02 at the end of June to \$19.60 a month later. Decline was in the face of an average rise of 10c. In all issues listed on the exchange, closing July figure being 42.46.

Market value of all amusement shares listed slid from \$1,204,147,690 at the end of June to \$1,196,914,972 at the end of July. Despite the decline during the month, value of amusement shares showed a considerable upsurge over July a year ago. Total value as of July 31, 1951, was \$1,104,276,771 with an average price of \$17.78 per share.

## U. S. Entries Nab Prizes & Prelim Venice Film Festivals

Venice, Aug. 19.

American entries have copped several prizes in the two preliminary, "minor" fetes of the Venice film festival, the Art and Science Documentary festival and the Festival of Films for Children, which precede the main show here in Venice. Awards for children's films announced today, include a first in the didactic pic class to "Life Along the Waterways" (U.S.) and a special mention to "Room For One More" (WB) for its "positive treatment of social problems regarding childhood and adolescence." Other prizes in the various moppet film classes were evenly divided among other participants, including Norway, Great Britain, France, Italy, Yugoslavia, Denmark and Germany.

In the Art and Science Documentary classes, Yank participants garnered two prizes, two mentions, and had a hand in the production of two other firsts presented here by other countries. Grand prize winner was Luciano Emmer's "Leonardo Da Vinci," produced in Italy by Documento Film, with U.S. distribution handled by Picture Films. Further first prize winner in the art class is Jean Oser's "Glory of Vermeer," produced by 20th-Fox and entered here as a British film. Other Yank kudos include an art class mention to "Witch Doctor" (Ritter Lerner & Unity Films); a scientific mention to "Suction Socket Artificial Limb" (Dept. of Agriculture) and, in instructional pic section, a mention to "Visual Flight Rules" (Richard De Fresnes). First prize in the abstract class went to "Abstract in Concrete" (John Arnyon for Photo Magnetic Sound Studios, U.S.), a second prize to Norman McLaren's "A Phantasy" (McLaren-Canada), with a mention going to "Polka Graph" (Ted Nemeth-U.S.). Prizes for the best national selections were given to France for pix intended for the general public; to Great Britain for pix intended for specialized viewers.

## Berle's 23d Anni

Chicago, Aug. 26.

Milton Berle, currently headlining at the Chez Paree, figures it'll be his 23d anniversary in television he'll be notching when he resumes his NBC-TV stint for Texaco Sept. 16. His present Windy City visit recalled that he did his first video turn here back in 1929, when he appeared in an experimental closed-circuit telecast setup by electronic pioneer U.A. Sanabria.

At that time, Berle was appearing on the supporting bill at the Palace Theatre, which was topped by musical comedy star Tribix Friganza. Miss Friganza also took part in the vidcast.

## House Group Will Resume Radio-TV Program Probe On 'Immorality' Charges

Washington, Aug. 26.

House, Commerce Committee will resume its inquiry into radio and TV programs for offensiveness and immorality, with hearings next month in Washington and New York.

Tentative schedule announced yesterday by Rep. Oren Harris (D., Ark.), chairman of the subcommittee conducting the probe, calls for hearings here Sept. 16-17 to receive further testimony from the National Assn. of Radio-TV Broadcasters, and to hear witnesses from ABC, Mutual and DuMont networks.

Subcommittee will then move to New York for sessions Sept. 23-24 for testimony by NBC, CBS and the National Television Film Council.

Final hearings will be held in Washington Sept. 25-26, to hear witnesses from U. S. Brewers Foundation, American Civil Liberties Union, National Assn. of Catholic Men, National Assn. of Gag-writers, and FCC. A number of other witnesses concerned with radio and TV programs also will testify.

Inquiry was authorized under a resolution introduced by Rep. E. C. Gathings (D., Ark.) which requires the committee to report to Congress by Jan. 1 with recommendations for legislation "to eliminate offensive and undesirable programs and to promote higher radio and TV standards."

Hearings began last June, with most of the testimony highly critical of TV programs and commercials, particularly as to their effect on children. The industry side of the case was just getting started when sessions adjourned.

## M&L's 200G Potential For Tex. State Fair Run

Dallas, Aug. 26.

Dean Martin & Jerry Lewis, playing the State Fair Auditorium, Dallas, during the Texas State Fair, Oct. 4-19, will get \$100,000 minimum, plus a sliding percentage of the gross. It's figured that if receipts reach the expected \$300,000 mark their share will be about \$200,000 for the 24 performances. Comedians will do a revue-type show, for which they're supplying seven supporting acts.

Initial announcement of the engagement over the weekend here started an avalanche of orders, with \$8,500 in the first priority mail yesterday (Mon.). One man sent a check for \$480 to cover 100 tickets, explaining that he intends to send all the employees in his plant to see the show.

The predicted \$300,000 gross total, if Martin & Lewis reach it, would not be a record. That is \$320,000, set two seasons ago by "South Pacific," also for 24 performances during the Fair. Last year, "Guys and Dolls" grossed \$268,000 for the 24-performance stint.

## Brisson's Big Brit. Bow

London, Aug. 26.

Carl Brisson made a solid impression in his British cabaret debut at the Cafe de Paris here Monday (25). Danish singer held the audience through a showmanly 55-minute routine and was forced to beg off.

Brisson is slated to remain here until Sept. 15.

## Bob Hope Overcomes Linguistic Hurdles And Whams 'Em at Monte

Monte Carlo, Aug. 19.

For the first time of his present European tour Bob Hope confronted one of the toughest audiences that he's likely to meet anywhere: Hope arrived in London Aug. 13 and flew here for a one-nite stand at the Sporting Club.

The aud was mostly composed of retired business men, playboys, old-fashioned nobility and the sprinkling of amusement-seeking tourists with a "we don't care what you've done, let's see what you're gonna do now" attitude. In addition only about a third of the 800 present understood English. Nevertheless, Hope's show, consisting of his usual type gags, a couple of song parodies and a sketch in which he is assisted by singer Betsy Duncan, was good enough to give the non-"anglia parlars" an indication that there was something funny being said. Hope helped this along by his miming and clowning and saved what might easily have been a flop. Situations like this prove the advisability for American and English acts visiting the Continent to linguize their acts.

Hope is due next in Copenhagen and Stockholm and then to England for one-nite stands before his London Palladium opening Sept. 1. Hope and Bing Crosby are scheduled for a London concert and exhibition golf match against Ted Ray and Donald Peers in mid-September. Hope returns to the U. S. Sept. 23 for work in a new Paramount film, "Girls Are Here To Stay."

## 35-Min. Eva Peron Film A 'Must' in Arg. Cinemas

Montevideo, Aug. 21.

Practically all film theatres in Argentina since Aug. 16 have had to include on their bills a 35-minute documentary newsreel, titled "Eva Peron Immortal," which was put together by Noticiero Panamericano, Sucesos Argentinos and Semanario Argentino (the three Argentine newsreel outfits). The documentary was edited and put together by Luis Cesar Amadori, of Argentina Sono Film studios, in collaboration with Press Secretary Raul Apold and Panamericano's Adolfo Rossi. Fifteen camera crews were used to lens the various funeral processions.

Apart from the actual funeral sequences, the biopic includes shots of the crowds lined up during the 16-day lying-in-state, others showing scenes before the bier and all the panoply of mourning which has been the salient feature of Argentine life since Eva Peron's passing at 8:25 p.m. July 26. Hands of the clock on the tower of the Labour Ministry, where Eva Peron died most of her work, and where her casket lay in state for 16 days, have been stopped at 8:25. Besides showing the various impressive funeral processions, the documentary includes considerable biographical footage depicting Eva Peron in action at different stages of her official life.

## 3-Reel 'Eva Peron'

Exclusive deal for the distribution of "The Eva Peron Story," a three-reeler reviewing the life of the wife of Argentina's president, has been set by R. M. Savini, prexy of Astor Pictures, with Juan A. Brais of Argentina.

Beginning with her early days as an actress, the pic presents events leading up to her idolization by the masses, and finally her illness and death. Highlight is the on-the-spot coverage of her funeral.

## Pons, Kosty Set for '53 Coronation Week Dates

Lily Pons and husband Andre Kostelanetz are set for some overseas dates for next spring, immediately following the diva's Met Opera season. Duo will be in London for Coronation Week in June, where Kosty will guest-conduct the Royal Philharmonic, while Miss Pons will appear elsewhere in recital and in opera.

Then the singer will be off to Milan, for her first appearance in many years with the LaScala Opera Co., while Kosty takes off for batoning engagements in South Africa and Israel.

## Venice Having Boom Tourism

Venice, Aug. 19.

With the Italian tourist season now in full swing and assuming boom proportions, casual visitors are finding it increasingly hard to book a bed or couch, or even to find tenting space in the various canyas cities which form a modest beginning last year have this year mushroomed on the outskirts of Venice and on the Lido.

Venice is running well ahead of its nearest rival, Florence, in the race for tourist honors in Italy. (Rome is considered an outsider, doesn't count as strictly tourist city, though obviously outdistancing all.) According to local tourist bureau figures, approximately 12% more visitors are expected to see the sights in the gondola city this year than last year, which, in turn, was amply ahead of 1950 in Venice tourist attendance, despite the Holy Year incentive.

From January through July this year a total of over 344,000 tourists had registered in Venice hotels, staying an average of 2 1/2 days and spending an estimated \$14 per day per person. Average expenditure is hiked considerably by the high-spending element frequenting the deluxe hosteries, such as the Excelsior-Lido, the Danieli in town, etc. But it's a fact that this year's average tourist is watching his pocketbook more carefully than in other years.

## Lido's Careful Spenders

Evening activities are centered on the Lido, where a long avenue filled with al fresco spots caters mainly to the careful spender who likes to stretch his glass of beer over a couple of hours' dancing. The class trade is handled on the opposite end of the island, where the Excelsior Hotel, the gambling casino and the film palace are centered. During its run, the Film Festival gathers a large following of oglers who come nightly to glimpse stars, etc., plus a capacity share of ticket-buyers for both the palace itself and the next-door opener-airer, which shows same shows at pop prices, whose allegiance is divided between sincere pic interest and snob appeal. Couturiers work overtime to feed femme element at the fete, considered one of top spots in July to show off that new gown. At the gambling casino, two nightclub run through most of the summer season. One features Bruno, one of better Italo dance bands, with the other running a floor show besides the band. Currently on twice nightly are Federico Rey and Pilar Gomez, Catherine Essex, Menya Maya, and the Basketeers. Minimum varies between \$1 and \$1.50, depending on nights, but few get away with the base price. Maurice Chevalier is booked for single show here Aug. 25, with tab raised to \$5 minimum for occasion.

Show biz center during film fete is the Excelsior lobby, which acts as showcase for talent, young and old, producers, directors, distributors, etc. At one time or other during the fete's three-week run, most Italian filmlets grab the occasion to drop in at least once. The foreign crowd is also well repped. Currently seen are Orson Welles, Marc Lawrence, Gene Van Dee, Antonio Vilar, Mexicans Emilio Fernandez, Arturo DeCordoba, Gabriel Figueroa, Roberto Gavaldon, plus host of starlets. Expected: Cesar Romero, Errol Flynn, William Wyler, Gregory Peck, Ingrid Bergman, Joan Fontaine, Claudette Colbert.

## JOSE FERRER TO PLAY 'MATADOR' FOR HUSTON

London, Aug. 26.

Jose Ferrer has inked a deal with John Huston to play the lead in the latter's production of "Matador." Adaptation of Barnaby Conrad's bestselling novel will be independently produced and directed by Huston in Seville next spring.

Ferrer is starring in "Moulin Rouge" for Huston currently. Interiors are now being shot here, following exterior shooting recently in Paris. Actor brought the attention of Huston to "Matador."

Conrad, former matador and U.S. consul in Seville, will work on the screenplay and act as technical adviser. He goes to London in mid-September for confabs with Ferrer and Huston.

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# GOVT. SHAKY ON 16M-TV SUIT?

## RKO Bids for Pix-TV Fight Combo; UA-TNT, Brandt Also Seek Rights

RKO and United Artists entered the picture this week as bidders for the film and theatre television rights for the Joe Walcott-Rocky Marciano fight in Philly Sept. 23. While RKO is seeking all the rights on its own, UA is taking part in the bidding in conjunction with Nate Halpern's Theatre Network Television outfit. Meanwhile, Harry Brandt's bid of last week is still being considered by the International Boxing Club, promoter of the bout.

RKO is set to go for a big chunk of coin as an advance, but is reluctant to shell out as much as Ned Irish, exec v.p. of Madison Square Garden, is asking. If RKO succeeds in snaring the rights, it does not propose to transmit the fight to theatres. It will merely license exhibits and turn over the physical servicing to Halpern. All rights will be RKO's.

Justifying RKO's ability to handle the combined film and video distribution of the bout, a company exec declared: "We're distributors of entertainment, primarily of film entertainment. The only difference in handling the television end is that it comes in on a cable instead

(Continued on page 17)

## Limited NPA Ease On Amus. Bldg. Due in April; Seen as Aid to Ozoneers

Washington, Aug. 26. Formal order lifting the ban on amusement construction on a limited basis will be issued by the National Production Authority in the next few days, it was indicated here today (Tues.). Effective April 1, 1953, the entertainment industry will be granted the same type of limited freedom regarding building projects as is now allowed other industries.

Announcement is being made early so that interested groups can begin making plans. Lifting of the ban is seen as specifically hyping drive-in construction. The order specifies that any business in the entertainment industry may self-authorize any construction which involves not more than five tons of carbon steel, of which two tons shall be structural steel, and not more than 500 pounds of copper and 300 pounds of aluminum.

Despite these qualifications, the lid is off to the extent that no permission is necessary from the NPA if the building project follows the materials limit. Ozoneers require little metal and can easily get by on the NPA limitations, while the construction of conventional theatres requires more metal than allowed by the Government agency. Construction Advisory Committee of NPA is set to meet again Oct. 29 to reappraise the situation, and if it decides that there is enough material for the amusement industry to go ahead, it may determine to lift the ban sooner.

## 50G REFURBISHING OF THEATRE FOR CINERAMA

A \$50,000 refurbishing job is under way at the Broadway Theatre, N. Y., to prepare the house for the unveiling of Cinerama, tri-dimensional-effect film process. It's expected theatre will be ready late in September for the preem of Cinerama's initial effort. Cinerama Productions, production and exhibition unit of the process, expects to announce the exact opening day Friday (29).

William Lescaze, theatrical designer and architect, is supervising the changeover job. Entire front of the theatre is being altered, since the showing of a Cinerama requires a special wall-to-wall, floor-to-ceiling screen. Process also requires the installation of special projection booths.

First film to be presented will be "This Is Cinerama," a documentary-type travelogue.

## Too He-Mahish?

Hollywood, Aug. 26

A suggestion of hair on a male chest is okay with the Johnston Office, but more than that is tabu, Jeff Chandler explained on the air here last week. In a transcribed interview with ABC commentator Bill Tusher, the actor said he had to shave his chest at the Johnston Office's behest for his role in Universal's "Yankee Buccaneer."

"I suppose if there were just a suggestion of hair," he commented, "it would be okay. But in this case there was quite a lot of it."

## TOA Convention Eyes Starr As Possible Prez

The usual pre-convention speculation on election of a new president is underway in advance of Theatre Owners of America's national conclave in Washington Sept. 14-18. There's much sentiment favoring Alfred Starr, of Nashville, circuit op, as successor to Mitchell Wolfson.

Wolfson would get a quick vote on reelection if he chose to run, it's indicated in exhib circles. But the likelihood is that he'll nix the job because of his own business enterprises and the time they require. In addition to operating a circuit in Florida and a TV station in Miami, he's now working on Federal Communications Commission applications for new TV stations.

Starr, at last year's TOA meet, is said to have impressed fellow TOA-ers with his keynote address and work on the theatre outfit's distribution relations committee. Whether he could make himself available for the job this time is not known.

## LATIN-AM. TOUR FOR JOHNSTON ON POINT 4

Eric Johnston has tentatively scheduled a swing through Latin America for late October and the month of November. It would primarily be in his capacity as chairman of the advisory board on Point Four, rather than as prez of the Motion Picture Assn. of America.

However, it is expected that Johnston would use the opportunity to go into the two prime film problems in South America—Brazil and Argentina. Both are posing currency and import problems.

Johnston's tentative plans call for taking one MPAA staffer with him, possibly Griffith Johnson of the Washington office. Rest of the party will be made up of Point Four people.

## Reagan Retiring as SAG Prez After Five Years

Hollywood, Aug. 16.

Ronald Reagan, Screen Actors Guild proxy for last five years, longer than any other person in Guild's 19-year history, retires as president in November but will continue as member of the board of directors and executive committee.

Walter Pidgeon, first veepee, has been nominated for the presidency by the nominating committee for the annual election in October.

## D. OF J. SEEKS TO JUSTIFY STAND

Film industry execs believe the Department of Justice has all but acknowledged that it's on shaky ground with its 16m antitrust suit against the film companies. Letter by Acting Assistant Attorney General Newell A. Clapp to The New York Times last week was interpreted as an effort by the Department to justify its position.

Portion of the suit which complains of conspiracy is more or less normal in an action of the type and can be considered on its merits, say trade observers. But they insist that the D. of J. aim of compelling a producer to sell product to an unfavorable market violates the principles of the free enterprise system. It's concerning this part of the suit that the Department has uncertain legal footing, say industryites.

D. of J. has been the target of hostile editorials in papers across the country since its complaint was filed. N.Y. Times was one of the first to come to the side of the film industry, stating it was "understandable" that producer-distributors should nix pix to TV rather than risk their theatre income.

Times last Wednesday (20) reprinted Clapp's letter, which ran nearly a full column. Gist of it was that the suit attacks an al-

(Continued on page 15)

## New 'Gold Rush': The Drive-Ins

Minneapolis, Aug. 26.

Painting a picture of large returns on small investments and five or less months of "easy work" and "soft pickings" that'll finance winters of ease and luxury in Florida or California, certain outdoor theatre supply and construction firms have many of the territory's "little fellows" in a dither.

As a result, the "gold rush," taking the form of a mad scramble to enter the drive-in theatre field, is on throughout the territory. The fire is being fed by wildly exaggerated reports of ozone earnings. And though past experience has shown that most ozoneers have rough going unless located in more or less populous communities, one

(Continued on page 17)

## Film Industry Escapes Red Airing At Legion Powwow; Co-op Paying Off

### Selena's Legion Benefit

Hollywood, Aug. 26.

Selena Royle, who's been fighting for months to track down reports that the American Legion listed her among filmites whose loyalty was questioned, okayed a benefit performance of "Yes, My Darling Daughter," in which she's starring at Laguna (Cal.) Summer Theatre. Benefit Wednesday afternoon (27) marks the first matinee in the silo's history.

Proceeds from the performance, for which Miss Royle is donating her services, go to the American Legion Hospital Fund.

## Arnall Exits OPS Post in Time For Anglo-U.S. Talks

Washington, Aug. 26.

Ellis G. Arnall succeeded today (Tues.) in shaking free from his post as director of the Office of Price Stabilization in time to participate in the Anglo-U. S. film negotiations scheduled to start in Washington Sept. 8. The former Georgia governor had his resignation before the President for weeks, but its acceptance has been repeatedly pushed off. He saw Mr. Truman today in a successful effort to wind up this week.

Arnall is now on leave as president of the Society of Independent Motion Picture Producers. He said he would reassume that post following his release from Government service, but that it would be only on a part-time basis. That

(Continued on page 20)

### Daff to Europe in Sept.

Alfred E. Daff, Universal's global sales chief, who returned to the homeoffice last weekend from Coast policy confabs, will take off on a two-week European inspection trip early next month.

Meanwhile, Charles Feldman, U's domestic sales topper, is visiting the company's regional offices.

Film industry's painstaking indoctrination of American Legion officials to the steps it has taken to clear Communists out of Hollywood apparently paid off this week. All discussion of un-American activities in the film capital were deftly shunted into committee. Pic industry thus escaped a damaging, headline-making airing on the floor of charges of Red sympathy.

State groups at the Legion convention which opened in New York on Monday (25) introduced five resolutions touching directly on the film biz and three others which have industry implications. All were given the go-by on the floor when brought up Monday by James F. Daniel, Jr., of South Carolina, chairman of the Americanism committee.

Daniel recommended that the five film resolutions be referred to the Standing Commission on Americanism, and the convention adopted the suggestion without debate. There is no further time allotted on the program of the convention, which closes tomorrow (Thurs.), for further discussion of the issues, so it could only be by some highly unusual occurrence that un-American activities in Hollywood could come to the convention floor.

Legion still holds over the industry's head, however, the threat of unpleasant publicity growing out of its interest in alleged Hollywood (Continued on page 15)

## Pickford's 1st Film In 20 Years Starts Oct. 1 for Kramer

An Oct. 1 starting date has been set by Stanley Kramer for Mary Pickford's first starrer in almost 20 years. Originally labeled "The Library," pic has been retagged "Circle of Fire."

Producer revealed the starting date and title switch in New York last week on his way back to the Coast from a six-week tour abroad (Continued on page 17)

## National Boxoffice Survey

Biz Continues Very Big; 'In Arms' New Champ, 'Fear' Close Second, 'Affair' Third, 'Glory' Fourth

New, strong product and milder weather are continuing this week to hyp the boxoffice at first-run theatres covered by VARIETY. The older favorites are being joined by several fresh entries which promise to keep biz at a high level with launching of the fall season. Many eastern and some midwestern keys were favored by fall-like temperatures part of the week.

"World in His Arms" (U) is new champ in key cities, with some 10 playdates. Strong showing is being made despite fact that the Gregory Peck starrer is playing holdover or moveover in many locations. "Sudden Fear" (RKO) is only a step behind in second position although it's in its first stanza out on general release. "Affair in Trinidad" (Col.), which was first last session, is a strong third.

"What Price Glory" (20th) is stepping out on its initial round to capture fourth spot while "Don't Bother to Knock," also from 20th-Fox, is winding up fifth as compared with seventh place a week ago.

"Where's Charley" (WB) is taking sixth, money, with "Big Sky" (RKO) seventh. "High Noon" (UA), which has been high in ratings for many weeks, still is big enough to take eighth place. "Jumping Jacks" (Par), which has played most of its big first-run dates, will

be ninth while "Greatest Show," from the same distrib, will round out the Big 10 list. Last-named now is on pop-scale dates.

"Carrie" (Par), "Diplomatic Courier" (20th) and "Island of Desire" (UA) are the runnerup pix in that sequence.

"Quiet Man" (Rep) shapes up as one of the potentially big grossers based on terrific initial week being turned in at N. Y. Capitol. "Miracle of Our Lady of Fatima" (WB) also looms as a strong entry predicated on its first round in two N. Y. houses. "Merry Widow" (M-G), also new, looks fine in Buffalo, great in L.A. and brisk in Pitt. "Les Miserables" (20th) looks big in Buffalo, fine on second N.Y. week.

"One Minute to Zero" (RKO) is rated fair in Toronto, sock in Cleveland and mild in Denver. "Just for You" (Par) is good in Philly while Par's "Caribbean" looms sturdy in Buffalo. "Son of Paleface" (Par) continues lusty in Chi and is nice on its L.A. prem.

"Washington Story" (M-G), uneven elsewhere, hit a new record in Philly where accompanying stage show was headed by Martin & Lewis. "Ivory Hunter" (U), solid in Omaha, turned in a new high at bandbox Trans-Lux 52d St. in N.Y.

(Complete Boxoffice Reports on Pages 8-9)

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## UA Awaits Final Film Council Action Before Deciding on Red-Tainted Pic

United Artists said yesterday (Tues.) it had not yet determined what action it would take regarding its contract to release "Encounter," Paul Muni starrer made in Italy. Roy M. Brewer, Coast rep of the International Alliance of Theatrical Stage Employees, charged Monday (25) that the film was produced by persons identified with Communism and threatened to call on IATSE projectionists to refuse to show it.

UA said that all it knew of the action by the Hollywood American Federation of Labor Film Council was what it had read in the newspapers. Its decision on whether it will release the pic will await formal word from the Council.

According to word from Hollywood, the Council will ask UA not to distribute "Encounter," and exhibits not to play it. "If both of these methods fail," Council stated, "we shall then institute measures to call upon our fellow unionists in the projection rooms of American theatres not to show it."

Statement was contained in a letter to the House Un-American Activities Committee. It asked the initiation of legislation at once to ban importation and showing in this country of films made abroad by persons identified as "holding membership in or loyalty to the Communist party."

**'Should Be Govt. Job'**  
Letter, signed by Brewer, chairman of the Film Council, declared such policing should be work of the Government and not individual citizens. It also pointed out that Hollywood is well aware of the danger of Communism, and as a result of the crackdown many persons believed to be subversive had gone abroad. Brewer added that the showing of pic made by them was also unfair in depriving workers.  
(Continued on page 6)

## Cal. Exhibitor Scorns Film Council, to Make Pic With 'Unfriendly 9'

Hollywood, Aug. 26. Simon Lazarus, Monrovia theatreowner, said here today (Tues.) that he was going ahead with plans to produce a pic in Hollywood utilizing the services of the "Unfriendly Nine." Latter is the group that went to jail rather than disclose its political affiliations in testimony before the House Un-American Activities Committee in 1947.

It was Lazarus' request to the Hollywood American Federation of Labor Film Council for "cooperation" that led to a letter yesterday from the Council to the House committee asking legislation to ban pic made abroad by alleged former Hollywood Communists or sympathizers.

Lazarus' request for "cooperation" was nixed. He then advised the Council that he would shoot abroad if he couldn't get cooperation here. Now, however, he says he'll go ahead in Hollywood in any case, although he hasn't a starting date, story, studio space or personnel.

The exhibitor declined to name those of the "Nine" he planned to use, but said he had formed a corporation to make the pic on an indie basis.

## Decide Whether 'Kiss' Can Be Released to TV

Los Angeles, Aug. 26. Whether "A Kiss For Corliss" can be released for television will be determined Thursday (28) by Benno M. Brink, referee in bankruptcy. "Corliss" is one of the four films involved in the legal affairs of the Nassour Bros. The others are "Cover Up," "Without Honor" and "Don't Trust Your Husband."

Brink approved the sale of the four pic to television several months ago, but later the James L. Saphier Agency tried to block the televising of "Corliss" on the ground that it owns TV rights under a deal with F. Hugh Herbert, its author. A Federal Court ruling halted the Saphier action, and now the fate of "Corliss" is up to Brink.

## Schary's Red-Expose Pic Readied for Oct. Release

Hollywood, Aug. 26. Dore Schary expects to wind "The Hoaxers," factual, documented 50-minute expose of Communism in America, within two or three weeks for October release. Herman Hoffman, who turned out "The MGM Story" last year for Schary, scripted and acted as associate producer on the film, which a number of top Metro stars will narrate.

Reelage, gleaned from Government archives, libraries of different newsreels, starts with the Russian viewpoint toward the U. S. In 1917, time of revolution, and comes up to date. Metro plans regular film release.

Pic stems from Communism-expose idea sold to the studio more than a year ago by Victor Lasky and William Hebert under the title "Big Lie." Lasky expanded on the idea, which later was taken over by Allen Rivkin.

## \$962,493 Profit For 20th-Fox In 1st 6 Mos. of '52

Twentieth-Fox earnings for the first six months of the current year looked plenty upbeat in view of the poor first quarter but the profit fell short of what had been predicted by prexy Spyros P. Skouras a few months ago.

Statement issued last Thursday (22) disclosed that 20th's net for the half year amounted to \$962,493, equal to 35c per common share. At the company's stockholders' meeting in New York May 21, Skouras forecast a profit of \$1,200,000, or 43c per share of common, for the period. He made it clear though that crystal-balling future earnings with any degree of accuracy is pretty tough.

The new six-month net compared with \$1,071,113, or 30c per common share, for the first half of 1951. Although the net was higher, preferred stock divvy requirements caused the lower amount in per-share earnings.

Earnings for the second quarter of '52 soared to \$928,492, or 34c per share, compared with a profit of \$196,337, or 3c per share, for the second quarter of '51. Twentieth's net for the first quarter of this year was a slim \$34,001, equal to 1c per share. Commenting on this at the stockholders session, Skouras said the quarter was the worst on the books since he has been president.

Rentals for the entire 26 weeks climbed to \$43,998,793, as against \$42,566,350 for the first half of '51. Theatre receipts dipped to \$27,614,580, down from \$28,741,913 in the first 26 weeks of last year.

**20th Defers Divvy Action**  
Because the corporation's dividend is due on Sept. 27, 20th-Fox board of directors has postponed dividend action until Sept. 29. Management of the film company at that time will recommend to the board a payment of 25c per share of common stock for the third quarter to be made the latter part of October.

It's expected that the directorate of the new theatre company also will meet Sept. 29 to consider divvy action. National Theatres' funded debt agreements restrict dividends to a maximum of 50% of the net earnings of the previous year. Accordingly, the theatre company will be limited in 1952 to dividends of a maximum of about \$1,150,000, of which \$500,000 already has been declared and paid up to the parent corporation.

## Darnell in Italy Pic

Linda Darnell has been pacted by Italian producer Giuseppe Amato for a film to be made in Italy. Pic, as yet untitled, will go before the cameras in Rome later this year. Screenplay has been written by Cesare Zavattini, writer of "The Bicycle Thief" and "Shoeshine."

## 2 Indies Clash On TV Rights to Film

Couple of indie outfits clashed this week over television licensing rights to "Jungle Fury," which was produced by Sigmund Neufeld. Chemical Bank & Trust Co. obtained the film via mortgage foreclosure, and Television Exploitations, Inc., picked up the TV rights, according to the latter.

However, Regent Pictures has been negotiating sale of the TV rights to telecasters. As a consequence, Television Exploitations filed suit in New York Supreme Court seeking an injunction and an accounting of any monies obtained by Regent for the pic. Hearing is set for Sept. 10.

## PAVES WAY FOR FALL APPROVAL OF ABC, UPT

Washington, Aug. 26. As anticipated, examiner Leo Resnick closed the record last week on the six months old Federal Communications Commission - Paramount package hearings, paving the way for late autumn approval of the merger of American Broadcasting Co. and United Paramount Theatres, and license renewal of Paramount Pictures' video station in Los Angeles, KTLA.

Termination of the hearings should also result in a solution of the thorny Par-DuMont control question, on which testimony was heard when the proceedings began last January.

The hearings were brought to a conclusion when Resnick turned down a request by Commission counsel Frederick Ford to resume sessions in two months for testimony on current antitrust actions against Par. Ford wanted time to gather evidence on the Milgrim drive-in suit, the National Screen Service case and monopoly charges against Madison Square Garden, which indirectly involves Par through interlocking directors.

Resnick denied the request in compliance with a directive from the Commission to wind up the hearings as soon as possible. The Commission had previously ruled out antitrust testimony based on activities prior to 1948 and, while leaving it to Resnick's discretion to keep the record open for evidence on recent antitrust matters, called for a "speedy determination" of the proceedings.

With the closing of the record, as of Aug. 20, lawyers for parties to the proceeding were given 30 days to submit proposed findings on the merger and Par license renewal issues, and 20 days on the Par-DuMont control question.

## Lesser's New HQ Sports 400-Seat House

Hollywood, Aug. 26. Sol Lesser is concentrating his film business activities, both foreign and domestic, in a new spot here recently purchased from Charles Boyer. In addition to offices, the building will contain a 400-seat theatre for the screening of art pictures.

New headquarters will accommodate all of Lesser's organization and affiliated companies, including Thalia Productions, Odyssey Productions, Jungle Adventure Films, Sequola Productions, Real Adventure Films, Principal Pictures, Art Films International of Stockholm and Western Hemisphere Holding Corp. Barney Briskin, his general manager, will remain on the RKO-Pathe lot to handle Lesser productions.

## Europe to N. Y.

Bert Block  
Kay Harrison  
Herbert Kalmus  
Edythe Latham  
Fritz Mahler  
Sydney Robbins  
Nicola Rossi-Lemeni  
Dorothy Sarnoff  
Menasha Skulnik

## N. Y. to L. A.

Mort Blumenstock  
Michael O'Shea  
Billy Reed  
Peter M. Robeck  
Harold Rome

## ACLU Asks Chicago Mayor to Lift Police Ban on 'Miracle,' 'Latuko'

## Fitzgibbons Buys 1st Foreign Telemeter Rights

Toronto, Aug. 26.

First foreign-rights franchise of International Telemeter Corp., including exclusive manufacture and distribution of equipment and in Canada, has been personally bought by J. J. Fitzgibbons, president and managing director of Famous Players (Canadian), controlling some 620 houses across the Dominion.

Jean A. Pouliot, son of A. Pouliot, dean of the faculty of science, Laval U., Montreal, will head Fitzgibbons' new venture.

Since 1949, Pouliot has been chief of the Canadian Navy's electrical laboratories in Ottawa.

## N.Y. Indies Go On With Plans For Bingo, Etc.

Despite opposition of the city's License Department and organized exhib associations, a group of unaffiliated theatreowners in the Greater New York area are proceeding with plans to launch a drive for the revival of Bingo, Banko, Screeno and other coin giveaways. Exhibs, mainly ops of small-seater nabe houses, are set to meet after Labor Day to outline strategy and weigh the legal angles.

Leaders of the movement, continuing their request for anonymity until the legalities are settled, said an attorney would be hired by the group.

Meanwhile, support for the return of the games came from the two New York projectionists unions. Local 306, International Alliance of Theatrical Stage Employees, with more than 2,000 members, gave tacit if not wholehearted approval. Union's prexy, Herman Gelber, noted, however, that his outfit would prefer other b.o. lures. He indicated that better pictures and technical advances, such as tri-dimensional films and big-screen video, would provide more lasting b.o. attractions.

Staunch support for the movement came from the Independent Motion Picture Machine operators, an unaffiliated outfit repping about 250 boothmen.

## WB's 25c Divvy

Dividend of 25c per share was declared payable by Warner Bros. at a New York meeting of the board of directors Monday (25). Coin is payable Oct. 4, 1952, to common stock holders of record Sept. 5, 1952.

## L. A. to N. Y.

John Barrymore, Jr.  
William Bendix  
Richard Boone  
Leslie Caron  
Sam Colt  
Arlene Dahl  
Dee Engelbach  
James Flavin  
George Foster  
Gale Gordon  
Virginia Gordon  
Ward Green  
Abner J. Greshler  
Cedric Hardwicke  
Bill Hayes  
Dody Heath  
Jean Hersholt  
Ted Howard  
Hiller Innes  
Lou Irwin  
Arthur Klein  
Paul Kohner  
John Kriza  
Jesse L. Lasky  
Mary McCall, Jr.  
Horace McCoy  
Marilyn Monroe  
Wayne Morris  
Patricia Neal  
Martha Raye  
Jack Shaidlin  
Spyros Skouras  
Frank Stempel  
William Thomas  
Lupita Tovar  
Don Vanni  
Hal Wallis

Chicago, Aug. 26. Mayor Martin H. Kennelly is weighing requests of the American Civil Liberties Union to lift the police censorship ban on two pictures. Pic involved are "The Miracle," film involved in a successful Supreme Court decision, and "Latuko," African documentary which was nixed on the ground of "nudity and cruelty to animals."

Chicago police first banned "The Miracle" last year—prior to the high court ruling—on the ground that it "features immorality" and "exposes a religion to ridicule." Police censor board stood by its decision recently when it received a new application for a license to show the picture.

ACLU has indicated that if the mayor turns down its request on "The Miracle," it plans to exhibit the pic in a theatre so that an arrest will follow, leading to a court test. As yet the outfit hasn't set any strategy on "Latuko," first awaiting the mayor's decision.

Reason for the intended action on "The Miracle" is that ACLU had planned an earlier showing of the film but abandoned the plan when theatreowner Elmer Balaban was threatened with the loss of his license if the screening were held. ACLU, acting as distributor in Chicago for Joseph Burstyn, owner of the U. S. release rights, countered with a private showing at the Unitarian Church here. Five screenings were held for invited organizational leaders, clergymen, attorneys, judges and other community officials. Edward H. Meyerding, executive director of the ACLU, reported that an overwhelming majority voted for public exhibition of the film and  
(Continued on page 20)

## Pix to File Answer This Week to Ohio's Brief on Censorship

Toledo, Aug. 26. Film industry's answer to the brief filed last week by the Attorney General of Ohio upholding the state's right to censor newsreels will be filed here Friday (29) in Municipal Court, where the case of Martin G. Smith, exhib who showed an uncensored newsreel, is being heard.

State's brief, running eight pages, declared that newsreels and motion pictures by their nature present different problems as regards censorship than do newspapers, magazines and periodicals. Brief, signed by John J. McCarthy and Louis R. Young, Toledo's director and assistant director of law (city prosecutor),  
(Continued on page 22)

## N. Y. to Europe

Marian Anderson  
Claudio Arrau  
Catherine Ayers  
John Barrymore, Jr.  
Lawrence Bland  
Robert Breen  
Georgia Burke  
Cab Calloway  
Helen Colbert  
Hal Cooper  
Joseph Crawford  
Blevins Davis  
Zelda Dorfman  
Helen Dowdy  
Ella Gerber  
Kenneth Hibbert  
LaVern Hutcherson  
Joseph James  
Eva Jessye  
Samuel Kornblatt  
Moses LaMarr  
Jerry Laws  
Urylee Leonardos  
Joshua Logan  
Jed Mace  
Samuel Matlowsky  
John McCurry  
Bryan Michie  
Leontyne Price  
George Quick  
Walter Riemer  
Howard Roberts  
Wolfgang Roth  
Robert C. Schnitzer  
Leslie Scott  
Alexander Smallens  
Isaac Stern  
Helen Thigpen  
Arturo Toscanini  
Jack Trado  
William Veasey  
William Warfield  
Ray Yates

# TRI-DIMENSION KEY TO FUTURE?

## Those Medium-Grade Pix!

While all pix profited by the healthy upsurge in biz this summer, the B's and medium-grade A's have felt less effect on the surge than the top-quality moneygetters. The second-grade product has been helped mostly via a free ride on the coattails of the biggies, which have rekindled interest in pix in general. The lesser films have by no means profited by the hypo in grosses to the same proportion as have the powerhouse pix. Latter, proving there is still plenty of audience left for films, have been breaking house records all over the country.

Hike in grosses during the summer has by no means diminished the major problem to the industry posed by medium-grade pictures. They're necessary to keep houses lighted—and pretty much unavoidable from a production standpoint—but they're still not paying their own way. They continue to be a drain on profits from big, successful product and from the intentional low-budgeters. They're doing a little better now, along with other pix, but if the trends of the past two seasons are repeated, they'll be first to feel violently the impact of the return of the big TV shows to the air in September.

## Breakdown of Normal Clearance Draws Gripes From B'way Exhibs

Breakdown of normal clearance systems that have been making things even tougher than normal for some Broadway houses are drawing squawks from Stem theatres. In two instances in recent weeks, films still doing well on Broadway have been hit by openings in nabes or outlying territories.

First to feel the pinch was "King Kong" at the Palace. It raked up a tremendous gross, better than \$30,000, and promised to soar even higher until, after three days on Broadway, it opened on the RKO circuit. That put a hefty dent in the Stem biz.

"Kong" was booked for only a single stanza, but could have stayed on indefinitely on the basis of the first few days' grosses.

Second pic to get clipped by lack of clearance protection is another RKO entry, "Sudden Fear," at the State. It was figured on the basis of early biz to be good for a run of up to 10 weeks.

Meantime, "Fear" has opened in a flock of Jersey houses, which are said to be biting into the State's b.o. As a result, holdover hopes have been trimmed to six weeks.

In pre-decree days there was almost automatically a clearance period of from 28 to 42 days before a pic went into any house in the metropolitan area. Now, protection is all a matter of negotiation and theatres frequently find themselves having a rough time convincing distributors of their clearance needs.

As a matter of fact, in a number of cases in recent years, exhibs haven't been too forceful on the clearance question. They've felt that an opening in the nabes or outlying areas a week or so after Broadway wouldn't hurt, although they've seldom given in to other showings while a pic was still in its Manhattan first-run. Now there's a tendency to get tougher whenever exhib is in such circumstances that he can make his objection stick.

## Scophony Stockholders Sue Levey, Charge He Took Assets for Skiatron

Trio of stockholders from the now-defunct Scophony Corp. of America filed a suit this week against Arthur Levey, prez of SCA, charging that he illegally took all assets, patents, etc., of SCA with him to set up Skiatron Electronics & TV Corp., SCA's successor. Stockholders are seeking an accounting of the assets and a temporary receiver to check into the company.

Suit, filed in N. Y. Federal Court, claims that Levey had no right to take over SCA assets when the company was dissolved following a consent decree handed down by the Government in the 1945 antitrust suit against General Precision Equipment Corp. and Television Productions, which were former partners in the original corporation. Trio, including John A. Stephan, Otto Augstein and Hans L. Kraft, claim Levey should have accounted for the SCA assets to the original SCA stockholders.

## SULLIVAN HEARS EXHIB REACTIONS

Instead of day-to-day problems on business and their dealings with the distribs, chief concern of many exhibs across the country is the development of a tri-dimensional system, Theatre Owners of America exec director Gael Sullivan declared in N. Y. this week. In the past three months he's been in 45 states and has spoken to hundreds of field showmen.

Tri-dimension, Sullivan told VARIETY, is looked to by the theatremen as the only means of giving exhibition the uplift demanded for a steady and prosperous economy. Repeal of the 20% Federal admissions tax and an arbitration system to settle intra-trade rows are a couple of subjects cropping industry attention. Achievement of both is desirable.

But even topping these in importance in exhib circles, said Sullivan, is a simplified and relatively inexpensive way to produce and exhibit films with third-dimension sight and sound effect. The theatre org official related that exhibs in numerous locations believe that such a development could match the original invention of sound recording and color photography as an industry hypo.

Theatremen, Sullivan relayed, feel that the studios should be charged with the responsibility of masterminding tri-dimension via a fullscale research program conducted on a joint basis. They believe further that this hasn't been done yet because petty jealousies and personality conflicts on the Coast have been blocking it.

Overall subject of tri-dimension will be given the spotlight at TOA's national convention in Washington Sept. 14-18. National Theatres prez Charles P. Skouras, who is TOA's board chairman, is expected to report on a plan for setting up an industry-sponsored research institute to go on the prowl for solution to the tri-dimension mysteries.

## UA Billings Hit New Wkly. High

United Artists hit a new peak last week in the strong upturn that has marked its biz in recent months. Billings for the seven days ending last Friday (22) topped substantially the previous high-water mark of \$433,000.

The distrib was grossing less than \$100,000 weekly when the Arthur B. Krim management group took control 18 months ago. Billings have been up and down since then, with hypos from individual pix. Recent weeks, however, have reflected not only strength of several particular films, but the fact that the distrib's pipeline is filled with product and income is being derived from bookings on a flock of pix.

Heavy intake in recent weeks has been from Stanley Kramer's "High Noon" and David Rose's "Island of Desire." Aside from these, however, Horizon Productions' "African Queen," released last March, still accounted for upwards of \$50,000 in last week's billings.

## Youngstein May Join Krim in London

Max E. Youngstein, United Artists v.p., may join prez Arthur B. Krim in London in a few weeks. Trip would be to plan a campaign for the opening there of the forthcoming Charles Chaplin film, "Limelight."

Krim has been in London for the past two weeks for huddles with indies producing there for UA release. If preem plans for "Limelight" jell quickly enough, he'll await Youngstein's arrival. Pic may be "Command Performance" selection. (See story on p. 1.)

## Arbitration Committee Completes First Draft, But Optimism Lags on Setup

### One Change Coming Up!

Candidate for the title most likely to be changed: Allied Artists' registration last week, "Edward Zidler of the Moulin de la Galette."

## Post-Labor Day Sessions Due On Distrib Revamp

Further sessions on distribution "streamlining" will be held by major company salesmen after Labor Day, Alfred W. Schwalberg, chairman of the Motion Picture Assn. of America's sales chiefs committee, said yesterday (Tues.). At that time, he declared, Clark Bros., of Philadelphia, will be invited to make a personal presentation of its plan for consolidation of "backroom" operations.

Schwalberg said that National Screen Service had made its presentation of a similar plan at a session last Thursday (21). He emphasized that the whole project was still exploratory. Also that aside from the possibility of having an outside agency take over the backrooms, the industry could also handle them on a consolidated basis on its own.

Paramount sales chief also disclosed that his company perforce was using the services of an outside agency in the Omaha territory. Par's exchange building was suddenly pulled down to make way for a new civic auditorium and it was left without vault space.

As a result, it has turned over inspection and shipping of its pix to National Film Distributors. Latter has been handling it for four or five weeks and it is apparently working out satisfactorily, Schwalberg said. Whether Par will use NFD in Omaha on a permanent basis, he added, would hinge on further experience with the operation.

## WILCOX, YATES IN DEAL IN ANGL. PRODUCTION

London, Aug. 19.  
Herbert Wilcox and Herbert J. Yates, president of Republic Pictures, have announced a deal to make pictures in Britain for worldwide distribution. Wilcox will direct the product, which will be distributed by Republic.

Three films are skedded for production during the next 18 months, all in color. First to go will be Joseph Conrad's "Laughing Anne," which starts in October with top British and U. S. stars. Next will be "The King's General," adapted from Daphne du Maurier's best-seller, with Margaret Lockwood in the femme lead. Yates is trying to get James Mason to costar.

## Bogeaus' Pic to Get Ref Ruling on TV Release

Hollywood, Aug. 26.  
Bankruptcy referee Benno M. Brink will rule Sept. 4 on a petition by Benedict Bogeaus for television release of "My Outlaw Brother" to gain coin to pay off indebtedness. Made in Mexico starring-Mickey Rooney, Robert Stack and Wanda Hendrix, pic was released in 1951 by United Artists. Benedict Bogeaus Pictures, Inc., had petitioned Federal Court to forestall creditor action against pic before profits could accumulate. Charles Weintraub, Quality Film prexy, testifying as a pix-to-teevee distrib expert, opined that "Brother" can take in from \$40,000 to \$60,000 in one year on television because of its cast names.

Although mutually acceptable terms of an arbitration system have been mapped by a drafting committee repping both distribution and exhibition, the film industry this week was keeping its fingers crossed over the ultimate outcome of the arbitration setup.

All parties apparently are hopeful that the plan for settling intra-trade squabbles will work out. But there's an absence of any optimistic predictions. Tradesters almost unanimously recall previous last-minute snags encountered when the success of developing the system appeared most likely. In view of this past record, excess caution against drawing any conclusions at this time.

There's still the fear that the trade may again trip itself up on the arbitration program when it's taken up by the fullscale meeting of all film company officials and exhib organization leaders. Curiously, observers say they see no part of the projected program, which looms as especially controversial. Sole reason for the wait-and-see attitudes regarding a full accord is the discord in the past.

Drafting committee completed the job of putting the overall plan on paper at a two-day huddle in New York last week. This is to be placed before the full industry meeting, date for which is unset as yet, and delegates to this session will then take the arbitration proposals back to their respective organizations for approval. Another industry meeting to ratify the plan then likely will be called.

Next step will be obtaining court approval plus an okay by the De- (Continued on page 20)

## Hughes Holdout of 20 Pix Is Big Factor in Killing Deal for RKO Library

In addition to the surprise grosses on "King Kong," Howard Hughes' insistence on holding out 20 pix was learned this week to have been a strong contributing factor to killing the deal for purchase of RKO's film library. Hughes is said to have selected 20 pix to which he wouldn't give up title for three to five years. Potential buyers balked.

Attempting to swing the deal was a Canadian group headed by financier Lou Chesler and Deek Wells. They were aiming to purchase some 800 features released prior to 1949. DuMont Network was tied in to handle syndication of the films and was to advance part of the \$14,000,000 purchase price.

Big grosses now being piled up by reissue of the 19-year-old "King Kong" was partly responsible for sinking the deal because it made Hughes wary of setting a price. Strong objections by RKO prexy Ned E. Depinet to the harm it might do RKO's current sales also was a contributing factor.

## Italo Film Week Showings Get N.Y. Charity Sponsors

Each of the seven pix to be premed at the Little Carnegie, N. Y., during Italian Film Week will be sponsored by a charitable organization, according to plans now being set by Jonas Rosenberg, publicity chief for Italian Film Export. A different film will be shown each night.

There will be no normal ticket sale for the Italo entries. Each of the New York charitable organizations that takes on sponsorship will sell its own tickets at premium prices which it will set. It will, of course, receive all the income.

IFE has taken the house for the week on a four-walls basis from operators George Schwartz and Jean Goldwurm. Dates are Oct. 6-12. Pix have not been set as yet, but they'll be available for regular distribution and exhibition subsequent to the Little Carnegie festival.



complaining, humorous Charlie

complaining, humorous Charlie

ly Rab Elliott is another fine char-

Femme portrayals include a refreshing study by Wendy Noel as a young Scots village gal in love with a young miner.

Camera work is comparatively good, including mining village shots lensed in East Scotland.

Gord.

**Eldfageln**  
(The Firebrand)  
(SWEDISH)  
(Color; Songs)

Stockholm, Aug. 19.

Terra Film release of Jerns Marmstedt production. Stars Tito, Ellen Rasch. Written and directed by Ole Ekman. Camera, Goran Strindberg; Music, Maurice Bejart; musical score, Stig Rydberg. At the Royal, Stockholm, Running time, 100 MINS.

.....	Tito Gobbi
Linda Corina.....	Ellen Rasch
Alice.....	Eva Henning
Sakarovitch.....	Georg Rydberg
Pinky.....	Ake Falk
.....	Bengt Blomgren
Swedish Singer.....	Leon Björker

(In English)

Although this is the first Swedish-made tinter of any importance, it turns out to be an odd mixture of ballet, dance and insane plot. Even the singing of Tito Gobbi, not handled skillfully by the producers, fails to impress. Picture was made only in English, but some of the voices do not appear very familiar with the English language. It may get some U.S. playdates on the basis of being the initial color pic made in Sweden by native producers.

Hasse Ekman, director-scripster, started this as a color short, but a shutdown of Swedish studios caused delay. Later he turned out another short pic, both being dance films with Ellen Rasch. When production was resumed in 1950, Terra Film conceived the idea of getting Gobbi and incorporating the two shorts into a feature production. Unfortunately this marriage of two briefies highlighting the ballet shorts with the operatic warbling of Gobbi and Leon Björker is an unhappy one.

Ekman apparently tried only to get something to keep the solo numbers together, and it looks that way on the screen. Actual plot is the oldie about the famous singer who falls in love with a dancer, and the latter's struggle to achieve fame.

Real laurels in this hodge-podge effort belong to Goran Strindberg, the cameraman, the first Swedish

photographer to turn out a feature

in color. The Gevacolor process used hints future possibilities. Ekman, whose routine story is the big flaw of the production, did a fine job of directing, especially in view of the story material.

Gobbi's singing, of course, is the highlight, his best being excerpts from "Don Giovanni." After he disappears from the plot, interest is focused on Miss Rasch, whose dancing is superb.

Wing.

## UA Awaits

Continued from page 4

to those in the film industry here.

# HOW TO BE KIND TO HOLLYWOOD

## Supplementary French-MPAA Pact May Provide for U.S. Subsidies

French producers may yet get their subsidies from the American majors. Rather than being part of the basic film agreement between the French and U. S. governments, however, it is understood they may be provided in a supplemental pact between the French government and the Motion Picture Assn. of America.

Purpose of the "discount" plan, as it is called, would be to get added import permits. Under the basic arrangement the U. S. industry has been cut from 121 pix a year to 90. Via the "discount" or subsidy of about \$400,000, the French have indicated they might allow 18 or so additional films.

Original negotiations by MPAA reps in Paris were aimed at a deal that would combine in a single contract the basic 90 pix and the subsidy provision for 18 more. It had run up against strong opposition, however, from the Society of Independent Motion Picture Producers, from the State Dept. and from some of the majors themselves.

Idea of breaking into two separate pacts the acceptance of the 90-pic deal and the working out of a subsidy arrangement solved at once all the problems by removing obstacles from an immediate deal with the French.

As far as the MPAA members are concerned, their principal aim was to get out their coin as quickly as possible. This is accomplished by accepting the French government decree which provided an

(Continued on page 15)

## Metro Suspends Lanza Again for Failing To Show; Mulls Damage Suit

Hollywood, Aug. 26. Mario Lanza, Metro's disappearing tenor, went on suspension again after failure to report for start of "Student Prince" yesterday (Mon.). His previous suspension was imposed Wednesday (20), but lifted Friday (22) when he appeared for wardrobe tests.

Metro announced the studio is considering suing him for hefty coin outlay caused by lengthy production delay; Lanza retorted he wanted added coin for working beyond six-month per year period stipulated in his contract; MCA, his agent, said no money is involved in proceedings.

Studio said it is "contemplating suit for substantial damages caused by production delays over a period of several weeks," and has its bookkeeping department working out the actual cost. Understand from studio execs that more than \$500,000 has already been spent on the pic, with figure probably reaching \$600,000, which may be amount of any suit.

Studio said Lanza was "again in default of his contract when he failed to appear Saturday for preliminary production preparation, and again this morning (Mon.) for start of the film. Further action is being determined by Metro executives and legal counsel."

Lanza said if he doesn't get extra pay for time over six months, then work on the picture exceeding this period must be deducted from next yearly contract. He indicated he won't report until this arrangement is worked out. Players and full crew were on hand Monday for Lanza's promised appearance. When he didn't show, they were dismissed at noon.

## Sues Ratoff for Pay

Los Angeles, Aug. 26. Suit for \$3,500 and an accounting of the profits of "My Daughter, Joy" was filed against Gregory Ratoff in Superior Court by Robert T. Thoenen, screenwriter.

Plaintiff declared his deal with Ratoff called for \$4,000 for writing the screenplay and one-half of 1% of the profits on the picture, released by Columbia. He says he has collected only \$500 and no profits.

## Rapper Directs 'Stars'

Hollywood, Aug. 26. Irving Rapper will direct "Reaching for the Stars," Ginger Rogers, William Holden-Paul Douglas starrer, which Pat Duggan's producing at Paramount. Pic originally was to have been megged by Philip and Julius Epstein, then by Julius upon Philip's death.

"Stars" rolls when Paramount selects a replacement for Audrey Hepburn, out-because of overlapping schedule with "Roman Holiday," now being completed in Italy. After "Holiday" Miss Hepburn resumes in "Gigi" on Broadway.

## Navy OK's Kramer Use of 'Mutiny' In Title of Picture

Washington, Aug. 26.

It is reported here that the Navy Dept. has granted Stanley Kramer tentative permission to use the title "The Caine Mutiny" on his projected film adaptation of Herman Wouk's bestselling novel.

The Navy had first objected to suggestion of "mutiny" in the service and Kramer had planned a switch to "The Caine Incident." The admirals apparently have had a change of heart, since the book has become so well-known through long-run record it has established at the head of the bestseller list.

Kramer is due here in about four weeks for huddles with the Navy on Stanley Roberts' adaptation. It's understood the service would not provide required cooperation without considerable change from the literary version.

## HITCHY-BERNSTEIN CO. SKEDS 2 FOR NEXT YEAR

Transatlantic Pictures, the Alfred Hitchcock-Sidney Bernstein indie unit, has scheduled two films for next year, Bernstein revealed in New York this week. They are "To Catch a Thief," which Hitchcock will direct, and "Dark Beauty," which will be megged by another director to be selected.

Bernstein, British circuit operator as well as producer, arrived in New York Monday (25) from the Coast and heads tomorrow (Thurs.) for Quebec. There he'll join Hitchcock, who is on location directing "I Confess." After about 10 days in Canada, Bernstein returns to New York prior to sailing for London Sept. 17.

Bernstein will be in England until after Jan. 1, prepping for production there and in France of the pair of Transatlantic pix. "Thief" will star Cary Grant. It is from the novel by David Dodge, which was published by Random House and condensed in Reader's Digest.

"Confess," originally scheduled as a Transatlantic entry for Warner Bros. release, has been taken over by WB as its own production.

## Jack Cohn the 'Pioneer'?

Annual dinner, its 13th, of the Motion Picture Pioneers is slated for Nov. 25 at the Hotel Astor, N. Y. Jack Cohn, outfit prexy, announced this week. Shindig has been tagged "The Jubilee Dinner." It's reported Cohn himself may be honored as the "Pioneer of the Year."

At the same time, Cohn revealed appointment of David A. Bader as publicity director for the MPP. He'll work with Harry J. Takiff, secretary-treasurer, and Marvin Kirsch, veepee.

## COMPO, MPAA KEY TO BETTER PRESS

The slugging that Hollywood once regularly took from editorial writers, columnists and radio-TV commentators has diminished in recent months to almost nothing. There are a number of explanations of the new "be-kind-to-Hollywood" treatment, but, in any case, industry flacks are not fooled into thinking that a new rash of anti-pic comment couldn't break out again at any minute.

One of the principal reasons behind the new attitude is believed to be the assiduous campaign by both the Council of Motion Picture Organizations and the Motion Picture Assn. of America to call to task erring writers and commentators. Charles Collingwood, CBS-TV chatter, was on the receiving end of a gentle whip-lashing of that nature last week.

MPAA, which used to shrug off pretty much unfavorable cracks about Hollywood, now employs a careful system of checks on both the press and radio-TV. Director of information Alfred Corwin regularly paws through thousands of newspaper and mag clips touching on films and employs a professional listening-watching outfit to keep the MPAA informed of any bit of nasty comment on the air.

Letters to the offenders promptly go out from Corwin and frequently, also, from Charles E. McCarthy, director of info for COMPO. They normally don't ask for retractions, since they'd be much too late to do any good anyway. They merely point out the facts, as compared with the statements made in the press or on the air.

This appears to be having a salutary cumulative effect. Practically all of the invidious comment comes (Continued on page 22)

## 3,500 Shutterings Since the War

Total of 3,500 U. S. film theatres have shuttered since the end of World War II, it's shown in results of a survey conducted by National Screen Service.

The trailer outfit has offices in all key cities and its field reps gathered the statistics for the Council of Motion Picture Organizations. COMPO, in turn, will use them to support its campaign to repeal the 20% Federal admissions tax. Figures on the number of new theatres which cropped up in the same period are now being compiled.

Data on exhibition's fatalities will be underlined to the nation's law-makers in the effort to convince them that the 20% b.o. levy imposes too great a hardship on theatremen. Industry's across the country have mapped plans to contact Senators and Congressmen in their respective areas to sock across the message.

Of the 3,600, about 50 will be selected by the COMPO headquarters in New York, it's understood, and these will be scrutinized by COMPO committees in the field. COMPO execs have in mind that a careful analysis of the closed situations will show the 20% tax as the villain which caused their demise. An accurate picture of the reasons for darkening the houses, it's felt, also will show that overcrowding of theatres was not much of a factor at all. The check on 50 situations should be representative of all shuttered spots, it's believed.

## ACE Honors Pair

Hollywood, Aug. 26.

Second quarterly awards voted by American Cinema Editors, Inc., went to Adrienne Fazan and Danny Cahn.

Miss Fazan won the prize for editing "Singin' in the Rain," Metro picture, and Cahn for "I Love Lucy," the Lucille Ball-Desi Arnaz television show.

## COMPO Mapping Extensive Survey As Info in Industry Fight Vs. 20% Tax

### Once an Actor . . .

Hollywood, Aug. 26.

When Will Rogers, Jr., consented to play the role of his father in "The Story of Will Rogers" (WB), he declared it would be his first and last appearance in film.

Now he is signed for a telepic, "Life, Liberty and Orin Dooley," by Film Gems, and is reading three scripts submitted by major studios.

## Preminger Sees Film Censorship Soon 'Powerless'

Although acknowledging that progress has been made in the handling and interpretation of the production code, director-producer Otto Preminger believes that the time is not too far off when censorship in films will be as powerless as in the theatre. In Gotham to line up a legit directorial chore after completing "The Murder" for RKO, Preminger said he based his prediction on the recent decisions of the Supreme Court in the "Miracle" and "Pinky" cases.

Elimination of the code will not result in a spate of "dirty" pix, Preminger believes, but will do away with "the standardization of films governed by a code set up many years ago. Pictures have been following a formula," Preminger said, "since the whole thinking in buying and writing of stories is influenced by the censor."

"Pressure groups," he declared, "do not picket big boxoffice successes," adding that he didn't think that picketing activity would hurt an outstanding picture. Although he said he was not a "joiner," he declared that he was ready to align himself with any organization that set as its goal the elimination of film censorship.

He said, however, that there was little that the creative talent in the industry could do about it and that the major push would have to come from the executive branch of the industry.

Preminger's next film will be "The Moon Is Blue," which he also directed for the stage. Pic rolls in January, for United Artists release. David Niven is set for the male lead with the possibility of an unknown essaying the femme starring role.

## READE TV CO. FILES FOR UHF STATION

Washington, Aug. 26.

Walter Reade, Jr., head of the Reade theatre circuit, is the principal stockholder of Atlantic Video Corp., Asbury Park, N. J., which filed an application today (Tues.) with the Federal Communications Commission for a UHF television station. Reade chain operates theatres in New York and New Jersey.

Application was filed through Marcus Cohn, Reade circuit's Washington attorney.

## McIntyre Now Heads Entire S. Pacific for U

Sydney, Aug. 26.

Herc McIntyre, who has headed Universal's activities in Australia for the past 33 years, has had his duties expanded to take in the entire South Pacific area. He said here today (Tues.) there would be no change in the Australian setup.

New deal was worked out during McIntyre's visit to New York recently for huddles with U exec v.p. Al Daff. Daff is a former Australian.

Council of Motion Picture Organizations is planning to undertake to break down the trade's reluctance to talk about itself via an extensive survey likely to be conducted by an independent statistical outfit. Hope is to amass comprehensive data covering industry operations over the past 15 years.

Purpose of the survey is to give the industry full knowledge of itself, and this, in turn, can be imparted to Congressional committees at hearings on repealing the Federal admissions tax. COMPO special counsel Robert W. Coyne and other of the outfit's officials anticipate that House Ways and Means Committee will want a thorough-going account of the industry's ups and downs, including theatre closing trends, before they consider killing the 20% levy.

Investigation by National Screen Service (see separate story) disclosed that 3,500 houses have been shuttered since the end of World War II. Plans for the independent survey include a probe of the industry's overall economy and the extent to which it figures in the national fiscal picture.

### Info Aimed For

Aimed for will be the precise number of theatres now in operation, their grosses, pic policies, the effects they have on satellite businesses in each area, figures on production and exhibition costs, effects on cultural life in each community. Conclusions on these then will be interpreted in terms of how much the Internal Revenue collectors are now drawing, how much will be lost as additional houses, burdened by the tax, go out of business. Further, the anticipated results of the inquiry will indicate how much the Government could gain, via repeal of the tax, through more employment, personal income taxes from theatremen and upped corporate revenue.

It's believed the survey could do much to counter the theory, which some lawmakers might advance, that exhibition grew to an overcrowded state and the demise of some theatres was a normal economic development. It's obvious that if some communities had been supporting, say, three theatres for a number of years and one of the three is now forced out of business, overcrowding could not be held responsible.

Exhibs traditionally have resisted any effort to learn the facts about their individual economy. However, they might be more informative in view of the tax fight.

## N.Y. Roxy Fate Awaits Sept. 5 Exec Huddles; Policy Change Unlikely

Edward Zabel, film buyer for Fox-West Coast and a principal aide to National Theatres topper Charles P. Skouras, is due in New York Sept. 5 for huddles regarding the future of the Roxy Theatre, N. Y. The Skouras outfit takes control of the Broadway showcase Sept. 27, when divorcement of 20th-Fox theatre and production-distribution organizations becomes effective.

Policy for the Roxy is understood not yet determined by NT. Zabel will study the house and in confabs with managing director David Katz possibly prepare recommendations for Skouras. It is believed unlikely that there will be much change except that the theatre will reach out for best product from all companies, instead of restricting itself to 20th pix, as at present.

One of the immediate problems facing Zabel and Katz is film for the period after NT takes over. Only product booked now is 20th's "Monkey Business," which will follow the current "What Price Glory" and carry the house just about up to the divorcement date.

There's understood to be a possibility the theatre will shutter for a month or so for refurbishing. Otherwise, Zabel and Katz will have to make immediate arrangements for additional product.



## 'Fear' Wow \$30,000 in Hub; 'Knock' Loud \$21,000, 'Glory' Terrif \$20,000

Estimates for This Week  
 Aladdin (Fox) (1,400; 50-85) —  
 "Don't Bother to Knock" (20th)  
 and "Shores of Tripoli" (20th) (re-

(Continued on page 18)



# Fall Weather Perks Chi; 'In Arms' Socko \$35,000, 'Desire' Fancy 17G; 'Knock' Loud 21G, 'Charley' 40G, 2d

Chicago, Aug. 26. Loop business is picking up from last week, which had a slight dip, with fall-like weather first part of week doubtlessly boosting trade. Most of bills are holdovers; but are doing great biz.

There are only two new entries; "World in His Arms" at the State Lake, is tops with socko \$35,000. "Island of Desire" and "Holiday for Sinners" should rack up comfortable \$17,000 for United Artists. "Don't Bother to Knock" and "Glory Alley" at the Roosevelt in second frame is landing smash total. The Chicago, with upped scale on "Where's Charley" plus Frances Langford in person, still looks pleasant as in second. "Las Vegas Story" aided by "Half-Breed" may get a neat total for second stint at Grand.

"Greatest Show on Earth" is displaying remarkable staying powers at Palace with 17th week promising another sweet session. "Son of Paleface" at the Oriental picked up and should have smart takings for fourth round. "Big Sky" at the Woods also is perky \$15,000 in its fourth stanza.

## Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Where's Charley" (WB) with Frances Langford on stage (2d wk). Neat \$40,000. Last week, big \$54,000.

Grand (RKO) (1,500; 55-98) — "Las Vegas Story" (RKO) and "Half-Breed" (RKO) (2d wk). Brisk \$10,000. Last week, great \$18,000.

Oriental (Indie) (3,400; 98) — "Son of Paleface" (Par) (4th wk). Lusty \$25,000. Last week, \$22,000.

Palace (Eitel) (2,500; 98-\$1.25) — "Greatest Show" (Par) (17th wk). Still solid with \$22,000. Last week, \$21,000.

Roosevelt (B&K) (1,500; 55-98) — "Don't Bother to Knock" (20th) and "Glory Alley" (M-G) (2d wk). Smart \$21,000. Last week, socko \$25,000.

State-Lake (B&K) (2,700; 55-98) — "World in His Arms" (U). Good publicity campaign shooting this way up to socko \$35,000. Last week, "High Noon" (UA) and "Captive City" (UA) (2d wk), big \$23,000.

Surf (H&E Balaban) (685; 98) — "Encore" (Par) (4th wk). Bright \$6,000. Last week, \$6,500.

United Artists (B&K) (1,700; 55-98) — "Island of Desire" (UA) and "Holiday for Sinners" (M-G). Neat \$17,000. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues), smash \$20,000.

Woods (Essaness) (1,073; 98) — "Big Sky" (RKO) (4th wk). Solid with \$15,000. Last week, \$18,000.

World (Indie) (587; 98) — "Young and Damned" (Indie) (5th wk). Up to nice \$4,500. Last week, \$4,200.

# K.C. Holdover Happy But 'Courier' Smash \$16,000; 'Noon' 8G, 'Affair' 9G, 2d

Kansas City, Aug. 26. Town is holdover happy as five of six situations have extended time on current bills, and all are getting good money. Single newcomer is "Diplomatic Courier" in four Fox Midwest first runs, with rousing total in prospect. Weather has moderated from the heavy heat of last week, but is still warm.

## Estimates for This Week

Kimo (Dickinson) (504; 50-75) — "Narrow Margin" (RKO) (4th wk) oke \$1,200. Last week, \$1,500.

Midland (Loew's) (3,500; 50-75) — "Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col) (2d wk). Nice \$9,000. Last week, fancy \$16,000.

Missouri (RKO) (2,650; 50-75) — "High Noon" (UA) and "Two Guys a Gal" (UA) (2d wk). Best here in many months. Nifty \$8,000 or more. Last week, great \$14,000.

Paramount (Tri States) (1,900; 50-75) — "Will Rogers" (WB) (2d wk). Fair \$4,000 in 4 days. Last week, hearty \$14,000.

Tower, Uptown, Fairway, Granada (Fox Midway) (2,100; 2,043; 700; 1,217; 50-75) — "Diplomatic Courier" (20th) with "African Treasure" (Mono) dualled at Tower and Granada only. One of better films in these houses recently. Stays 8 days for rousing \$16,000. Last week, "Lost in Alaska" (U) and "For Men Only" (Lip), slow \$10,000 in 6 days.

True (Golden) (550; 50-85) — "The Spirit" (Indie) (2d wk). Ho is perky at \$1,400. Last week, \$1,800.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# Record \$92,600 For M&L, Philly

Philadelphia, Aug. 26. City is still talking about the record week (6 days) hung up at the Mastbaum by Martin and Lewis. Heading the vaude show with "Washington Story," the comedy team scored a sensational \$92,600 despite having to lower the admission for youngsters after squawks from patrons. Had the booking come during regular season, the pair might have cracked the \$100,000 mark at this vast house.

Film biz is at a summer peak this session. "Affair in Trinidad" is heading for smash total at Randolph. "Sudden Fear," in view of playing smaller house, the Goldman, is making best actual showing with mighty figure. "Just For You" is rated better than expected with good total at the Boyd.

## Estimates for This Week

Arcadia (S&S) (625; 85-\$1.20) — "Scaramouche" (M-G) (11th wk). Nice \$6,500. Last week, \$4,500.

Boyd (WB) (2,360; 50-99) — "Just for You" (Par). Good \$15,000. Last week, "High Noon" (UA) (4th wk), \$7,000.

Fox (20th) (2,250; 50-99) — "Caribbean" (Par) (2d wk). Tepid \$13,000. Last week, solid \$22,000.

Goldman (Goldman) (1,200; 50-99) — "Sudden Fear" (RKO). Mighty \$25,000. Last week, "Robin Hood" (RKO) (3d wk), \$8,500.

Mastbaum (WB) (4,380; 50-99) — "Where's Charley" (WB). Opened Sunday (24). Last week, "Washington Story" (M-G) with Martin & Lewis on stage at upped scale of 90-\$1.50, terrific \$92,600, new house record.

Midtown (Goldman) (1,400; 50-99) — "You for Me" (M-G). Mild \$6,000. Last week, "Don't Bother to Knock" (20th) (3d wk), \$8,000.

Randolph (Goldman) (2,500; 50-99) — "Affair in Trinidad" (Col). Sock \$27,000 or near. Last week, "World in His Arms" (U) (3d wk), big \$10,000.

Stanley (WB) (2,900; 50-99) — "Son of Ali Baba" (U). Poor \$9,000. Last week, "Sally and St. Anne" (U), \$9,000.

Stanton (WB) (1,473; 50-99) — "Tomorrow Too Late" (Indie) (2d wk). Okay \$7,500. Last week, \$11,000.

Trans-Lux (T-L) (500; 85-\$1.20) — "Diplomatic Courier" (20th) (5th wk). Nice \$5,000. Last week, \$5,500.

# 'Fear' Hefty \$13,000, D.C.; 'Knock' -Vaude Good 22G

Washington, Aug. 26. Main stem biz continues along brisk pattern of recent weeks, with newcomers helping. "Strange World" is doing double average b.o. at Columbia. "Don't Bother to Knock" plus vaude at Loew's Capitol, is good. "Sudden Fear," hefty at RKO Keith's, is in hold-over class. "Where's Charley," at Warner, shapes pleasing. "World in Arms" looks very big in second Palace week.

## Estimates for This Week

Capitol (Loew's) (3,434; 55-95) — "Don't Bother to Knock" (20th) plus vaude. Good \$22,000. Last week, "Where in Rome" (M-G), plus vaude, \$21,000, boff draw of "Miss Washington" beauty contest finals on stage for single night helping.

Dupont (Loew's) (372; 50-85) — "Latuko" (Indie) (4th wk). Steady \$3,500 after \$4,000 last week.

Keith's (RKO) (1,939; 50-85) — "Sudden Fear" (RKO). Hefty \$13,000. Stays. Last week, "Wild Heart" (RKO), \$8,000.

Metropolitan (Warner) (1,200; 50-85) — "The Spirit" (Indie) (2d wk). Ho is perky at \$1,400. Last week, \$1,800.

# 'Knock' Mighty \$16,000, Toronto, 'Show' 13G, 2d

Toronto, Aug. 26. Both very big, "Don't Bother to Knock" and "Lovely to Look At" are leading newcomers this week. "Greatest Show" is topping the holdovers with big second week.

## Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Robinson Crusoe" (IFD) and "Wild Stallion" (Mono). Okay \$12,500. Last week, "Hawks in Sun" (IFD) and "Models Inc." (Cardinal), \$16,000.

Eglinton (FP) (1,080; 40-80) — "Wild Heart" (RKO) (2d wk). Fair \$5,000. Last week, \$7,500.

Imperial (FP) (3,373; 50-80) — "One Minute to Zero" (RKO) (2d wk). Fair \$10,000. Last week, nice \$19,000.

Loew's (Loew) (2,748; 50-80) — "Lovely Look At" (M-G). Fine \$14,000. Last week, "Island of Desire" (U) (2d wk), \$9,000.

Odeon (Rank) (2,390; 50-90) — "Don't Bother to Knock" (20th). Smash \$16,000. Last week, "All Because of Sally" (U), \$7,000.

Shea's (FP) (2,396; 40-80) — "Greatest Show" (Par) (2d wk). Still big at \$13,000. Last week, \$19,000.

Tivoli, University (FP) (1,436; 1,558; 40-80) — "Sudden Fear" (RKO) (2d wk). Nice \$10,000. Last week, \$15,000.

Uptown (Loew) (2,743; 40-80) — "Just Across Street" (U). Light \$5,000. Last week, "Untamed Frontier" (U), \$6,500.

# 'Knock' Smash 14G 'Cincy Standout

Cincinnati, Aug. 26. Downtown biz climb continues this round, helped by reopening of Capitol after eight-week layoff and above-par product. Biggest coin goes to "Where's Charley," nice at Albee, but, "Don't Bother to Knock" at Capitol is standout with smash session. "Affair in Trinidad" at Palace is great in second week. "You For Me" is a winner at the Grand and "Jumping Jacks" is third-weeking the Lyric to fine takings.

## Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Where's Charley" (WB). Nice \$15,000. Last week, "Jumping Jacks" (Par) (2d wk), great \$15,500.

Capitol (RKO) (2,000; 55-75) — "Don't Bother to Knock" (20th). Looks like rousing \$14,000 for theatre's reopening after eight weeks of shuttering and switchback to RKO Theatres management from Mid-States Theatres.

Grand (RKO) (1,400; 55-75) — "You For Me" (M-G) and "Models, Inc." (Indie). Good \$9,500. Last week, "Strange World" (Indie) and "Red Planet Mars" (Indie), \$10,500.

Lyric (RKO) (1,400; 55-75) — "Jumping Jacks" (Par) (m.o.). Nine days. Solid \$8,500 for third downtown stanza. Last week, "Whistle Stop" (Indie) and "Pitfall" (Indie), five days, \$4,500.

Palace (RKO) (2,600; 55-75) — "Affairs in Trinidad" (Col) (2d wk). Hefty \$13,000 trailing smash \$19,000 preem.

# 'Widow' Merry \$15,000, Buff.; 'Miserables' 14G

Buffalo, Aug. 26. "The Merry Widow" at the Buffalo looks to get the biggest coin in town this week with trim takings. "Caribbean," rated sturdy at Paramount, and "Les Miserables," big at Century, also are winners in current session. "Carrie" is okay in second round at Center.

## Estimates for This Week

Buffalo (Loew's) (3,000; 40-70) — "Merry Widow" (M-G). Merry \$15,000 or near. Last week, "Don't Bother to Knock" (20th) and "Sea Tiger" (Indie) (9 days), \$17,200.

Paramount (Par) (3,000; 40-70) — "Caribbean" (Par). Sturdy \$13,000. Last week, "Where's Charley" (WB) and "Breakdown" (Mono), ditto.

Center (Par) (2,100; 40-70) — "Carrie" (Par) (2d wk). Okay \$7,000 after fancy \$11,000 opener.

Lafayette (Basil) (3,000; 40-70) — "Lost in Alaska" (U) and "Duel at Silver Creek" (U). Fair \$8,500. Last week, "Cripple Creek" (Col) and "Whistle Eaton Falls" (Col), \$7,500.

Century (20th Cent.) (3,000; 40-70) — "Les Miserables" (20th) and "Arctic Flight" (Indie). Big \$14,000. Last week, "The Jungle" (Lip) and "Stolen Face" (Lip), \$10,000.

# 7 New Bills Boom B'way; 'Quiet Man' 65G, 'Big Sky' 38½G, 'Fatima' \$42,800, 'Glory' 87G; 'Ivanhoe' 168G for 4th

Broadway first-run business continues to boom, with seven new bills and more mild weather helping to keep trade in the higher brackets. Most theatres were hurt several days by the national American Legion convention, per usual, but others appeared to benefit by the influx of out-of-towners. Box-office activity is resulting in one new high and several near-record weeks.

Biggest money for a straight film bill is going to "Quiet Man," with a terrific \$65,000 or near in first week at Capitol, close to record for films there. Pic, which drew uniformly great reviews, had one of the biggest opening days in years at this house. "Big Sky" also wound up with smash \$38,500 opening round at Criterion although Legion convention distractions hurt Sunday and Monday.

"Miracle of Our Lady of Fatima," playing day-date at Astor and Bijou, looks like big \$42,800. Breaking opening-day mark at Astor, pic is heading for smash \$35,000 at this house alone. It is doing nearly as well on reserved-seat policy at the Bijou.

"What Price Glory," with Mel Torme and Iceshow heading stage lineup, shapes up for fine \$87,000 opening session at the Roxy. Originally set for two weeks, this was extended yesterday to play a third. "Francis Goes to West Point" looms mild \$11,000 at the Globe.

"Ivory Hunter" set a new house record with a \$13,500 opening week at the Trans-Lux 52d St., being packed from outset. Legionnaires went for the vaude at the Palace, pushing "Untamed Frontier" with eight acts of vaudeville, to big \$26,000 or better.

"Ivanhoe," with stageshow, continues as the money champ with huge \$168,000 or close in fourth stanza at the Music Hall, making it the biggest first four weeks ever at the Hall. "Les Miserables" is holding in fine style with \$21,000 for second-round at the Rivoli.

"Sudden Fear" continues socko at \$38,000 in third frame at the State. "High Noon" still is in the chips by holding big with \$20,500 at the Mayfair.

## Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50) — "Miracle of Our Lady of Fatima" (WB). First week ending today (Wed.) is heading for smash \$35,000 or near, which is close to best opening sessions here. Holds. Extensive ad campaign in dailies and on TV is helping to get this figure. In ahead, "Will Rogers" (WB) (5th wk), \$5,500.

Bijou (City Inv.) (589; \$1.20-\$2.40) — "Fatima" (WB). Looks like big \$7,800 in first six days plus opening day for a total of 10 shows. This compares with actual capacity of \$9,000 for this number of shows. Regular week takes in one reserved-seat show each night plus matinees Wednesday, Saturday and Sunday. Looks like it's in for a run.

Capitol (Loew's) (4,820; 70-\$1.50) — "Quiet Man" (Rep). Heading for terrific \$65,000 in first week ending today (Wed.). Near record for straight films. Of course, it's holding. This, too, had a great campaign on radio and in the dailies. Last week, "Carrie" (Par) (5th wk-8 days), \$13,500.

Criterion (Moss) (1,700; 50-\$1.80) — "Big Sky" (RKO) (2d wk). Initial round ended Monday (25) soared to wow \$38,500, one of biggest weeks here in some time. Makes second pic in row to catch up to this house, "Robin Hood" (RKO-Disney), just having finished a very profitable long run. Eighth week (5 days) was \$7,000, okay for this stage of "Robin" run.

Fine Arts (Davis) (468; 90-\$1.80) — "Stranger in Between" (U) (2d wk). First round ended Monday (25) was socko \$7,700. In ahead, "Outcast of Islands" (UA) (14th wk-5 days) \$3,400 to round out a great long run.

Globe (Brandt) (1,500; 50-\$1.50) — "Francis To West Point" (U). First stanza ending tomorrow (Thurs.) is heading for mild \$11,000. Holds. Last week, "Don't Bother to Knock" (20th) (5th wk), \$8,500 after a great long run.

Mayfair (Brandt) (1,738; 50-\$1.50) — "High Noon" (UA) (5th wk). Continues very strong at \$20,500 after sock \$25,000 for fourth week. Stays on.

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Encore"

(Par) (22d wk). The 21st round ended last night (Tues.) continued okay with \$5,300 as against \$5,200 for 20th week. Stays for several weeks more.

Palace (RKO) (1,700; 75-\$1.40) — "Untamed Frontier" (U) and 8 acts of vaude. Looks to hit big \$26,000 or over. Last week, "Son of Ali Baba" (U), with vaude, fancy \$21,500.

Paramount (Par) (3,664; 80-\$1.80) — "Crimson Pirate" (WB) with Louis Armstrong and his All-Stars, Gordon Jenkins orch, Ballantine onstage. Opens today (Wed.). Last week, "Jumping Jacks" (Par) with Don Cornell, Elliot Lawrence orch topping stage bill (5th wk), nice \$67,000 after \$71,000 for fourth stanza.

Park Avenue (Reade) (583; 90-\$1.50) — "Brandy for Parson" (Indie) (2d wk). Initial holdover session ending Friday (29) heading for fine \$5,600. Holding again, with "Mons. Fabre" (Indie) opening Sept. 6. First week for "Parson" was \$8,000.

Paris (Indie) (568; \$1.25-\$1.80) — "Casque D'Or" (Discina) (2d wk). First round ended Sunday (24) hit solid \$8,200. In ahead, "Strange Ones" (Mayer) (3d wk), \$6,000.

Radio City Music Hall (Rockefellers) (5,945; \$2.40-\$4.40) — "Ivanhoe" (M-G) with stageshow (4th wk). Holding at huge \$168,000. Holds a fifth and for several more weeks at present pace. Third stanza was \$170,600, slightly over hopes, and terrific for any third week at the Hall. This was less than \$6,000 below first week of run.

Rivoli (UAT) (2,092; 70-\$1.50) — "Les Miserables" (20th) (2d wk). Holding at fancy \$21,000 or close. First week was \$29,000.

Roxy (20th) (5,888; 80-\$2.20) — "What Price Glory" (20th) plus Mel Torme, Elliott Reid, Tom & Jerry, Iceshow heading stage bill. First stanza is heading for fine \$87,000. Last week, "Dreamboat" (20th) with Tony Bennett, Phil Foster, Iceshow on stage (4th wk), big \$79,000, helped by sneak preview. This biz warranted holding over again but "Glory" had been delayed two weeks already in opening, and theatre wanted to get it launched.

State (Loew's) (3,450; 55-\$1.25) — "Sudden Fear" (RKO) (3d wk). Still socko at \$38,000 after great \$43,000, over hopes, for second week. Continues indef.

Sutton (R&B) (581; 90-\$1.50) — "Man in White Suit" (U) (21st wk). Still in chips with \$6,600 for 20th round ended Monday (25) after \$7,000 for 19th wk.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50) — "Lady Vanishes" (Indie) (reissues) (4th wk). Held at \$4,000 after sturdy \$5,200 for third week.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Ivory Hunter" (U) (2d wk). Initial stanza ended Sunday (24) hit great \$13,500, new high for house. In ahead, "High Treason" (Indie) (13th wk-8 days), \$2,700.

Victoria (City Inv.) (1,060; 70-\$1.80) — "Affair in Trinidad" (Col) (5th wk). Fourth round ended last night (Tues.) continued very big with \$24,000 after great \$33,000 for third. Stays indefinitely at this pace.

# 'MISERABLES' OK 8G IN PROV; 'KNOCK' SAME

Providence, Aug. 26. Just mild all around here this week with the State's "Dreamboat" and Strand's "High Noon" sharing top honors. Majestic's "Don't Bother to Knock" and RKO Albee's "Les Miserables" are close behind. Another nice weekend helped hold things down.

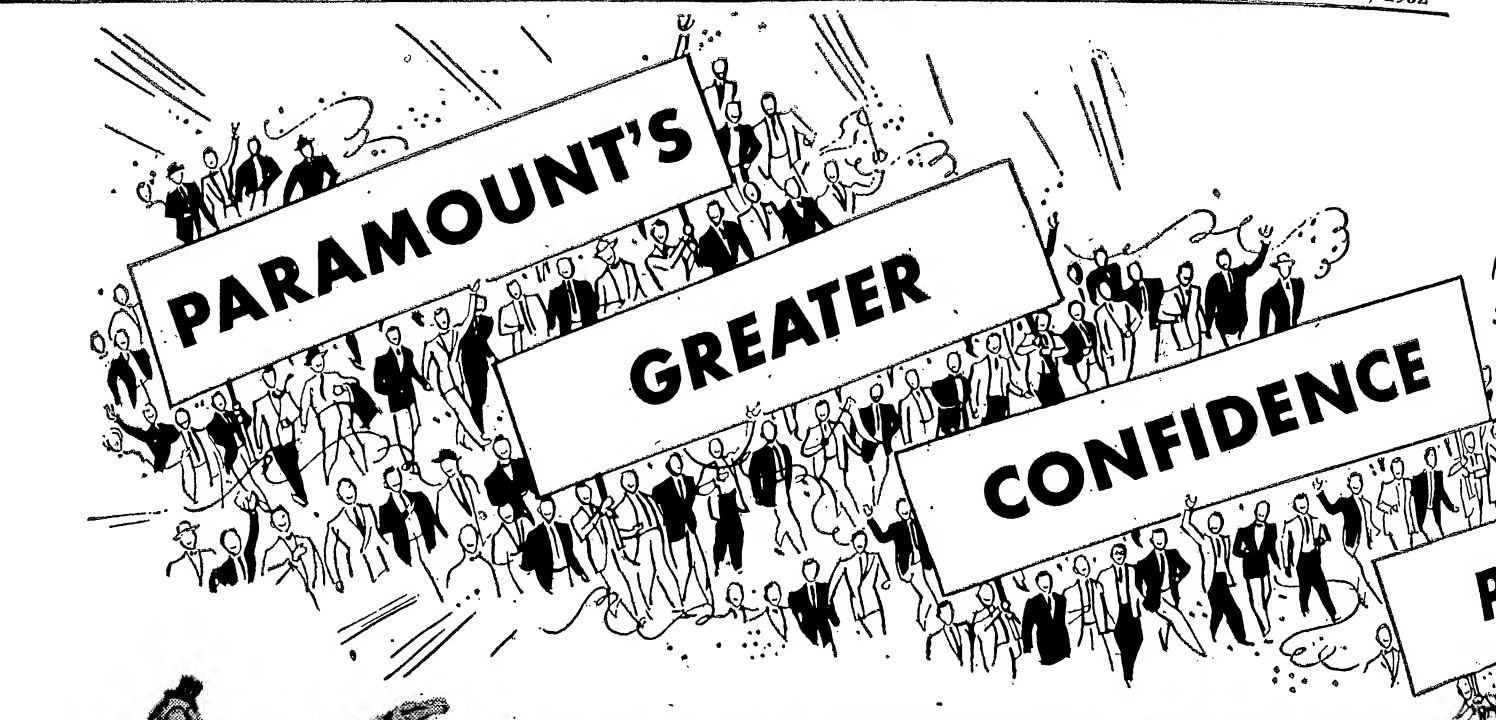
## Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Les Miserables" (20th) and "Breakdown" (Real). Okay \$8,000 or near. Last week, "Strange World" (UA) and "Red Planet Mars" (UA), \$6,000.

Majestic (Fay) (2,200; 44-65) — "Don't Bother to Knock" (20th) and "Captain Black Jack" (Classics). Steady \$8,000. Last week, "Where's Charley" (WB) and "Stolen Face" (Lip), \$6,500.

State (Loew) (3,200; 44-65) — "Dreamboat" (20th) and "Last Train Bombay" (Col). Spotty \$9,000. Last week, "Island of Desire" (UA), \$9,000.

Strand (Silverman) (2,200; 44-65) — "High Noon" (UA) and "Storm Over Tibet" (Col) (2d wk). Good \$5,500. First week, nifty \$10,500.



# Cecil B. DeMille's THE GREATEST SHOW ON EARTH

CASTING BY **ASTIT** COSTUME DESIGNER **COBURN** EDITOR **CARLTON** PRODUCTION DESIGNER **ROBERTSON** DIRECTOR OF PHOTOGRAPHY **WILLIAMS** EXECUTIVE PRODUCERS **WILLIAMS** PRODUCED BY **JAMES**  
**MUTTON · WILDE · HESTON · LAMAR · CARRARO · STEWART**

Never such a ticket-selling attraction! From big cities to small towns, it's outgrossing giant figures of "Samson and Delilah" on an average of 230% and often up to 500%.

BOB JANE ROY  
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 and  
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 OF **Paleface**  
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We made it to make more money for you than "Paleface." And its first dates all prove that it will do just that.

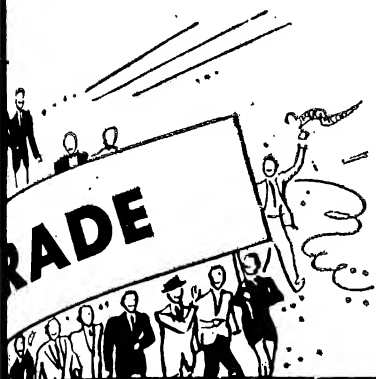


**Caribbean**  
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 JOHN ARLENE  
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**HARDWICKE**

300 immediate key dates coming up! Ask your Paramount exchange about its exciting Dollars-For-Showmen Promotion Contest.

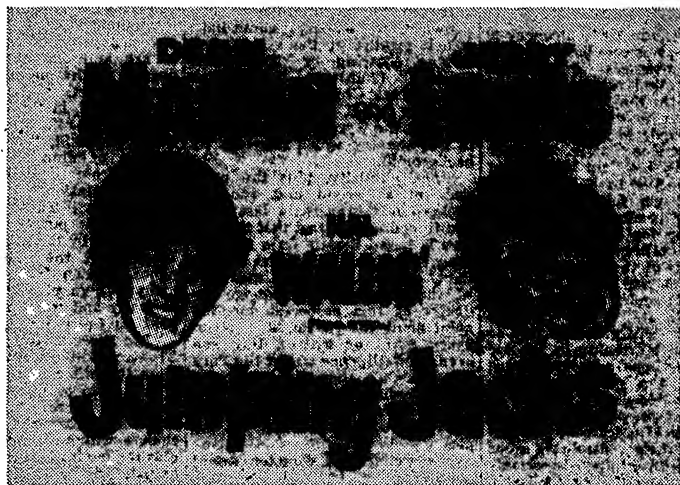
**AND THE PARADE WILL CONTINUE RIGHT THRU '52 WITH**

Confidence in the all-time biggest product from the Paramount Studio—confidence in exhibitors to back it with all their showmanship, keynotes our Forward-March together toward ever increasing boxoffice returns!



LAURENCE JENNIFER  
**Olivier Jones**  
WILLIAM WYLLERS  
**Carrie**

Her terrific legs for long runs are catching every showman's eye. Get your date set up with this glamor gal.



It's jumping the boxoffice jack up to 160% of "Sailor Beware" which was the boys' biggest 'til this came along.

BING JANE ETHEL  
**Crosby Wyman Barrymore**  
**Just For You**  
IN COLOR BY  
TECHNICOLOR

"Spectacular production numbers add up to solid hit" reports Hollywood Reporter on Bing's biggest musical.

W. SOMERSET  
MAUGHAM'S

**ENCORE**

"Smash"—"hefty"—"strong" are the words Variety uses to headline the business of this mass-appeal hit.

SOMEBODY  
LOVES ME

HURRICANE  
SMITH

THE SAVAGE

THE  
TURNING POINT

THE  
BLAZING FOREST

ROAD TO BALI



# French Commerce Dept. Cracks Down On Producers Chiseling Aid Funds

Paris, Aug. 26.

Dossiers of several producers suspected of practicing fraud on the Film Aid Law handout are being studied by the Ministry of Commerce. The ministry states that action may be taken against at least one producer on the suspect list. The Film Aid Law to help the film industry here advances financial aid to producers on the strength of the receipts of their last film. Primarily designed to help quality, on the thinking that good pix make good boxoffice, this has seldom worked out that way.

Under the law a producer presents the receipts of his last film to the Ministry, and if okayed, he receives a 35% advance of the gross receipts of his last pic to go into the budget of his forthcoming film. Budget and statistics of next film also had to be turned in along with grosses.

One way a fraud developed was the stepping up of grosses of a pic in the estimate turned in. A thorough check on local returns here make this hard to water, but the foreign grosses are another thing. One method of chicanery is to have a producer buy his own pic for overseas distribution through a blind setup and share benefits with the eventual overseas buyer, who would get a part of the proceeds in stating he paid the big previous price. Another method is to blow up the budget of the new film to be made and also prove, via falsifying papers that the said producer has no debts and is clear for the new film in question. Another obvious trick is to use some of the funds for personal affairs and get them into the budget under miscellaneous items listed.

This probe will probably lead to changes and tightening in the aid laws and perhaps a special board set up by the producers themselves for self-policing.

Another drain on the aid funds were various quickie producers who made their second-rate films in mass and in a hurry. Extremely low budget made them amortizable on the second-release basis and in the provinces. They were then able to get the funds for the next pic, etc. This treadmill setup led to lowering quality with the number of French pix still appearing healthy. The need for quality in the French drive for screen product able to go abroad was being undermined by this sort of "B" film growth. The big budgeted films were not able, in most cases, to amortize locally and had to wait for foreign returns before they could be on a sound enough footing to be eligible for aid funds. Many top Gallic directors have made few films in the last few years because of this unbalanced handout system.

## MEX NCB BEefs ON SOARING PROD. COSTS

Mexico City, Aug. 19.

National Cinematographic Board, but not the film trade, is beefing about soaring costs of pic production. NCB announced that the overall cost of producing a pic is now 25% greater than it was in 1950.

Based on the outlay of \$3,810,000 for the 55 pic made this year up to July 31, film production in 1952 will hit the new high of \$8,760,000. NCB sees a 110-ix production this year, but the trade does not expect the 1952 crop to exceed 100. The 106 pic made last year cost \$6,112,000. The 109 pic in 1949 were produced for \$5,250,000.

## Fairbanks' TV-Film Co.

### Organized in London

London, Aug. 19.

After several months of negotiations, Douglas Fairbanks has formed his own TV film company. He is the only American director. Called Douglas Fairbanks, Ltd., the company will produce TV films.

National Broadcasting Co. has given Fairbanks an order for 39 films. Deal involves around \$1,000,000, with the pic to be delivered in one year.

Films will be shown on American TV, and are also likely to get telecast in London. Fairbanks will star in 25% of these films, others having British legit stars.

## Wolfe Cohen Back To

### N.Y.; Latin-Am. Shifts

Wolfe Cohen, Warner Bros. international proxy, returned to the homeoffice Monday (25) following an eight-week trip abroad during which he visited the company's offices in all the major European cities.

At the same time, international department announced shifts in two Latin American offices. Jose Sugrances, manager in Ecuador, was upped to southern district manager in Brazil, with headquarters in Sao Paulo. Hugo Geri, booker and assistant manager in Panama, assumed the Ecuador post.

## Western Powers' Agents

### Flock to See 'Courier'; Russkis Not Wised Up

Vienna, Aug. 19.

If the Russki Intelligence had known where to look, it could have struck paydirt at the recent first Vienna showing of "Diplomatic Courier" (20th) at the British Army's Park Cinema. The British beat the U. S. Army Circuit in bringing the Tyronne Power starrer to the country which provides its background.

Since publicity, plus the presence of a second unit shooting backgrounds in Austria last year, had tipped off the fact that the picture is based loosely on a railroad tunnel death of U.S. Naval attaché Capt. Eugene Karpe, all members of the flourishing espionage industry at this east-west meeting point made the preem. Just about every agent of British, U.S. and French intelligence was at the Park Theatre. To those in the know, their studied pretense that they didn't know each other was as the professional reaction to the pic.

The writer and director would not have been happy to hear the yocks which greeted sections of "Courier" meant to be serious or dramatic.

## 2 Coward Plays for Lisbon

Lisbon, Aug. 19.

Playwright Francisco Mata returned from London where he bought the Portuguese translation rights of Noel Coward's "Relative Values" and "Quadrille," as well as "Dial M For Murder," by Fredrick Knott, "Deep Is the Blue Sea," by Terrence Rattigan, and "The Living Room," by Graham Green.

These plays will be presented next season at the Nacional and Monumental theatres here.

## Ecuador Bans 9 Mex Pix As Being Immoral

Mexico City, Aug. 19.

Ecuador has joined Venezuela and Colombia in getting tough with Mexican pix. Juan Bandiera, manager of Peliculas Mexicanas, has revealed. He is one of the biggest distributors of Mexican films abroad. Ecuador banned nine Mexican pix on the ground of immorality.

Ecuadorian censors said the films had low-level locales, suggestive costuming and gestures, and too much blue talk.

## Spain's New Film Rules

### Face Change to Divorce

### Prod. From Permit Setup

Madrid, Aug. 26.

The new rules recently published for the protection of Spain's film industry and the entry of foreign pix are not pleasing many people, including importers of foreign films. Many protests against the regulations have been aired recently. Realizing that the new rules are far from perfect and don't change the old setup so very much, Director General for Cinema and Theatre Joaquim Argamasilla has admitted that the new rules have many loopholes for schemers to ask and obtain subsidies, and operate in the importation permits black-market.

"We must, in the future, modify and perfect the present regulations," he said, "so that the production of films in Spain is divorced from the issue of permits for importation and dubbing of foreign pix. These last two operations are purely a question to be decided by the Ministry of Commerce and the Ministry of Finance, which will decide how many foreign pix can be imported annually and what price has to be paid for the permits.

"The Directorate for Cinema and Theatre will receive such taxes from the other ministries and distribute it to producers and studios according to rules which we will establish. Part of the foreign exchange will be distributed to studios for buying new machinery and negative film. While we will permit the importation of more foreign pix, we will increase the cost of importation and dubbing permits so that the state will gain what is now gained by the speculators who resell such permits."

Now everybody here is waiting for new, and definite, regulations. The one which were announced in the middle of July took more than six months to enact; hence, the hope that if something is going to be done it will be started soon.

The idea of divorcing the importation and dubbing permits from the subsidies to Spanish producers is strongly favored by importers and distributors of foreign films who would like to be freed from the vagaries of the free market.

# Edinburgh Int'l Fete, Biggest Arts Junket, Launched With 2,000 Artists

By GORDON IRVING

Edinburgh, Aug. 26.

World's biggest arts junket is now in full swing here, with nearly 2,000 artists taking part in 144 performances of music, drama and ballet at the Sixth Edinburgh International Festival. Longhairs, as well as lowbrows, are attending the many stage productions; the famous thoroughfare of Princes Street is packed with tourists from all quarters and shops are doing a roaring biz in books and tartan souvenirs. Festival's final curtain is Sept. 6. Personalities by the score are here from the theatre, ballet, music and film worlds.

Despite odd complaints here and there, the drama, music and ballet events are drawing top biz. Outfits taking part include six orchestras, two chamber orchs, six ensembles, four choirs, four stage groups, three ballet companies, one opera company and more than 22 soloists. It is estimated that in the three weeks about 200,000 people will visit here. Of that number, more than 60,000 will be accommodated privately or in hotels. Visitors will spend \$6,000,000 to \$9,000,000 at the fete.

Some 160 crix and correspondents are here including a good representation from the U. S. TV coverage is bigger. Scribes are here from France, Italy, New Zealand, Australia, Elre, Israel, Uruguay, America, Belgium, Switzerland and Scandinavia.

## New York City Ballet Opens

New York City Ballet is at the Empire Theatre here all this week (25), performing the first British presentation of "Bayou," plus "The Cage," act two of "Swan Lake," "The Firebird" and the first production in the British Isles of "The Pied Piper." George Balanchine directs. Other ballet groups participating are Sadler's Wells Theatre Ballet, under Ninette de Valois, and the Grand Ballet du Marquis de Cuevas.

Criticism by the drama reviewers is that the new play "The River Line," by Charles Morgan, which bowed in here as International Festival attraction, should not have had its world preem earlier in Manchester. It was felt that all Festival plays should tee off here if of 1952 vintage. The new Scot production is an oldie, the ballad opera "Highland Fair," jointly acted by the British Old Vic and the Glasgow Citizens Theatre, with Tyrone Guthrie directing. It was adapted by Scot playwright Robert Kemp. This is being staged in the ancient Church of Scotland Assembly hall.

At the Lyceum, Emlyn Williams, British actor, is reading excerpts from Charles Dickens' "Bleak House," first performance here of

an adaptation in celebration of the centenary of this work. At the same theatre, Henry Sherek is presenting the new Christopher Hassall verse play, "The Player King." Scores of lesser shows (not officially listed on the Festival program) include a new play about Sir Walter Scott, a new one by novelist Neil Gunn, concerts, ceilidhs (Scots sing-songs), talks, lectures, art exhibitions and even a People's Festival at modest charges.

An innovation is an after-the-show revue staged by London Club Theatre Group.

It is fairly bright fare consisting of sketches and songs. Piece is authored jointly by Alec Graham and Peter Myers. Group staging it is also presenting a dramatization of Robert Louis Stevenson's "Ebb Tide."

## Needs More Night Life

With the majority of eateries shuttered when the Festival shows exit, need in strait-laced Scotland is for more night life. Festival Club, official social center of the junket, caters for late-nighters, but is overtaxed at peak hours. Cabaret-style entertainment apparently would go well with Festival visitors, but is frowned upon by the authorities.

Yaude has no place in the Festival, a feature which pleases the longhairs but leaves others unatisfied. The latter argue that the music hall and revue deserve a place in any junket as much as opera and ballet.

Not officially scheduled, an amusing Scot comedy by T. M. Watson is doing solid biz. Starring legit actor Duncan Macrae, at the little Palladium music hall, it is being presented twice nightly. On the opera side, nearly 200 members of the Hamburg State Opera Co. are here after long sea journey from Germany. Producer is Dr. Gunther Rennert.

World patronage to the Festival is shown by attendance of 39 envoys and ambassadors including a rep of the Soviet Union.

The International Film Festival is bigger than in previous years, with 270 pix forwarded from more than 30 nations. France has sent a program of films which have influenced development of the French documentary, compiled by the Cinemathèque Française. Walt Disney has "Nature's Half-Acre" entered. Other feature pix are "Cry the Beloved Country," "Death of a Salesman" and world preem of Group Three's "The Brave Don't Cry." Festival is also seeing the world preem of "Open Window," documentary short made by the governments of the five Brussels Treaty Countries.

Tourist biz has been hyped throughout Scotland as a result of the festival here. Since first International Festival in 1947, more than 600,000 people have come to the Scot capital.

U. S. cars, sleek in comparison with modest British efforts, are crowding the main highways. Hundreds of tourists make for Loch Lomond, the Scottish Highlands or other beauty and history spots.

Film Section Bigger Than Ever

This fall's Edinburgh Film Festival is on a bigger scale than in years past, with reps present from production, exhibiting and educational spheres.

Feature pix on the roster include "Le Plaisir" by Max Ophuls, given a world preem, "The Boy Kuma-senu" from the Gold Coast, "Cry Beloved Country," "Brave Don't Cry," "Genghis Khan" from the Philippines, "Jeux Interdits" from France, and "Emperor's Baked" from Czechoslovakia.

Films have been entered from U. S., Sweden, Puerto Rico, Denmark, India, Italy, Norway, South Africa, Spain and Southern Rhodesia. Walt Disney's short, "Nature's Half-Acre" has earned special praise.

## Okay Short Ribbing Mex Exes

Mexico City, Aug. 12.

Certain sensitive government officials must take "Crono Revista," the topical pic short, and like it. The censor banned it, because the film lightly spoofed those functionaries.

A local federal court granted the short's producers an injunction against the ban. Tribunal agreed with the producers' plea that banning the pic for criticizing government officials violated democratic precepts.

# Legit Shows Abroad

## LONDON

(Week ending August 19)

(Figures indicate opening date)  
"Affairs of State," Cambridge (8-21).  
"Albert R. M., Saville (7-31).  
"All Your Life," Hippodrome (2-18).  
"Bride of Damocles," Comedy (8-11).  
"Call Me Madam," Coliseum (3-15).  
"Deep Blue Sea," Duchess (3-30).  
"Dial M Murder," Adelphi (8-19).  
"Excitement," Casino (3-8).  
"Gay Dog," Piccadilly (6-12).  
"Globe Revue," Globe (7-10).  
"Happy Marriage," Duke York (8-7).  
"In Chancery," Art (7-30).  
"Innocents," Majesty's (7-3).  
"Little Hut," Lyric (8-23-30).  
"London Laughs," Adelphi (4-12).  
"Love of Colonels," Wm. (5-23-51).  
"Meet Callahan," Garrick (3-27).  
"Millionaires," New (6-30).  
"Paris to Piccadilly," Fr. Wales (4-15).  
"Relative Value," Savoy (11-28-51).  
"Reluctant Heroes," White (9-12-50).  
"Ranch in Rockies," Empire (6-5).  
"Seagulls Sorrento," Apollo (6-14-50).  
"South Pacific," Drury Lane (11-1-51).  
"The Four Musketeers," Chitcheat.  
"Sweet Madness," Vaudeville (5-21).  
"Under Sycamore," St. James (4-23).  
"Water of Moon," Haymarket (4-13-51).  
"Winter Journey," St. James (4-3).  
"Woman of Twilight," Vic. Pal. (6-13).  
"Zip Goes a Million," Palace (10-20-51).  
"You're Eligible," Adelphi (4-2).  
(OPENING NEXT WEEK)  
(Figures denote preem dates)  
"River Line," Lyric, Hammersmith (2).  
Emlyn Williams as Dickens' Ambassadors (3).  
"Wishing Well," Comedy (4).

## PARIS

(Week ending August 9)

"Amant Par Etage," Casino.  
"Chanteur de Mexico," Chitcheat.  
"Dialogues des Carmélites," Hebertot.  
"Gay Paris," Casino de Paris.  
"Histrion," Humour.  
"Marsac," Beaumarchais.  
"Occupe-Tel Minimum," Palais-Royal.  
"Oncle Vanya," Theatre de Pouché.  
"Pa a Gaiety," Capucines.  
"Puccini," Ambigu.  
"Violence Impériale," Alcazar.  
"Vole Fille," Folies-Bergère (1-2).

## TOURING BRITAIN

(Week ending Aug. 30)

"Blue for Boy," Royal, Sheffield.  
"Blue for Boy," Royal, Brighton.  
"Blue Lamp," Grand, Blackpool.  
"Brigade," Palace, Plymouth.  
"Carousal," New, Exeter.  
"Dance Song," Palace, Hull.  
"D'Oyley Castle," Hipp, Golders Green.  
"Flower of the Forest," Peterborough.  
"Gay Revels," Buxton, Skene.  
"Hanging Judge," O.H., Manchester.  
"Hollow," Opera House, Leicester.  
"King's Rhapsody," Empire, Newcastle.  
"Ladies Night," Empire, Bristol.  
"Love from Judy," Hipp, Coventry.  
"Place Puck," Royal, Exeter.  
"Peril End House," Pavilion, Bourne.  
"Quadrille," Royal Court, Liverpool.  
"River Line," Grand, Leeds.  
"To Dorothy, Son," New, Oxford.  
"Wild Heres," Royal, Newcastle.

## AUSTRALIA

(Week ending August 9)

"Kiss Me, Kate," Royal, Sydney.  
"Kisses Bargains," Tivoli, Sydney.  
"The Duet," Empire, Sydney.  
"Seagulls Sorrento," Comedy, Mel.  
"Tommy Trinder Show," Tivoli, Mel.  
"Larger Than Life," Princess, Mel.  
"Casino," Empire, Sydney.  
"Sleeping Princess," Maj. Melb.  
"To Dorothy, Royal, Adel.  
"Take Puck," Royal, Bris.  
"Don Giovanni," Maj. Bris.

## IRELAND

(Week ending August 23)

"Fourposter," Arts, Belfast.  
"Constant Wife," Group, Belfast.  
"Home is Here," Gaiety, Dublin.  
"Othello," Gate, Dublin.  
"Rookery Nook," Opera, Cork.

## MEXICO CITY

(Week ending August 10)

"The Duet," Bells, Arts.  
"Private Life," Chaplin.  
"Jane is Girl," Colon.  
"Stark's Visit," Ideal.  
"Stark's Visit," Ideal.  
"Stark's Visit," Ideal.  
"Stark's Visit," Ideal.  
"Stark's Visit," Ideal.

## MADRID

(Week ending August 23)

"Madre," Alcazar.  
"Mama," Alcazar.  
"Mama," Alcazar.  
"Mama," Alcazar.  
"Mama," Alcazar.  
"Mama," Alcazar.  
"Mama," Alcazar.  
"Mama," Alcazar.  
"Mama," Alcazar.  
"Mama," Alcazar.

## BUENOS AIRES

(Week ending August 10)

"Mi Suegra," Apolo.  
"Las Inimigas Jambien," Ateneo.  
"De Espana Llega," Argentino.  
"Cuando los Duendes," Astral.  
"Sirenas," Grand, Casino.  
"Brothers Karamazov," Colonial.  
"La Lampara Encendida," Comico.  
"Sirenas," Corrientes.  
"F.B.," El Nacional.  
"Sopa Nicola," Marconi.  
"Perfectas Casadas," Odeon.  
"Sirenas," Grand, Casino.  
"Chocolate Soldado," Pueblo.  
"Celos del Aire," Empire.  
"Ladroncito," Splendid.  
"Jehel," Langle.  
"Dello Frante Mar," Llico.  
"Hombres en mi Vida," Smart.  
"Garcias," Antigena, Van Riel.  
"Ojos llenos de Amor," Vers.  
"La Verdad Es Tu," Pat.

## SCOTLAND

(Week ending August 30)

"Player King," Lyceum, Edinburgh.  
"Highland Fair," Assembly, Edinburgh.  
"Bachelors Are Bold," Palladium, Edin.  
"Stratford," Gateway, Edinburgh.  
"Half Past Eight," Majesty's, Aberdeen.  
and Royal, Glasgow.  
"Husbands Don't Count," King's, Glas.  
"When We Married," Alhambra, Glas.  
"Johnny Reel," Empire, Glasgow.

## U.S. Distributors Get 74 of 104 Films Allocated by Nips for 2d Half of Yr.

Tokyo, Aug. 19.

The Japanese Finance Ministry has announced the quotas of foreign films to be imported during the last half of the current fiscal year, October until March, 1953. U. S. distributors again received the greatest share, 74 films out of a total 104 allocated to all foreign countries. Disregarding Japanese distributors' wishes expressed through the Motion Picture Promotion Council, to allow film imports on the basis of distributors' ability to pay and buy in the open market, the Finance Ministry stuck to the policy covering imports which it used for the first half.

Breakdown of the near quota, same number as allotted in the first half, follows:

U. S., 74; Britain, 7; France, 4; Italy, 4; and West Germany, one. One film each was allotted to Austria, Mexico, Argentina, Australia, South Africa, China, Hong Kong, Canada, Switzerland, Hungary, Norway, India, the Philippines and Indonesia. Four other countries received no allotment for the last half of the year, having exported their yearly quota of one film during the first half.

The Ministry said that shorts and newsreels would be imported on a "case-by-case examination" basis as to the relative applications and after due consideration of licenses given in the preceding fiscal year. Remittance of foreign currency for the films imported remains the same as during first half of this year—30% of distribution receipts accruing monthly.

In discussing the manner in which distribution of films allocated to the U. S. shall be made, the Ministry announced that independent companies would be considered on the same basis as the majors affiliated with Motion Picture Export Assn., but added that "importers already licensed for import contract of feature films of independent companies shall be especially regarded as eligible for import quota."

The Finance Ministry used the same method of computing quotas as has been used in the past, namely, allotting quotas to each country in proportion to the combined rates of the quota and the distributed receipts of each country during the preceding fiscal year. However, recognizing that there is dissatisfaction among Jap distributors over the current system, the Ministry noted that the policy will be re-examined for next year's quotas.

## First Italo-German Co-Prod. in Many Years Set to Start in Rome

Rome, Aug. 19.

The first Italo-German film co-production in many years has been set to start here before the first of next month. Wealthy publisher and film producer Giovanni Rizzoli will back it for the Gallone Films of Rome and the Alfa Films of Frankfurt.

This is the first such film between the two nations since the recent agreement was reached last spring. Later it is planned for the Italian and German producers to include France and Austria for some four-way co-production deals.

Called "Without Sails," the pic will be done in both Italian and German version, having two cameramen, Giovanni Pucci and Kostantin Tschet. The cast includes Isa Barzizza, Dante Maggio, Ave Ninchi, Inge Eggert and Karl Sonnenboeck.

The story by Gaspare Cataldo is about a singing student and his hard fight to gain fame. Locations are set for both Italy and Germany. Dear Films of Rome will handle Italo distribution.

## Dust Off 'Burma'

Glasgow, Aug. 19.

"Objective Burma," (WB) starring Errol Flynn, will be taken off the shelf to open at Bedford and Playhouse cinemas here Oct. 20.

Seven years ago British critics knocked it because they claimed it showed Flynn winning the war in Burma single-handed. Trailer and film credits will carry tribute to the British troops who fought in Burma.

## Aussie 'Pacific' Bowling In Melbourne Sept. 13

Melbourne, Aug. 19.

Australian production of "South Pacific" will open at His Majesty's Theatre, Melbourne, Sept. 13. Charles Atkin, of the N. Y. Rodgers & Hammerstein staff, is now in Melbourne for rehearsals. Atkin, associated with the show in N. Y. for three years, will stage "Pacific" here for J. C. Williamson Theatres.

Overseas leads are Mary La Roche (Nellie Forbush), Virginia Paris (Bloody Mary), Richard Collett (Emile) and Leonard Stone (Luther Billis). Australians in the cast include John D'Arcy, Barrett Flemming, Kenneth Werner, Robert Moore, Janette Liddell and Robert Healy.

## Big Season Looms For Italo Revues

Milan, Aug. 19.

Plans for what looks like a busy season in the Italian musical revue field are taking shape here. Most companies go into rehearsals soon. Of all local theatrical ventures, including opera, legit, concerts, etc., the musical revue comes closest to breaking even. And in the past many have made money.

However, despite a total gross of about \$3,700,000 for the last season, musicals altogether lost over \$300,000. Reason for the deficit is blamed partly on a complicated Italian protective tax system, which hits all forms of entertainment, then rebates sums in proportion to the so-called artistic value of some shows. The revue companies, though equally taxed, are not considered "cultural" and hence get no handouts as given opera and legit efforts.

Also a big trouble is the high operating expenses of the musicals.

(Continued on page 20)

## PAKISTAN-INDIA PACT ON FILM EXCHANGE

Madras, Aug. 19.

Pakistan and Indian film trade interests have come to agreement over the export and import of pictures between the two countries. Present arrangement is that India can export films to Pakistan on a basis of six pictures for every one film imported into India from Pakistan. Since Pakistan does not produce a large number of films, the quota has been fixed at 36 Indian films against six Pakistan films for half a year. If Pakistan exports more than this number of pictures India's quota would correspondingly increase at a ratio of six to one. Import of Indian films would be on the same basis of other foreign films.

In addition, the present Pakistan Sales Tax of 20% on the value of Indian films is to be scrapped. No restrictions apply on the export and import of short films. Agreement likely will be ratified by the Pakistan and Indian delegations at Delhi and communicated to the India government for incorporation in a trade agreement starting Oct., this year.

## London Legit Bits

London, Aug. 26.

Laurel & Hardy's starring appearance in Val Parnell's London Palladium Xmas pantomime, "Dick Whittington," was nixed by Ben Shippman, L. & H's lawyer, who figured that their extended stay in England, beyond the six months limit, would up their tax bracket. Instead, Parnell has signed Frankie Howerd, Richard Heame and Sonny Hale, with Lois Green as principal girl. Negotiations are pending for Joy Nicholls to play the title role.

"Life With the Lyons," in for summer season at the Hippodrome, Blackpool, will not come to the London Hippodrome for the fall as originally anticipated. Instead, Val Parnell is dickering with Jack Hytton to bring over "The Blue

(Continued on page 18)

## 'Affairs' Looks Set For Prosperous London Run

London, Aug. 26.

Emile Littler and Tom Arnold brought "Affairs of State," by Louis Verneuil, to the Cambridge last Thursday (21) after a short provincial tryout. Show has excellent cast with Joyce Redman acclaimed in the Celeste Holm role.

Other parts are played by Hugh Williams, Coral Browne, Basil Radford and Wilfrid Hyde White. Roy Rich directed the play, which looks set for a prosperous run.

## Arg. Legit, Film Houses Try to Regain Ground Lost by Peron Closure

Buenos Aires, Aug. 19.

Following a nine-day fold, from the night of July 26 to Aug. 4 all lines of show biz here are staging a comeback at the boxoffice. Pix houses have done especially well since reopening.

Argentine legit theatres, like many other branches of show biz, were shuttered for nine days. Even then they reopened only until midnight on Aug. 8, closing through Saturday (9) and Sunday (10) for the funeral of Eva Peron, but reopened to brisk business the next Monday. Film theatres were shuttered 11 days plus final shows July 26 but look for extra biz to compensate for the huge losses sustained.

The state-operated theatres, the Cervantes and General San Martin, also the Van Riel, run by the National Institute of Modern Art, must continue shuttered until Aug. 30, since subject to the official mourning period for Mrs. Peron decreed for all state departments.

The long shuttering, accentuated the queasiness producers have felt over this year's financial results. The Odeon Theatre took a heavy loss on the importation of the Comedie Francaise company, and the \$12 admission high also hurt. It was only the intervention of the French ambassador which averted a longer shuttering for them. Lola Membrives, who had released the Odeon Theatre for a month to make way for the Comedie, reopened there Aug. 13 with "Three Perfect Wives."

Although the money is not plentiful for the boxoffice tills this year, the Pilar Lopez Spanish Ballet at the Avenida seems likely to do capacity throughout its two-month run.

The mourning hiatus delayed several important pix for a further two weeks. After repeated postponements, 20th-Fox was able to release "All About Eve," under its translated title of "The Evil One." None of the publicity material has any indication of the English title, for obvious reasons. It is playing day-date at Gran Rex, Luxor and Broadway. Likely that the American picture must make way for Argentina Sono Film's "The Girl With Eyes the Color of Time" at the Gran Rex, Aug. 21.

"Evil One" went into the Gran Rex after Interamericana's "Deshonra" ran 10 weeks to break all previous boxoffice records, even the one held by "Los Isleros."

"Cyrano de Bergerac" is still holding after seven weeks, but "The Three Musketeers" at the Opera got even hotter grosses, making it obvious once again that tilters are the best boxoffice bets with Argentine fans. Other releases this week have been "Great Jewel Robbery" (WB) at the Normandie, "Song of Siberia" (Artkino) at the Trocadero and "Brimstone" (Republic) at the Arizona.

Although some local productions, like "Deshonra" (Interamericana) and "Facundo" (Guaranteed) have competed with the U. S. product in marking up boxoffice highs, many of them flop badly. "Where the Swamps Begin" (Cosmos) held for just 12 days while "The Dark Flora" (Libertador) and the latest Pepe Iglesias comedy, "No Other Like Me" (Interamericana-Mapoli) held only one week each.

## \$600,000 Mex Film Co.

Mexico City, Aug. 19.

Big film producing company, Producciones Tepeyac, capitalized for \$600,000, has been organized here by such trade toppers as Gen. Aberlardo L. Rodriguez, ex-President of Mexico; Theodore Gildred, Oscar Dancigers, Miguel Bujazan and Jaime Menasce. Dancigers is general manager.

## Paris Legit Houses Ready to Reopen Fall Season; Many Old Hits Back

Paris, Aug. 19.

## Yates Outlines World Prod. Policy for Rep

London, Aug. 26.

Production on Republic pictures will no longer be confined to Hollywood, but will stretch all over the world wherever the story demands authentic locations and backgrounds, Herbert J. Yates, Republic prexy, told the Variety Club here at a luncheon in his honor. He also outlined to the group Republic's new policy of concentrating on big-scale productions, Yates said the new policy was already in effect and that it would gather increasing impetus in the coming year.

Republic topper, who arrived in England Aug. 13 with his wife, Vera Ralston, later outlined to a Republic sales convocation the company's upcoming films and stressed the use of the company's own Trucolor in forthcoming productions.

## Com'l TV Makes Gain in Japan

Tokyo, Aug. 19.

Commercial television in Japan won over exponents of a semi-governmental controlled system last week, when the Japanese Radio Regulatory Commission issued its first provisional permit for telecasts to the Japan Television Network Co., promoted by Matsutaro Shoriki, former president of the Yomiuri newspaper.

Six other firms applied for licenses; four were turned down cold and the commission said it was "withholding" issue of permits to the government-controlled Broadcasting Corp. of Japan (NHK) and to Radio Tokyo, another commercial firm, leaving a possibility that these two concerns may receive permits later.

The commission stated that JTN was granted approval on the ground that it will cause no financial burden to the government and that it has the most substantial financial backing. Commission also said it would re-examine NHK and Radio Tokyo applications next year.

JTN prexy Shoriki said he expects to begin telecasting next spring. Plans include several relay stations connected by an ultra-shortwave radio system. Shoriki says he will use American equipment and hopes for eventual exchange of TV programs between Japan and the U. S.

## NIX 2 FRENCH FILMS FOR VENICE FESTIVAL

Paris, Aug. 26.

On the eve of the Venice Film Festival, which started Aug. 20, Antonio Petrucci, fete director, nixed two French pix which had been entered in competition. They were Rene Clement's "Forbidden Games" and "Claude Vermorel's" "The Solitary Conquerors." Films were turned down via the fete clause which rules out pix that already have been shown at other film festivals. These were shown at the recent Cannes Film Festival out of competition.

The Assn. of French Critics appealed the case to a special committee of experts in Venice who must rule on the first problem of this kind to come up at film fetes.

## Stratford Anzac Tour

Sydney, Aug. 19.

The Stratford-on-Avon Co. will open its Australian tour in New Zealand end of January. Company will bow in Australia at Sydney next April, with seasons to follow in Brisbane, Melbourne, Hobart, Adelaide and Perth.

Company will include Anthony Quayle, Rosalind Atkinson, Barbara Jefford, Leo McKern, Keith Michel, Jean MacArthur, Jack Gwilliam and Raymond Westwell. Tour will be under J. C. Williamson management.

Theatres are beginning to gird for the September reopenings here. Most houses will resume with their previous tenants. Others will fill in until new plays are ready to replace them.

The Atelier again will have its hit Marcel Ayme play, "The Heads of Others," which was the object of controversy here when judges claimed they were being mangled by the bitter shafts. Anita Loos has been approached to do an American adaptation of this. "On Earth As in Heaven," Fritz Hochwalder success, regains the marquee at Athenaeum Theatre Sept. 12. "The Seaweed Duchess" continues its success at Theatre Michel Aug. 28 with the original cast.

"The Three Musketeers," based on the Alexandre Dumas epic, comes back to the Theatre Porte St. Martin Sept. 2 with the Grenier Hussenet troupe doing the duelling. Serge Reggiani, with pic commitments, is out of the cast, as is J. P. Grenier, who suffered a painful eye injury during a fencing scene last season.

"I'm Here and I'm Staying" resumes its big success at the Gymnase Sept. 5. "When the Child Appears," another Andre Roussin hit, is back in the Nouveaux next week. "Dialog of Carmelites," the staid Bernanos play on life in a nunnery, stayed on all through the summer months to good results.

The Jean Anouilh play, "Waltz of the Toreadors," is back at the Comedie des Champs Elysees until Jean Girardoux's "Siegfried" is ready for staging, the delay being over finding a star to play the title role. "Adele's Gift," the Roussin hit, will stay at the Comedie Wagram until Jean Marsan's "Zoe," with Nicole Courcel, is ready to take over. "Adele" has been adapted for the U. S. by Anita Loos, Jacques Deval's "Dear Shadow," with Robert Lamoureux, will play the Edouard VII until the new Jean Richard untitled play is ready.

"Father of the Girl" holds at the Varietes until Sacha Guitry is ready with a revival of his "Don't Listen, Ladies." Another new show in the offing is a revival of the Pierre Frondaie hit of 1922, "The Untamed," at the Ambigu. This play made Charles Boyer, a new star being sought to fill the lead.

## Auto Tourist Trade To Mex in Sharp Upbeat; Set Tourist Travel Pix

Mexico City, Aug. 19.

Motor tourist trade from the U. S. and Canada jumped in July to 5,590 autos, a record for this year. That many cars entered via Nuevo Laredo, opposite Laredo, Tex., chief entry point, according to the government's tourist department.

U. S. and Canadian tourists came to Mexico in 57,922 motor cars during the first half of 1952.

To further increase interest in Mexico's scenic spots and other points of interest, a group of shorts are planned by the government's tourist department and the Mexican Tourist Assn. They hope to get wide wide cinema exhibition in the U. S. in hopes of drawing more tourists down here.

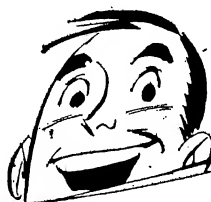
The department was inspired to this plan by what Brazil is doing in Europe with pic shorts advertising her natural charms. Brazil is reported currently screening these in 3,500 cinemas in France.

## Union Gets Tough With Tampico Film Theatres

Mexico City, Aug. 19.

National Picture Production Workers Union (STIC) plans to hit Tampico hard. All cinemas in the oil city have been threatened with a general strike by STIC unless they grant a pay hike of 70%, allow more days of paid vacations and include painters and carpenters among the unionized help.

Federal Board of Conciliation and Arbitration is trying to avert the strike by a possible compromise by STIC and the exhibitors. Exhibitors told the board that while their trade is good it is not good enough to come even near meeting STIC demands and still continue operations.



★★★★  
**EXTRA**

## Trade Talk

★★★★  
**FLASH**

# THE HOTTEST HITS IN THE INDUSTRY!

### DREAMBOAT

Clifton Ginger  
**WEBB · ROGERS**

3 Year record Roxy, N.Y.  
Big Smash Cleveland,  
Milwaukee, Buffalo,  
San Francisco, Houston!

### LURE OF THE WILDERNESS

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Constance **SMITH**

Outgrossing "With A  
Song In My Heart" Everywhere!

### DON'T BOTHER TO KNOCK

Richard Marilyn  
**WIDMARK · MONROE**

Longest run of the year, Globe,  
New York. Three weeks Atlantic  
City! Held over, San Francisco,  
Los Angeles and Philadelphia!

### Victor Hugo's LES MISERABLES

ALL NEW, ALL THRILLING!

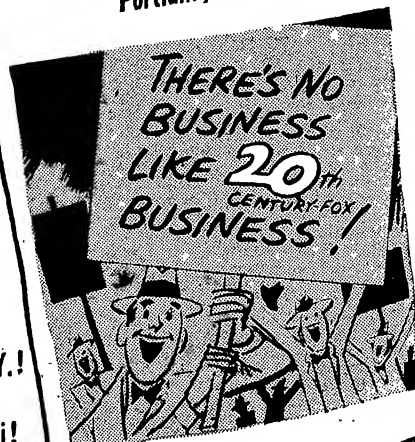
Packing them in at World  
Premiere engagement, Rivoli, N.Y.!  
Set for big openings, Boston,  
Washington, Detroit, Cincinnati!

### WHAT PRICE GLORY

Technicolor

James Corinne Dan  
**CAGNEY · CALVERT · DAILEY**

Topping 20th's biggest  
at Roxy, N.Y., Atlantic City,  
Portland, Nashville!





## Inside Stuff—Pictures

In the past Edna Ferber has had Leland Hayward and Kay Brown as her agents and both she and Morris L. Ernst, her personal attorney, take exception to the statement that he is "agenting" the film sale of her latest novel, "Giant" (Doubleday). Ernst, himself an author but essentially a barrister, has a phobia about lawyers-who-agent; and, by the same token, he doesn't like it when an agent thinks he knows law. It's for that reason, for all his personal interest in Miss Ferber as a legal client and an old friend, that he states he is not her agent. The film people may think so since, it so happens, Miss Ferber has no agent at the moment. "Giant" is her first novel in many years. It is a Book-of-the-Month selection and since the item of last week in VARIETY it has been taken by Reader's Digest for January, on top of the Ladies Home Journal serialization.

"Hollywood Committee For Senator McCarthy," pledged to support re-election of the Wisconsin senator, is headed by Rupert Hughes, and vice-chairmen are John Wayne, Ward Bond and Morrie Ryskind. Committee announced that members include Cecil B. DeMille, Harold Lloyd, Louis B. Mayer, Adolphe Menjou, Ray Milland, Dennis Morgan, George Murphy, Leo McCarey, Pat O'Brien, Dick Powell, Randolph Scott and Cobina Wright. Group said it was formed because Sen. McCarthy is "courageous and willing enough to fight for our American way of life."

Sept. 9 issue of Look gives a big play (four pages) to the widening attention given by film producers to ballet, an art form which a few short years ago was considered by film-makers as boxoffice poison. Look, in a piece headlined "Hollywood on Its Toes," throws its spotlight on six new films containing toe art sequences. They're Samuel Goldwyn's "Hans Christian Andersen," Metro's "Lili," "The Story of Three Loves" and "Million Dollar Mermaid," 20th-Fox's "Tonight We Sing" and Charles Chaplin's "Limelight."

A monthly service to brief exhibitors and distributors on "new young faces" has been inaugurated by Modern Screen. Two weeks prior to the mag's appearance on the stands exhibits and distributors are mailed a "confidential" digest on the upcoming issue plus a "breakdown" forecast on new players hitting the publication's popularity poll. Those out in front for the September issue are Anne Francis and Aldo Ray.

## Legion Skips Pic Mention

Continued from page 3

wood subversives. That could be through adoption and publication of the resolutions when the Standing Commission on Americanism holds a scheduled session this fall.

### The List Slimmers Down

What has happened to the list of alleged subversives sifted out of the more than 200 names of studio employees submitted to the majors by the Legion last spring couldn't be learned. It is understood that scrutiny of explanatory letters submitted by those on the list had reduced the number to 30 or 40.

It was reported that these 30 or 40 names might be publicized at the convention. It's now believed likely that they'll be published in the American Legion Magazine, in which original charges against Hollywood appeared.

Company presidents and other top film execs held two meetings with Donald Wilson, national commander, and James P. O'Neill, director of publications and Legion magazine editor. Wilson and O'Neill also made personal visits to the Coast, where they were carefully shown the extent to which the industry has cleaned its skirts of purported Communists.

Both officials were admittedly impressed. They agreed that much had been done. At the most recent session with the prexies, however, they refused to commit themselves in any way regarding what would or would not come up at the convention. They also refused to accept a suggestion from one of the company execs present that they make a speech on the floor commending Hollywood in similar terms to those used in the private meeting with the presidents.

### Meeting Seen Paying Off

As a result there was some trepidation concerning what would happen at the convention. However, company execs are understood to feel now that the get-together with the Legion officials and the attitude of compromise have paid dividends for the time being at least.

Titles of resolutions referred to the Standing Commission on Americanism are: Motion Pictures In Which Any Known Communist Has Participated (South Carolina); Urge Entire Entertainment Industry Not to Support Communist Cause (Illinois); American Legion Magazine Lili; Motion Pictures Tainted With Subversive Influence (Ohio); American Legion Magazine Keep Constant Supervision Over Subversive Trends in Motion Picture Industry (Kentucky); and American Legion Magazine Renew Fight on Communism in Entertainment Field (Washington).

Texts of the resolutions were not available to the press.

Approved was a resolution commending press, radio and television for promotion of the Legion's Americanism program.

Another resolution which was ap-

proved called for support of the House Un-American Activities Committee and the Senate (McCarren) Internal Security Committee.

Rejected was a resolution introduced by an Illinois delegation to support the fight for freedom of radio and television. Also rejected was an Illinois proposal of a program for former Communists and sympathizers who have "unequivocally broken with their past."

## French-MPAA

Continued from page 7

overall allotment of foreign pic permits of which the U. S. share is 90.

### SIMPP Anxious

As for SIMPP, it has been anxious all along to accept the 90 pic rather than give a subsidy. It was the granite-like stand of James A. Mulvey, prez of Samuel Goldwyn Productions and chairman of SIMPP's distribution committee, that was responsible for killing the original subsidy idea. SIMPP has no concern if the MPAA companies want to go in later and make payments for additional permits.

Lastly, the deal pleases the State Dept. because it has opposed subsidies in principal and would not be signatory to a contract that contained provision for them. It can sign the present pact without reservations, leaving the majors free to make any additional deal on their own later.

Subsidy plan as originally proposed was particularly distasteful to Metro, since it provided for a 12½% discount on coin already frozen in France. Metro has the biggest chunk there, and so would be making the largest contribution for only the same number of permits as other companies.

Under the new two-part scheme, discounts will be on future earnings. Thus any company will be free to figure how much a permit is worth and negotiate accordingly.

While it is not part of the decree, the French have agreed that acceptance by the Yanks will open the way to remittance of \$1,200,000 at the official rate of exchange and all the rest at the capital account rate, which is slightly less favorable.

American acceptance of the decree at a session of the MPAA in New York last week apparently threw the French off balance. They were supposed to offer an official proposal on a deal via the U. S. Embassy last Thursday (21), but found it uncalled for under the circumstances and are now about to close on the basic 90-pic arrangement contained in their decree.

## Rooney to Korea

Hollywood, Aug. 26.

Two more Hollywood names, Marie Windsor and Mickey Rooney, volunteered to entertain troops in the Korea-Japan area under auspices of the Hollywood Coordinating Committee.

Miss Windsor leaves Aug. 29 and Rooney starts Sept. 21, accompanied by Alice Tyrell, Ukie Sharon and Dick Winslow.

## French Tinter Process, Dugromacolor, Still Not Practical for Exhibs

Paris, Aug. 26.

Army and navy observers have been here checking on a new French additive color film process called Dugromacolor. Name is a combination of monickers of the three collaborators, Dumas, Grosset and Marx. Dumas, old time photographer, supplied most of the inventive work; Grosset, head of Kinoptics, lens firm here, furnished the optical material and Marx was the businessman of the trio.

Dugromacolor uses special lens with filters to break the image into three primary-color components and puts them on the 35mm film in three 16mm boxes with the fourth part of each frame remaining black. Film is developed in the ordinary way and when projected, a special lens attachment goes on the projector so as to superimpose the three images for color rendition.

Additive color processes have been sought by researchers since color first hit the screen. There have been many attempts which have usually been unsuccessful because of the need for extra apparatus for projectors and the lack of perfect registration.

Dugromacolor, despite its fine registration, still has some drawbacks. Many have been impressed with the color but say it would be useless to make a film using the process because it would take five years to equip all theatres with the necessary apparatus. The projector lens costs about \$500. Another drawback is that the film is actually being projected as a 16mm image for subsequent loss in quality. However, fine grain development has cut this loss of fidelity to some extent.

The French industry, looking for a good, cheap color method, is naturally interested in Dugromacolor. With the hurdle of equipping all the different projectors out of the way, the remainder would be smoother sailing. Actual cost per foot of film was not announced. The process is copyrighted in 18 countries. The U. S. rights are partly owned (45%) by publicity agent Caryl Barrett.

## 20TH'S 11 FOR 3 MOS. SAME AS LAST YEAR

New 20th-Fox release sked announced in New York this week by Al Lichtman, director of distribution, is numerically identical with last year's program. Lichtman disclosed that 11 productions will swing into release during the last three months of this year, the same as during October-through-December, 1951.

Included in the new lineup is Darryl F. Zanuck's production of "Snows of Kilimanjaro," in which Gregory Peck, Susan Hayward and Ava Gardner have the leads. Film will be pre-released in October, following its preem at the Rivoli, N. Y., Sept. 17.

## Stoloff Maps 2 More

### 'Tales' Pix in Europe

Producer-director Victor Stoloff arrived in New York last week from Paris, where he completed the editing on "Tales of Cairo," a three-part film which he made in Egypt. Dubbing job will be done in the U. S.

Film was produced and directed by Stoloff, scripted by Lou and Joe Moreheim with Fred Freiburger, and lensed by French cameraman Nicolas Hayer. Three yarns are threaded together on the gimmick of an Arab guide who tells three tales to an assembled brood of kids.

Stoloff plans followup pic in the same format called "Tales of Paris" and "Tales of Spain," all to be made on the spot.

## Clearances With Exhibitors Raised As Major Point Should TV Get Films

## TOA Wives to Get Tour Of White House by Trumans

Wives of members of the Theatre Owners of America will be taken on a tour of the White House by President and Mrs. Truman as part of the program lined up for the theatre outfit's national convention in Washington.

Mrs. Sidney Lust and Mrs. Frank Boucher are setting the femme agenda. Visit with the Trumans is slated for the morning of Sept. 17.

## TOA as Defendant In 16m Suit to Get Bd. Onceover at Meet

Question of whether Theatre Owners of America will seek to become a defendant in the Government's 16m antitrust suit likely will be taken up by the board of directors when the organization stages its national convention in Washington Sept. 14-18.

Despite the statement by Spyros P. Skouras, 20th-Fox prez, that he'll vigorously fight the suit, some exhibs feel that the film companies generally are not in the belligerent mood regarding the case as they, the exhibs, would prefer.

It's apparent that some TOA-ers are reasoning along that line and may seek to have the outfit among the defendants. This would place the org in a firmer court position to carry on the battle with the Department of Justice. TOA, in the complaint, is merely listed as a "co-conspirator."

### Johnston to Address Meet

Washington, Aug. 26.

Eric Johnston, Motion Picture Assn. of America prexy, will address the convention banquet of the Theatre Owners of America, which meets here Sept. 14-18.

Dinner has been tagged the "Presidents' Banquet" and will honor the prexies of various branches of the industry. Studio chiefs and the heads of theatre chains and associations will be among the 700 expected to attend.

## 20th's Nine Pix Due For September Lensing

Hollywood, Aug. 26.

September will be the busiest month in years at 20th-Fox with nine features slated to start, eight of them in the first two weeks. Schedule includes "Stage to Silver City," "First of April," "The President's Lady," "Blaze of Glory," "The Man on the Tightrope" (in Munich), "Call Me Madam," "Baptism of Fire," "Able Seaman Brown" (in London), and "Desert Rats."

## Long Island Theatre Asks \$1,050,000 Damages

An antitrust suit asking for treble damages of \$1,050,000 was filed in New York Federal Court yesterday (Tues.) against four film companies and a N. Y. metropolitan area theatre chain by the Lavellon Amus. Corp., operator of the Criterion Theatre, East Rockaway, L. I. Defendants named were RKO, Warner Bros., 20th-Fox, Universal and Century Theatres.

Lavellon charges that the defendants have discriminated against its theatre by giving preferential treatment to Century on runs and clearances. The Criterion is the only film house in East Rockaway. Century circuit operates several theatres in the surrounding area.

Suit further charges that the distributors discriminated against the Criterion on the RKO Theatres split pictures by giving Century 12 to 14 days' clearance instead of the usual seven. Theatre, in 1951, instituted a similar action against Loew's and others on the Loew's split. This suit was settled early this year with the Criterion getting pic seven days after the Century showings in the surrounding territory.

Change in Century's policy in operation of the Fantasy Theatre, Rockville Centre, L. I., the suit charges, forced the Criterion to give a minimum of 12 to 14 days' clearance.

Portions of any court decree directing the sale of films to telecasters, as sought in the Government's 16m suit, would necessarily be vague and of doubtful workability, industry attorneys believe. They point particularly to provisions governing clearances between runs of a film at theatres and TV stations.

Department of Justice reps claim "reasonable" clearances will be demanded as a means of protecting exhibs. However, lawyers underlined this week, a distrib still could hold on to a film following its theatrical exhibition for a great length of time with the avowed aim of reissuing it to theatres. "Gone With the Wind" and "Snow White" have made the rounds many times already and at this point still could draw more money from theatres than telecasters could afford to pay.

As for pic in general, legalities state, it's just about impossible to judge subsequent reissue value, if any, of a pic upon its initial theatre payoff. In other words, the amount of coin which theatres will yield in the future on any given film is an unknown quantity which cannot be compared with rental revenue which telecasters could provide at the present. The question thereupon is asked: how can an equitable decision be made on whether to sell a film to TV after theatrical exhibition or to hold back for additional income from theatres via reissue?

Also, it's said, if the case were to reach an ultimate court decision and a decree is entered, some consideration would have to be given to theatres' TV competition. In line with this, attorneys ask, what yardstick could be used to determine how the telecasting of pic, even the oldest, would hurt new product in theatres? Lawyers insist it would be impossible to gauge this with scientific accuracy and, therefore, the decree, if ever there is one, obviously would have to be vague.

## 2 Nip Distribs Squawk

Tokyo, Aug. 19.

Top executives of two of Japan's largest distributors handling foreign films have expressed dissatisfaction with the motion picture import policy of the Japanese Finance Ministry when it announced quotas for imported foreign films for the last half of the current fiscal year.

Nagamasa Kawakita, prexy of Towa Films, said that "we Japanese traders" consider the government policy should be such as to prevent accumulation of frozen yen, and to introduce good foreign pictures.

"We submitted to the Ministry a plan for allowing film exports on the basis of distributors. The quota per country might prevent imports of excellent pictures if the number of countries increases and the overall quota is fixed at a specific figure."

Managing director of Shochiku Studios, Shuichi Yamazaki, added his protest.

## Govt. Shaky

Continued from page 3

leged agreement among the distributors to restrict their films from TV. Companies would be free to set their own policies individually but not collectively, he said.

Clapp concluded his long message with this: "The 16m case charges that such an agreement exists. The objectives of the suit, contrary to your editorial, are in accord with the basic philosophy upon which our economic institutions rest."

Couple of weeks ago the D. of J. issued a press statement designed to "clarify" the nature of the suit, similarly as Clapp intended in his Times letter. For the D. of J. to take such steps in the wake of institution of an action was seen as rare procedure.

### Enlist Labor In 16m Suit

Santa Barbara, Aug. 26.

State Theatrical Federation will make a pitch for general labor support in its stand against the government's 16m antitrust suit at the annual convention of the State Federation of Labor here this week.

"SEE IT! IT LIGHTS  
UP THE SCREEN LIKE A RAY  
OF SUNSHINE. A GOOD PICTURE  
IN THE HIGHEST MEANING OF  
THE WORD!"

N. Y. JOURNAL-AMERICAN

"BOUNTIFUL CROWDS WILL  
WANT TO SEE HOLLYWOOD'S  
RETAGING OF THE  
MIRACLE!"

N. Y. WORLD-TELEGRAM AND SUN

"INSPIRATIONAL!  
AN IMPRESSIVE  
SPECTACLE!"

N. Y. DAILY NEWS

The  
entertainment  
skies  
are bright  
with  
glowing  
praise  
for

THE  
**Miracle  
OF OUR  
LADY OF  
Fatima**

COLOR BY  
**WARNERCOLOR**



THE STORY OF OUR TIME THAT WILL LIVE FOR ALL TIME -- FROM **WARNER BROS.**

STARRING  
GILBERT ROLAND - ANGELA CLARK and The Children SUSAN WHITNEY - SHERRY JACKSON - SAMMY OGG  
WRITTEN FOR THE SCREEN BY  
CRANE WILBUR AND JAMES O'HANLON PRODUCED BY  
BRYAN FOY DIRECTED BY  
JOHN BRAHM Music by  
MAX STEINER

# Amusement Stock Quotations

For the Week Ending Tuesday (26)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
<b>N. Y. Stock Exchange</b>					
ABC.....	74	10 1/4	9 3/4	9 5/8	+ 1/8
CBS, "A".....	20	35	33 1/2	35	+1 1/2
CBS, "B".....	30	34 1/2	33 1/4	34 1/4	+1
Col. Pic.....	13	12 3/4	12 1/2	12 3/4	- 3/8
Decca.....	71	9	8 7/8	9	- 3/8
Eastman Kodak.....	173	45 3/4	44 1/2	44 1/2	- 3/8
Loew's.....	134	13 1/2	13 1/8	13 1/8	- 3/8
Paramount.....	39	25 1/4	24 3/4	25	+ 1/4
Philco.....	52	31 1/2	30 3/4	31	+ 1/4
RCA.....	255	26 3/4	25 1/2	26 1/4	+ 1/2
RKO Pictures.....	61	4	3 7/8	4	- 3/8
RKO Theatres.....	117	3 3/4	3 1/4	3 1/4	- 3/8
Republic.....	34	3 3/4	3 3/8	3 3/4	+ 1/8
Rep., pfd.....	4	10 1/2	10	10 3/8	+ 1/8
20th-Fox.....	72	16 1/4	15 1/2	16	- 1/4
Un. Par. Th.....	116	13 1/2	12 3/4	13 1/8	- 1/4
Univ.....	27	12 3/4	12 1/2	12 1/2	+ 1/8
Univ. pfd.....	1.2	62	61	62	- 3/8
Warner Bros.....	33	13	12 3/4	12 3/4	- 1/4
Zenith.....	35	76 1/2	75	75 1/2	+1
<b>N. Y. Curb Exchange</b>					
Du Mont.....	64	16 1/4	15 1/2	15 3/4	+ 3/8
Monogram.....	11	3	2 7/8	3	+ 3/8
Technicolor.....	7	21 1/2	21 1/8	21 1/2	+ 1/4
<b>Over-the-Counter Securities</b>					
Cinecolor.....			Bid	Ask	
Chesapeake Industries (Pathe).....			1 3/4	1 7/8	+ 3/8
U. A. Theatres.....			3 1/2	4	- 1/4
Walt Disney.....			4 3/4	5 1/4	+ 1/4
			7 3/8	8 1/4	

(Quotations furnished by Dreyfus & Co.)

## Goldwyn Difficulties

### In Germany on Taxes

#### Being Squared Away

Difficulties encountered by Samuel Goldwyn Productions in its operations in Germany are on their way to being squared away. George Siff, Goldwyn counsel, who made a flying three-week trip to Frankfurt on the fiscal and tax problems, returned to New York last week.

Goldwyn organization suffered, along with numerous other U. S. producers and distributors, from interpretation of the tax law to which the German organization objected, resulting in impounding of bank accounts and records. Among other steps taken by Siff was to employ counsel in Germany on a regular basis to avoid similar mixups in the future.

Leo Horster will continue as Goldwyn sales rep in Germany. RKO, which handles Goldwyn product in most of the world, will distribute the producer's new pic. Herzog Films had been handling the old stuff during the period the American industry was jointly repressed by the Motion Picture Export Ass'n.

## Censor Row Over 'Ronde'

### Boosts Biz in Tel Aviv

Tel Aviv, Aug. 19. When a censorship license for "La Ronde" was first applied for it was granted without the board looking at the film. After the pic was released here at the newly-opened Armon David Theatre, the censors decided they had made a mistake, hence, after three weeks' showing the film to all age groups, the picture was suddenly declared unsuitable for youths under 18, and banned to them. This all created more interest in the pic.

Siener Films, distrib of the film in Israel, protested to the censorship board, claiming that the age when people may get married in Israel is 17 and not 18, the film should be permitted to patrons above the age of 17. The censorship board ruled that the distributor was right in the case of "La Ronde" and it can be shown to all over 17 years of age.

## Evelyn Keyes' French Pic

Paris, Aug. 26. Henri Lavorel, French producer, is doing a French-English version pic here under the aegis of his own producing company, Le Monde En Images. The film stars Evelyn Keyes and Gallic star Henri Vidal. Small budget, necessitating location shooting, and language barriers are making the shooting a filmic Tower of Babel. Picture is called "Arrival in Paris." Miss Keyes is learning French, and Vidal is being tutored in English. Film concerns an American heiress who comes to Paris and meets a handsome ex-Russian Prince on a bus tour. The Prince has become a con man preying on tourists and fronts as a guide for the bus tours.

## New 'Gold Rush'

Continued from page 3

supply concern head has gone so far as to predict that there'll be a 200 to 400-car drive-in theatres in or near every "good" town of 2,000 population or over in this area within the next two years.

The boys with the modest bankrolls are willing to take the gamble, it's now evident. They aren't deterred by the fact that the Northwest's summers are abbreviated, the elements more than ordinarily uncertain and night warm weather; even during the so-called summer, is mostly in short supply. A current impression is that the ozone concession stand alone guarantees financial success.

## RKO Fight Bid

Continued from page 3

of a can. We feel fully qualified to handle the distribution."

Halpern, unable to outbid home video with theatre television alone, went to UA and several other film companies to get them to take the film rights. He has received active support from UA, which has indicated a willingness to put up an advance, but it also is not ready to meet Irish's asking price.

Garden exec said yesterday (Tues.) that the promoters and the Garden management have not completely eliminated the possibility of home television. It's understood that Gillette has made a bid of about \$250,000. This tops previous payments of \$185,000 the razor company made for the Joe Louis-Marciano tiff and \$175,000 for the Ezzard Charles-Walcott tussle.

Aim of the film interests, of course, is to come close enough to the Gillette bid via a combination of theatre television and film rights. Pic outfits don't have to top the Gillette figure, since it's understood the IBC would prefer to peddle the theatre rights, which it believes would not dent the fight's b.o. as much as home video. If the theatre TV rights are sold, Philadelphia, and perhaps the surrounding area, would naturally be blacked out.

Although the advance being asked by the IBC hasn't been revealed, it's said to be plenty hefty since the promoters regard this bout as the biggest attraction since the advent of theatre television.

RKO has done biz with the IBC before, having last year the film rights to the Ray Robinson-Randy Turpin fight and the Willy Pep-Sandy Saddler bout. Filmmery paid an advance of \$300,000 for both matches. It did exceedingly well on the Robinson-Turpin encounter but took a shellacking on the Pep-Saddler setto. As a result, RKO is little gunshy of huge advances.

## Foreign Correspondents

### Reelect Bert Reisfeld

Hollywood, Aug. 26. For the second time in two years Bert Reisfeld (Germany) was elected prexy of the Hollywood Foreign Correspondents Ass'n. Other winning candidates were Ram Bagal (India), veepee; Gergette O'Connor (New Caledonia), secretary, and Jamshed Sheybani (Iran), treasurer.

New executive committee consists of Dianne Q. Carrere (Spain), Regina Claire (Australia), Esko Miettinen (Finland), Abe Sandler (Sweden) and Bertil Unger (Sweden).

## Korda, Lopert Set

### On U.S. Distrib Of

#### Three British Films

Deal has been set with the Alexander Korda organization and I. E. Lopert, prexy of the Lopert Films Distributing Corp., for release in the U. S. of three British pix as well as financial interest in the properties. Connected with Lopert in the coin department is Robert Dowling, of City Investing Corp., who with the distrib exec has a 25% production investment in the films and participation in the world-wide distribution profits.

Final agreement on the deal was made by Lopert, who returned last week (19) from England. Pix involved in the pact are "Sound Barrier," a David Lean production starring Sir Ralph Richardson and Ann Todd; "Gilbert & Sullivan," a Lauder-Gilliat Technicolor production starring Robert Morley and Maurice Evans, and a new Capol Reed pic, as yet untitled.

"Sound Barrier," which has been completed, is set for release in the U. S. in about two months. Lean and Miss Todd will come to the U. S. early in September for bally activities in connection with the pic. "Gilbert & Sullivan" will follow the release of "Barrier," and it is expected that the new Reed film will be ready for distribution in the fall of '53.

While in England, Lopert revealed that he concluded a deal with Sidney Box to co-produce in England a Technicolor ballet picture featuring the members of the Sadler's Wells Ballet. In another arrangement with Korda, Lopert and City Investing will participate financially in the production of an underwater story. Pic, as yet untitled, will be made in Technicolor.

During his European trek Lopert snared the U. S. rights to "Fanfan La Tulipe" and a new Julien Duvivier film still before the cameras, "Holiday for Henriette." He also bought the rights to the Italian-made "Sensuality" and "Cops and Robbers," and has an option on the French "Wage of Fear."

Announcing that his company expects to release a minimum of three films during 1953, Lopert revealed that present plans are for his outfit to distribute directly all roadshow pix and outstanding foreign films. On pix with a very wide general appeal, he said he would weigh deals with outside distributing companies.

Lopert's plans also include state-side production. He is currently negotiating with a director and revealed that within a week a pact would be signed for the production of a pic in U. S. for distribution by his organization.

## Maria Felix to Marry

### Arg. Actor in Uruguay

Montevideo, Aug. 19.

After a wait of several weeks, Mexican film star Maria Felix finally received the divorce documents which will enable her to wed Argentine actor Carlos Thompson here. The couple has filed application for a license before the justice of the peace here. Under Uruguayan law the couple must wait 10 days before being married, which means the ceremony will be late in August.

The Argentine actor gave his name as Juan Carlos Mundini Dousse. This is his first marriage. Maria Felix gave her name as Maria de los Angeles Felix. Her 17-year-old son by previous marriage will be a witness at the ceremony.

# Personal Ambitions Gone, Selling

## Tickets Lone Barometer—Schwalberg

Albany, Aug. 26.

## Chinese Exhib Plans

### Production in Spain

Madrid, Aug. 19. Sun Laotse, who formerly owned about 200 cinemas in China, and still has many film houses in Formosa, Philippines, Hong Kong and Macao, is here to finance the making of several pictures with Far East backgrounds. First to be lensed will be a production of his own novel, "The Yellow River Is No More Blue," script already having been done by Marcela de Juan.

It will be a co-production enterprise, with Sun Laotse investing about \$200,000. Pic will be directed by veteran producer Florian Ray. Another film will be directed by Portuguese director Arturo Duarte, and will star his wife, Teresa Casal.

## N.Y. SERIES AS TEST

### FOR WB ON 'FATIMA'

New York is serving as a testing ground on both sales policy and exploitation plans for Warner Bros. "The Miracle of Our Lady of Fatima." Dual booking—continuous run at the Astor and reserved-seat, upped-admission at the Bijou—is an innovation for Warners, and company is carefully studying the results before determining the sales approach in other areas.

Present plans call for the company to withhold further bookings of the pic for about four weeks. At that time openings are planned in about 15 other situations, employing the lessons learned in the Gotham run. If these policies do not hold for the hinterland engagements, changes will be made for the subsequent bookings, with approximately 100 dates set to follow immediately. On the basis of these initial showings, company will decide if a roadshow, upped-scale policy, with emphasis on theatre parties, is feasible or if the continuous-run, regular-price routine is better.

Following an invitational preem last Wednesday (20) night, pic opened strong at both the Astor and Bijou the following day with SRO performances at the Astor and a complete sellout for opening night at the Bijou.

Another departure for Warners—saturation use of video spots to plug the pic—is also being studied by company execs for possible extension in other regions. Outfit is particularly pleased so far with the results obtained in the TV drive.

## FWC Puts 9 Houses

### On Block Under Decree

Los Angeles, Aug. 26.

Fox West Coast put nine of its California theatres on the market under the Government's divorce-decree separating the circuit from 20th-Fox. Only bids to be considered are those from exhibitors or persons planning to enter the exhibition field.

Seven houses will be sold outright, including land, building and equipment. They are the Alpha, Melrose, Hi-Ho, Avalon, San Diego Egyptian, Santa Paula Fox and Turlock Fox. Also on the block are lease and equipment of the Belmont and Tower theatres.

## Pickford Film

Continued from page 3

that included a visit to Israel. He'll make a pic in the Holy Land, "The Juggler," which is likewise slated to go before the cameras Oct. 1.

Kramer said that United Artists, which had originally skedded the Kirk Douglas-starrer, "Champion," for Israel release about a month ago, has delayed it to coincide with the player's arrival there for top role in "The Juggler."

While in New York for two days last week, producer took the occasion to sneak "Fourposter," which he recently completed for Columbia release, in Stamford.

Hollywood today has as its sole objective the production of pictures that will "sell tickets." A. W. Schwalberg, president of Paramount Film Distributing Corp., declared in a banquet address (20) climaxing the annual Schine Circuit convention last week.

Gone are the days when producers made pictures to "gratify personal liking, personal ambition," departed, too, are the premieres where "the great god genius received all the applause and the backslapping of assistants," Schwalberg added.

"It is not just money that counts today," continued Schwalberg. "Nor is it expensiveness and lavishness of production; there is also the story, theme and idea. Hollywood, thirsting for knowledge, realizes that the acid test is: 'Will the public buy tickets?'"

Never before in film history, said the Paramount official, have east and west been closer together than today. Speaking for his company, Schwalberg pledged that no project will be attempted "unless East and West see eye to eye on its possibilities for selling tickets." Even with this system he would not venture to predict that "every picture will turn out a bonanza," but the speaker believed that "we know the public pulse better than anybody else."

Surveying the competition pictures face today—television, sports, including night baseball, the highways, beaches and "even sunshine"—Schwalberg commented that the industry had met and overcome competition in the past; possessed the brains, ingenuity, know-how and confidence to do so again. Schwalberg conceded he did not know "all the answers" to television, although he did refer to the dire predictions—later proved unfounded—about the impact of radio on motion pictures.

The merits of radio vs. newspapers in advertising pictures formed the basis for debate at a convention symposium. Main participants were Seymour Morris, circuit's director of publicity; Gus Lampe, chain's general manager; J. Myer Schine, head of the circuit, and St. Seadler, Metro ad manager.

## U.S. Coin Finances

### India Color Lab

Washington, Aug. 26.

A laboratory for processing color films is about to be established in India by American capital, reports Nathan D. Golden, director of the motion picture-photographic products division of the U. S. Department of Commerce.

New firm will be known as Color India, Inc., and should be ready for business about January, 1953. All financing is being put up by American sources. While India probably produces more films than any other nation in the world, it is a novice in the tinted field. So far, only two or three 35mm color pic have been made by Indian producers. In each instance, they required foreign technical aid and were sent abroad for processing. India does have facilities for processing 8 and 16mm films and 35mm stills.

Color India, Inc., is expected to provide a big impetus for production of color pic in the country. As part of the overall arrangement, two Bombay studios, the Central and Minerva, said Golden, are being reequipped to handle production of color pic. Although these are owned by Indian capital, they will be managed by the same U. S. outfit as will run Color India. The studio, together with American and British technical experts, will be available for rental by any Indian producer.

## Par's TV Policy Switch

### In England on 'Carrie'

Although Paramount won't allow the showing of excerpts of its pic on TV in the U. S., film company has a different policy in England. Clips from "Carrie" were shown last week on the British Broadcasting show, "Current Release," fortnightly program devoted to outstanding pix.



# N.Y. Boothmen Strongly Resisted On Exhib Pact

Although no impasse has been reached, Projectionists Union, Local 306, International Alliance of Theatrical Stage Employees, is meeting strong resistance from Greater New York circuits and Broadway houses in negotiations for a new contract. Union is seeking a 15% package deal hike, with 13% as a wage boost and 2% for the welfare fund.

Preliminary talks have been held with Loew's, RKO and the operators of Broadway houses, but no progress has been made to date. An exploratory session with the Independent Theatre Owners Assn. took place Monday (25) when Herman Gelber, Local 306 proxy, exchanged views with Max A. Cohen, head of the ITOA labor committee.

Bargaining conclaves will get down to more pertinent issues soon after Labor Day, when further meetings are scheduled with Cohen, Joseph Vogel, Loew's Theatre chief; Sol Schwartz, RKO proxy; Maj. Leslie Thompson, RKO labor relations head, and Russell Downing, Radio City Music Hall proxy. Loew's, RKO and the Broadway houses, repped by Downing, hold joint negotiations with Local 306 and the pact set with the three outfits usually serves as a pattern for the other N. Y. circuits, with Skouras, Century, Randolph, etc., accepting similar wage terms. ITOA holds separate talks with the union.

Negotiations between Local 306 and the exhibs have been, in the past, extremely prolonged, often extending from six months to a year. Despite the present wide divergence on the feasibility of a wage boost at this time, hope was expressed that a pact would be finalized by early fall.

Union, however, indicated it will be adamant in its request for pay hikes, pointing out the increased cost of living and the fact that the boothmen haven't received a boost in four years. Exhibs are countering with the problems being currently faced at the b.o. and are pleading an inability to absorb added labor costs at this time. It is expected that they will ask for a reduction in the number of men manning the booths, a move the union has indicated it will fight strongly.

Union's position is that biz hasn't been as bad as the exhibs have been claiming. Labor outfit also notes that the b.o. has improved recently and that fewer theatres have shuttered than were originally expected.

## Hartford Courant, Jersey Paper Defer To Exhibs on Ad Rates

Although progress has been painfully slow, film theatres throughout the country are beginning to receive some concessions and occasional downward revision of advertising rates.

Most recent concession is that from the Hartford Courant. Following the precedent set by the Hartford Times, which raised its rates generally but did not touch the amusement charge, the Courant, which is having a general rate raise Sept. 1, has decided to leave the theatre and amusement rate as it has been since December, 1950, in deference to the exhibs.

Last week the New Brunswick (N. J.) Home News sliced the film rate from \$1.65 to a \$1.55 per column inch. This gave pix houses the same rate as the local retail stores.

Other revisions have taken place throughout the country, but pub-ad execs point out that many newspapers are reluctant to publicize rate cuts. Consequently, theatres when requested not to, have withheld announcements of the rate changes.

### Panama Getting Its 1st Ozoner

Panama is due to get its first drive-in this fall, reports the U.S. Department of Commerce. Construction is now under way for the ozoner which will have a capacity of 636 cars. Being built with local capital, it will cost about \$175,000 and be located on outskirts of Panama City.

## Higher Rent Forcing Pitt Variety to Move

Pittsburgh, Aug. 26. Tent No. 1 of Variety Club will probably move from William Penn Hotel, where it has occupied quarters for the last 12 years, when present lease expires in March next year. The reason is that the hotel which recently reverted back to the Eugene Eppley management after being Statler-operated for a long stretch, wants nearly triple the rent the showmen's organization has been paying.

Current deal calls for rental of \$4,800 a year and William Penn is now asking \$13,500 for the first year, with a graduated scale. Variety Club bosses will scout around for a new site.

## Yank, British Pix Pace Aussie Biz

Sydney, Aug. 19. Aussie cinema boxoffices continue doing solid biz with top-flight product from U. S. and British distributors. Many look for trade to continue at a fast gait through to the Xmas holidays.

"Streetcar" (WB) is holding strongly in sixth week here. "Where No Vultures Fly" (BEF) is powerful in fifth round while "Singin' in Rain" (M-G) is winding up an eight-weeks run. "La Ronde" (Foreign) amazes by playing a 27th week.

"Sailor Beware" (Par) looks very big in sixth week. "Phone Call From Stranger" (RKO) is okay in third round. Other films now playing include "Mr. Denning Drives North" (London), "Glass Menagerie" (WB), "Girl in Every Port" (RKO) and "Viva Zapata" (20th).

"Vultures" Flying High Melbourne, Aug. 19. "Laughter in Paradise" (20th), "Bitter Rice" (RKO) and "Laverne Hill Mob" (BEF) opened smash here. "With Song in My Heart" (20th) also started out great, with "Place in Sun" (Par) and "Carbine Williams" (M-G) also doing well.

Adelaide's Biggies Adelaide, Aug. 19. "The River" (UA) and "Samson and Delilah" (Par) were strong on their prems here. "Lone Star" (M-G), "Davey My Son" (Col) and "African Queen" (UA) also are playing.

Ditto Brisbane Brisbane, Aug. 19. "Two Tickets to Broadway" (RKO) shapes socko on its debut here. "No Vultures Fly" (BEF) is getting a record-breaking opening stanza.

## Philly Firm Buys Control of Cinecolor

Hollywood, Aug. 26. Through the purchase of \$277,350 worth of sinking fund debentures the Donner Corp. of Philadelphia has acquired legal control of Cinecolor Corp., according to Karl Herzog, Cinecolor proxy. Control, he said, will last until the debentures are paid off, five years hence.

A month ago Cinecolor stockholders were offered \$452,350 worth of 5% debentures but subscribed only \$175,000, with the Donner company buying the rest.

## 'Greatest Show' Preems For Charity in Dublin

Dublin, Aug. 26. Local hospitals, charities for underprivileged children and the cerebral palsy association here shared the proceeds of the premiere showing last week of Cecil B. DeMille's "Greatest Show on Earth" at the Adelphi Theatre. Dublin's Variety Tent No. 41 sponsored the showing.

F. E. Hutchinson, Paramount's general sales manager in Great Britain and Ireland, flew over from London to represent the company. Over 2,000 persons attended.

## Turner's 'One More'

Hollywood, Aug. 26. Lana Turner will emote next in "One More Time," an Armand Deutsch production scripted by Garson Kanin and Ruth Gordon. Actress was originally slated to appear in "Why Should I Cry," but that screenplay is undergoing repairs. "Latin Lovers" will follow "Cry" on the Turner program.

## Bomb Tex Ozoner In Union Strife

Corpus Christi, Aug. 26. Arnulfo Gonzales, owner of the new Buccaneer Drive-In, reported to local police that his ozoner has been bombed for the second time. Two other houses he operates here, the Avalon and Pan-American, were targets of bombs during the past year. Gonzales believes the bombings stem from trouble he is having with unions.

### Ezell Named Texas Drive-In Chief

Dallas, Aug. 26. Claude Ezell, head of Ezell & Associates, drive-in circuit operator, was named prez of the Texas Drive-In Theatre Owners Assn. formed at a meeting here. Jack A. Farr, Arthur Landsman and E. L. Pack were named vicepres; Charles Weissenberg and Tim Ferguson were named secretary and treasurer respectively.

### Morrisville, Pa., Ozoner Projected

Albany, Aug. 26. With thousands of new residents in the Morrisville, Pa., area where U. S. Steel's Fairless Works will soon be in partial operation, Hellman Theatres will build an 800-car ozoner in the vicinity at an estimated cost of \$150,000. Site was obtained by Neil Hellman on a recent trip to Philadelphia. It's located between Langhorne and Morrisville on Route No. 1. Leon M. Einhorn, of Albany, is preparing the ozoner's plans.

## Logit Bits

Continued from page 13

Lamp," current summer hit at the Grand Theatre, Blackpool. It will play twice nightly, and will be first legit show at this house in a decade... Prince Littler has signed Bill Fraser, currently starring in "Between Ourselves," intimate revue, at Westgate Pavilion, for a Christmas pantomime at Leicester, with option for the next two years.

Tony Vivian has acquired English rights of "Pagan in the Parlor," American play by Franklin Lacey, which was tried out last year at Pasadena Playhouse. James Whale has returned from America to stage, with Hermione Baddeley starring, and Moyna MacGill, back from America, and Catherine Lacey in support. Show is being tried out at the Theatre Royal, Bath, Sept. 15, and will tour the provinces for six weeks, coming to the West End in October.

Alex Reeve will produce "The Merry Month of May," new play by Noel Langley, when it opens at Northampton Sept. 15 for tryout prior to London production... Jack Hulbert will direct. Brother Claude is playing the leading role in Constance Cox's new play, an adaptation of Oscar Wilde's short story, "Lord Arthur Saville's Crime," which goes into Alfred Esdaile's Royal Court Theatre Oct. 7 as tryout prior to West End production. Peter Haddon will support Hulbert. Play is also set for production at Copenhagen, Stockholm, Helsinki, the Hague, Milan and Vienna, with Eric Glass having negotiated deals.

Laurence Olivier resuming legit production again in the fall. He will produce "The Art of Living," which was tried out at the Irving Theatre, with Joan Greenwood and Patric Doonan starred... Irene Selznick on the Continent, and expected back end of August to negotiate the production of the Broadway hit, "Bell, Book and Candle," in the West End for Coronation Year with one of the top legit producing companies here... Peter Hammond taking over lead from Dermot Walsh in the Whitehall Theatre hit, "Reluctant Heroes," with Walsh to start provincial tour in the play "Smiling Through," which was made into a film sometime ago by Metro, with Norma Shearer starred.

## Picture Grosses

### WASHINGTON

(Continued from page 9)

80—"Captain Pirate" (Col). Average \$5,000. Last week, "Jungle" (Lip), same.

Columbia (Loew's) (1,174; 50-80)—"Strange World" (Indie). Boff \$10,000. Last week, "Lovely Look At" (M-G) (m.o.), \$5,000.

Palace (Loew's) (2,370; 50-80)—"World in Arms" (U) (2d wk). Very big \$14,000 after smash \$22,000 last week.

Playhouse (Lopert) (485) (\$0-\$1)—"High Treason" (Indie). Trim \$6,500. Holds. Last week, "Outcast of Islands" (UA) (4th wk), \$3,000.

Warner (WB) (2,174; 50-80)—"Where's Charley" (WB). Sturdy \$13,000. Last week, "Jumping Jacks" (Par) (3d wk), \$12,000.

Trans-Lux (T-L) (654; \$0-\$1)—"Walk East on Beacon" (Col) (6th wk). Okay \$4,000 for second week in row. Holds.

## 'Robin' Rich \$11,000 In L'ville; 'In Arms' Good 9G, 'Charley' Stout 7G

Louisville, Aug. 26. Some spots doing healthy biz at first-runs this week: Rialto with "Robin Hood" is nice while Mary Anderson showing "Where's Charley" looms strong. While the latter was beaten out by the stage play of the same name, several weeks ago at Iroquois Amphitheatre, edge does not seem to have been taken off the film. Holdover of "Island of Desire" at Kentucky is going great. "World in His Arms" looms good at State.

### Estimates for This Week

Kentucky (Switow) (1,000; 54-75)—"Island of Desire" (UA) and "Army Bound" (UA) (2d wk). Solid \$4,000 after \$5,000 opener.

Mary Anderson (People's) (1,200; 54-75)—"Where's Charley" (WB). Strong \$7,000 or over. Last week, "Captain Pirate" (Col), \$6,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"Robin Hood" (RKO). Nice \$11,000 in sight. Last week, "Carrie" (Par), \$9,000.

State (Loew's) (3,000; 54-75)—"World in His Arms" (U) and "Holiday for Sinners" (M-G). Good \$9,000. Last week, "Don't Bother to Knock" (20th) and "Big Night" (UA), same.

Strand (FA) (1,200; 54-75)—"Fighter" (UA) and "Outcast of Islands" (UA). About average \$4,000. Last week, "Wagons West" (M-G) and "Wild Stallion" (Mono), \$3,500.

## Ask 855G for Piracy On Metro Picture

Santa Monica, Aug. 26. Mildred Cram and Maurice Reeves filed suit for \$855,000 in Superior Court against Loew's, Inc., and writer-director Robert Pirosh, charging plagiarism in the Metro picture, "Washington Story."

Plaintiffs declare "Washington" was lifted from their own story treatments, "I Am An American" and "Mary Smith, U. S. A.," which were submitted to Metro. They ask \$105,000 for loss of screen credits and \$750,000 general damages.

### Just for Newsmen

Contest exclusively for newspapermen has been set up by Paramount as a promotion gimmick for "Just For You." Bing Crosby-Jane Wyman costarrer.

Letter to reporters asks them to fill out attached cards and send them back to Par. Cards are to go into a big barrel and Miss Wyman will pick out the winner at a ceremony Saturday (6) at the Village Theatre, Lake Arrowhead, Cal. Lucky scribe wins a week's vacation for two at Arrowhead.

### \$500,000 Paramount in Canada

Edmonton, Alta., Aug. 26. Built at a cost of \$500,000 by Famous Players Canadian Corp., the Paramount was opened here. House seats 1,400 and is the most modern in western Canada. Walter Wilson, manager of Edmonton's Capitol since 1923, was named manager, W. H. (Bill) Wilson, manager of the Garneau, moving up to the Capitol and Fred Varlow assistant at the Capitol, going to Garneau. The Paramount has the biggest indoor screen in Canada, a 25-by-18-foot seamless plastic one.

## 'Fear' Lively \$35,000 In Det.; 'Dreamboat' Sturdy 14G, 'Affair' Big 25G, 2d

Detroit, Aug. 26. Plethora of holdovers (only two houses have new bills) is cutting biz this week. One newcomer, "Sudden Fear," looks big at the Fox. "Dreamboat" shapes solid at United Artists. "Affair in Trinidad" is holding up well at the Michigan. Nearly all others slipping off currently.

### Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Sudden Fear" (RKO) and "Narrow Margin" (RKO). Big \$35,000. Last week, "We're Not Married" (20th) and "Breakdown" (Indie), \$19,000.

Michigan (United Detroit) (4,000; 70-95)—"Affair in Trinidad" (Col) and "Just Across Street" (U) (2d wk). Okay \$25,000. Last week, sock \$33,000.

Palms (UD) (2,961; 70-95)—"Diplomatic Courier" (20th) and "Wagon's West" (Mono) (2d wk). Down to \$12,000. Last week, great \$17,000.

Madison (UD) (1,900; 70-95)—"Carrie" (Par) (2d wk). Held at \$9,000. Last week, oke \$13,000.

United Artists (UA) (1,900; 70-95)—"Dreamboat" (20th) and "Holiday for Sinners" (M-G). Big \$15,000. Last week, "Anybody Seen My Gal" (U) and "Kansas Territory" (Mono), \$10,000.

Adams (Balaban) (1,700; 70-95)—"World in Arms" (U) (4th wk). Holding at \$5,000. Last week, big \$7,000.

## 'Fear' Fancy \$11,000, Balto; 'Show' 9½G, 2d

Baltimore, Aug. 26. Change to cooler temperatures is sparking trade a bit here, but it is still far from good. Leader is "Sudden Fear" at the Town with sock total. "Greatest Show" in its second week at pop prices looks nice at Keith's.

### Estimates for This Week

Century (Loew's UA) (3,000; 20-70)—"Diplomatic Courier" (20th). Fair \$7,000. Last week, second of "Don't Bother to Knock" (20th), \$6,000.

Keith's (Schanberger) (2,460; 20-70)—"Greatest Show" (Par) (2d wk). Fine \$9,500 after \$15,700 first session on popscale run.

Mayfair (Hicks) (980; 20-70)—"Stolen Face" (Lip). Opening tomorrow (Wed.), after "Woman of North Country" (Rep) got steady \$4,800.

New (Mechanic) (1,800; 20-70)—"Dreamboat" (20th) (2d wk). Oke \$6,000 after nice \$9,200 opener.

Stanley (WB) (3,230; 25-75)—"Big Jim McLain" (WB). Starts tomorrow (Wed) after 10 days of "Where's Charley" (WB), drew dull \$9,900.

Town (Rappaport) (1,500; 35-70)—"Sudden Fear" (RKO). Sock \$11,000 to pace city. Last week, "High Noon" (UA) (2d wk), \$6,300.

### DENVER

(Continued from page 8)

issue). Fast \$9,000. Last week, "Duel at Silver Creek" (U) and "Beautiful But Broke" (Col), \$6,300.

Broadway (Wolfberg) (1,200; 50-85)—"Lovely to Look At" (M-G) (3d wk). Fair \$7,000. Last week, \$7,500.

Denham (Cockrill) (1,750; 50-85)—"Carrie" (Par). Nice \$11,000. Holds. Last week, "Greatest Show" (Par) (3d wk), \$5,500.

Denver (Fox) (2,525; 50-85)—"World in Arms" (U) and "Army Bound" (Mono) (2d wk-2 days). Oke \$4,000, with socko \$21,000 for 9 days.

Esquire (Fox) (742; 50-85)—"World in Arms" (U) and "Army Bound" (Mono) (2d wk-2 days). Getting solid \$4,500 for 9 days.

Orpheum (RKO) (2,600; 50-85)—"One Minute to Zero" (RKO) and "Holiday for Sinners" (M-G) (2d wk). Off badly to \$10,000. Last week, great \$21,000.

Paramount (Wolfberg) (2,200; 50-85)—"We're Not Married" (20th) (2d wk). Good \$12,000. Last week, \$16,000.

Tabor (Fox) (1,967; 50-85)—"Wild Stallion" (Mono) and "Here Comes Marines" (Mono). Nice \$8,000. Last week, "Duel at Silver Creek" (U) and "Beautiful But Broke" (Col), \$6,000.

Webber (Fox) (750; 50-85)—"Wild Stallion" (Mono) and "Here Comes Marines" (Mono). Fine \$4,000. Last week, "Duel Silver Creek" (U) and "Beautiful But Broke" (Col), \$3,500.

These M-G-Musicals will  
raise



with Boxoffice Records!

LANA



M-G-M presents Lana Turner as  
"THE MERRY WIDOW" co-  
starring Fernando Lamas • with  
Una Merkel • Richard Haydn  
Thomas Gomez • Color by Tech-  
nicolor • Screen Play by Sonya  
Levien and William Ludwig  
Based on the Operetta Written  
by Composer Franz Lehar and  
Authors Victor Leon and Leo Stein  
Directed by Curtis Bernhardt  
Produced by Joe Pasternak

They love it! This is IT with music! The screen has not radiated  
in years such sheer excitement as sparks from the kisses of ex-  
quisite Lana Turner and the screen's new hot-blooded Latin  
lover, Fernando Lamas. In every theatre where it plays, packed  
audiences sit tense at the love scenes, thrill to the glorious Lehar  
music, enjoy the hilarious situations and the beauty of the Tech-  
nicolor spectacle. This is why movies were born!

LANZA



MGM presents Mario Lanza in  
"BECAUSE YOU'RE MINE"  
Introducing Doretta Morrow  
with James Whitmore • Color  
by Technicolor • Screen Play  
by Karl Tunberg and Leonard  
Spigelgass • Based on a Story  
by Ruth Brooks Flippen and  
Sy Gomberg • Directed by  
Alexander Hall • Produced by  
Joe Pasternak

Lanza sings again! The star who thrilled America as it's never  
been thrilled before goes on to even greater triumphs. More  
than a year in the making, "BECAUSE YOU'RE MINE" is un-  
questionably the most eagerly awaited attraction of the New  
Movie Season. But M-G-M has not taken for granted this ready-  
made audience. The New Lanza Musical, destined to be a bigger  
hit than even "The Great Caruso", is preceded by a long-range  
campaign reaching hundreds of millions throughout the nation.

## Big Summer Use Of Radio for Bally

Film ad-pub execs still regard radio highly as an advertising medium for pix as evidenced by its extensive use during the summer. Practically all of the AM plugs were on a local level, with regional exhibits participating to some extent with the filmeries in the coin-outlay.

With many of the regular radio advertisers off the air during the sweltering season, film companies had an opportunity to select advantageous time for their spot announcements. Particular emphasis was given Friday night, Saturday morning and Sunday night time segments, the theory being that the huge summer weekend crowd could be cornered at that time. With 45,000,000 cars on the road it was estimated that an audience of about 30,000,000 could be reached if one out of every four car radios were turned on.

With the major TV shows off the air during the summer, the pic industry was also able to use TV to advantage. Video outlets, seeking biz during the dull season, offered package deals to the pixites for special saturation campaigns. RKO was the biggest user of TV during the July-August stanza, employing the medium to plug "King Kong," "Sudden Fear" and "The Big Sky."

### Techni's 506G Net

Consolidated net profit of Technicolor, Inc., for the second quarter of 1952 shows an 11% dip from the take of the corresponding period of '51. Net after taxes for the quarter ended June 30 is an estimated \$506,472, or 54c per share, as compared to \$571,624, equivalent to 61c a share for the same period of '51.

Consolidated net after taxes for the first six months of the year is estimated at \$1,025,420, or \$1.10 per share, compared with \$1,081,395, or \$1.14 per share, for the first half of '51, according to Dr. Herbert R. T. Kalmus, prexy-general manager. Taxes are adjusted to the effective rate paid for the entire year.

## 'Miracle' Doing Strong Despite Theatre Pickets

Despite repeated appearances of pickets outside the house, the Pix Theatre, White Plains, N. Y., has been doing strong business with the controversial Italian film, "The Miracle." According to David Mavity, owner of the 400-seater, the pic played to capacity on opening day, Friday (22), and subsequent income has been unusually strong.

Last week, "Miracle" reportedly was yanked from the Crest Theatre, Long Beach, because of pressure from some public groups. In the Long Beach operation, the pickets carried placards which proclaimed that "This Picture Has Been Condemned by the Legion of Decency." The pickets did not identify themselves.

In newspaper ads, Mavity has re-framed from any mention of the U. S. Supreme Court decision invalidating the N. Y. Board of Regents rejection of the film.

### \$927,000 Damages Sought By New-Mexico Theatre

Albuquerque, Aug. 26. Unusual antitrust action seeking \$927,000 damages has been filed against the giant Griffith circuit of Texas, Oklahoma and New Mexico by Mary E. Trieb, of the El Capitán Theatre, Roswell, N. M. Rare angle is suit's demand that circuit be ordered to dispose of six theatres in Roswell which it allegedly acquired through monopoly and illegal use of its tremendous circuit buying power.

Defendants are R. E. Griffith Theatres, Inc., Theatre Enterprises, Inc., Griffith Consolidated Theatres, Inc., which control total of more than 200 theatres, plus 20th, Loew's, Warner, RKO, Paramount, Columbia, Universal and United Artists.

Los Angeles attorney Fred Weller, repping the plaintiff, charged defendants "engaged for years in a national conspiracy which resulted in forced sale of independent theatres to circuits." Claim is that the distribs enabled the Griffith circuit to acquire two theatres and open four new houses while El Capitán was denied pix necessary for successful operation.

## Italo Revues

Continued from page 13

Expensive scenery must be carried as well as big casts, dancers and orchestra throughout the short, six-month season. Main stands are here and in Rome, but companies must tour Italy extensively to garner much additional coin. Although dancers work for small pay, upper case names in these musical revues are highly paid to local standards. Each of top stars gets over \$100 nightly for the run of the show, with each member of the supporting cast getting roughly \$75 daily. With an initial cost of about \$60,000 to set up the show and a daily operating cost of over \$700, a show must average a daily gross of over \$2,300 for whole six-month period to break even. Only one show, "Gran Baldoria," turned the trick last season.

Biggest local impresario in the musical revue field is Remigio Paone, who also owns the Nuovo, the Lirico, and the new Manzoni Theatres in Milan. He will produce three large-scale shows in the coming season as well as import a large number of features for specialized local runs. Vanda Osiris and Alberto Sordi will open the fall season in "Baraonda," written by Garinei and Giovannini, which bows here Sept. 1. The second Paone project is "I Fanatici" starring Billi and Riva, comedians, and Monique Thibaut. Following an opening in Turin, they move here Oct. 24. Third one, starring comedian Rascel, opens in Rome Dec. 1, and is scheduled to play here from February until Easter. Peters Sisters have been signed for this show, called "Atanasio, Cavallo Vanesio."

All three of Paone's projects will feature the British Bluebell ballet line.

Gerard Philippe and the French Theatre Populaire, which opens at Milan's Manzoni Theatre Sept. 27, heads Paone's long list of imports, which will play only a few of the Italian cities after Milan. The London Festival Theatre Ballet Troupe follows Sept. 29, bowing at the Lirico. Louis Armstrong plays Oct. 22-23. Also Paone has Maurice Chevalier listed for a brief Italian tour.

Besides the Paone projects, five other large-scale musical revues will be touring Italy this season, each built around a top comedian. Comedian Carlo Dapporto, supported by Nita Dover, Strela Brown, and Linda White, opens in Rome Sept. 25, with Yank choreography by Paul Stephen. Film and revue comic Walter Chiari, strongest comer in the group, debuts in "Dynamite" late in October when his picture commitments will allow.

Ugo Tognazzi and Elena Giusti open in "Ghost and the Woman" Oct. 1 at Lirico Theatre here. Neapolitan comedian Nino Taranto will bring his new show here in November, after a Naples opening. Macaro, long a favorite, is still tentative on plans for the season, but will probably bow in a new show in Turin near Christmas.

## ACLU-Chi Mayor

Continued from page 4

asked the Chi censor board to lift the ban.

In the case of "Latuko," which won a court fight over a police ban in Newark, N. J., recently, Ira H. Latimer, director of the Civil Liberties committee, wrote to the mayor asking that he issue an adults-only permit. He charged that the censorship board had exceeded its authority. Film was made by Edgar M. Queeny for the Museum of Natural History and tells a story of life among a primitive tribe in East Africa.

"The Miracle" has also encountered difficulties in Ohio. However, Burstin has indicated that he would take no action in that state until the outcome of the film industry's battle to strike down news-reel censorship there.

### Pasadena Lifts Ban On 'Rashomon' Showing

Pasadena, Aug. 26. This city's film censors, Mrs. William Dunn and Mrs. Wallace Reeder, have lifted the ban they had placed on the Japanese picture, "Rashomon."

Film, originally nixed on indecency grounds, was given a clean bill of health after a protest by Terry McDaniel, executive of Westates Theatres, Inc.

## Mono Drops Brown

Hollywood, Aug. 26.

Monogram has called off the Johnny-Mack Brown series, in keeping with the new policy concentrating on more expensive westerns. Studio recently dropped the Whip Wilson gallopers.

Brown had been on the lot nine years during which he appeared in 70 oaters, winding up with "Guins Along the Border."

Also, contracts of three secondary players in these pix, James Ellison, Jim Bannon and Fuzzy Knight, have been terminated.

### Extra Lures in Mpls.

#### Make Film-Going Easier

Minneapolis, Aug. 26.

In their fight for survival in the face of TV boxoffice inroads, many conventional theatres hereabouts are taking a leaf from ozoners' successful book by making attendance less costly and more pleasant.

At least one neighborhood house now provides a "cry room" attendant to take care of the tots. There's also infant bottle-heating, the same as at drive-ins, where mothers watch the screen with babes in arms. Additional theatres also are admitting children under 12 free when accompanied by an adult. This is a regular outdoor theatre policy.

Patronage is believed by Ted Mann, its new operator, to have been stimulated at the St. Paul World by providing free parking for patrons after 5 p.m. It's the first Twin Cities downtown house to afford this service, and it amounts to a saving of at least 50c. for motorist patrons—the fee for parking in a private lot—in addition to relieving the customer of the occasional difficulty of finding parking space.

Most Twin Cities neighborhood and suburban theatres have adjacent lots for free customer parking. One Minneapolis suburban house, the Terrace, serves coffee and cake free to patrons. For three weekends the downtown World here is dispensing orange juice gratuitously.

## Arnall Exits OPS

Continued from page 3

would be similar to his arrangement with SIMPP when he left, earlier this year.

Whether he'll continue with the Society will be determined in a session he'll hold with the group's directors on the Coast following the British meetings. He made the promise to return to SIMPP at least temporarily and to participate in the English negotiations, if possible, upon telephonic urging from New York last week. Phoning him were James A. Mulvey, prez of Samuel Goldwyn Productions, and Roy O. Disney, president of Walt Disney Productions. The two producers are SIMPP's leading members.

Arnall's main concern at the moment is reestablishment of his law practice in Atlanta. He's also planning to make a round of speeches in support of the candidacy of Gov. Adlai Stevenson for President. He emphasized that this would be in his capacity as an individual.

Coming over for the British talks is Sir Frank Lee, permanent undersecretary of the Board of Trade. He'll be accompanied by a group of technical experts. On the American side, SIMPP will be repped by Mulvey and the SIMPP prexy, while the Motion Picture Assn. of America delegation will be headed by prez Eric Johnston and John G. McCarthy, director of the international division.

### London Film Notes

London, Aug. 26.

John Woolf and Major Daniel Angel, head of Daniel Angel Films, acquired the film rights of Henry Hall and Claude Langdon's play "Albert R. N." currently at Saville Theatre. Play is by Guy Morgan and American Edward Sammis, with film going into production in April next year. Sidney Myers, assistant to Managing Director Sir Arthur Jartrett, of British Lion Films, in hospital for two weeks under observation. Karel Stepanek, now mountaineering in Austria, signed to appear in two films concurrently. They are J. Arthur Rank's "Desperate Moment" and Ronald Siroos's "Rough Shoot," which he is making for United Artists.

## Minn. Theatre Buyer

### Charges Fraud by Seller

Minneapolis, Aug. 26.

With theatre ownership less desirable nowadays and showhouses passing hands more frequently, allegations of fraud and misrepresentation on sellers' part are becoming bruited about in the territory. For the second time within a year the purchaser of a theatre is suing the seller, and the action is based on the claim that grosses and earnings were misrepresented.

K. C. Sergeant, represented by local attorney S. P. Halpern, wants \$17,000 damages from Lester Sorenson, who sold him the theatre at Clarkfield, Minn. In his suit he complains that Sorenson was paid \$14,000 for the lease, equipment and furnishings on misrepresentations regarding the two preceding years' grosses and profits. He charges that, actually, the house operated without any profit during that period.

In a suit filed previously, a St. Paul independent group is trying to have its purchase of the St. Paul downtown Tower and Strand rescinded and the \$75,000 of the \$150,000 purchase price already paid to the Minnesota Amus. Co. returned. Misrepresentations regarding the theatres' earnings and prospects are alleged.

## Par Lab Bought As

### TV Processing Centre

Hollywood, Aug. 26.

Paramount sold its laboratory, maintained for years outside the studio proper, to G. Carleton Hunt and Hans de Schulthess for \$550,000. Deal was arranged last May and the property was in escrow until last Friday.

Hunt, former head of the RKO editorial department, said the plant will concentrate on TV processing. New equipment costing \$150,000 will be installed within 60 days for developing and printing 16mm film. Company will spend an additional \$300,000 in 1953 for color television equipment. Meanwhile, Paramount will continue to use the plant's facilities on a rental basis.

## Edison Biog as 1st In

### Science Feature Series

First in a series of pix dealing with men of science set by Pictorial Films will feature Thomas A. Edison. Pictorial prexy Milton J. Salzburg closed a deal last week with the Thomas Alva Edison Foundation for production of a picture about the inventor.

Film is expected to be ready for general release before the end of 1952. Lester Cooper is writing the screenplay and Julian Roffman will direct. No casting set yet.

## Arbitration

Continued from page 5

partment of Justice. Green light from these sources is regarded as a foregone conclusion, since the New York Statutory Court, which heard the industry antitrust suit, actually has recommended formal arbitration for the industry. Arbitration, if it reaches this point, then will become an amendment to the court decree which governs trade operations.

Drafting committee comprised Herman A. Levy, for Theatre Owners of America; Abram F. Myers, Allied States; Robert W. Perkins, Warners, and Adolph Schimel, Universal. Also sitting in at their sessions were William F. Rodgers, Metro v.p.; his aide, Henderson Richey, and Ralph D. Hetzel, Jr., Motion Picture Assn. of America v.p.

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# She's a Star

"SKIN-TONIC ACTION"  
in Lux Soap care makes  
my skin so much softer! says

Maureen O'Hara

starring in Republic's

"THE QUIET MAN"

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Every  
exhibitor  
who has

**"THE WORLD <sup>IN</sup> HIS ARMS"**

is saying  
"It's just like  
money in  
the bank"



**THE HOLD-OVER PARADE  
IS UNDER WAY!**

**3rd WEEK:** Randolph, Philadelphia;  
Hollywood, Atlantic City; 5 Points,  
Jacksonville; Adams, Detroit.

**2nd WEEK:** Memorial, Boston (moving  
over to Pilgrim for 3rd wk.) Omaha, Omaha;  
Palace, Memphis; Rivoli, Toledo;  
Center, Charlotte; Lyric, Salt Lake;  
Midwest, Oklahoma City; Boulevard Drive-In,  
Allentown; Palace, Washington, D. C.;  
Loew's State, New Orleans.

GREGORY PECK • ANN BLYTH in Rex Beach's  
"The WORLD in HIS ARMS" COLOR BY TECHNICOLOR

with ANTHONY QUINN • JOHN McINTIRE • ANDREA KING  
Directed by RAOUL WALSH • Screenplay by BORDEN CHASE • Produced by AARON ROSENBERG

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## Clips From Film Row

### NEW YORK

Monogram-Allied Artists is publishing a new monthly house organ, Monogram Highlights, for distribution through the company's 37 exchanges.

Jack Bellman, having resigned as branch manager of Reelart Film Exchange, Al Broder will take over its management.

### CHICAGO

Fred Mindlin appointed manager of Ziegfeld Theatre, which reopens Aug. 29 with "Tales of Hoffmann" at pop prices.

Skokie Highway Drive-In, operated by Smith and Glenn Circuit, shuttered last week. Also closed was the Lux in East Peoria, Ill.

Prospect Theatre, Prospect, Ill., scheduled to reopen after Labor Day.

Rep. Margaret Church (R-Ill.), last week went on record opposing the 20% federal amusement tax and said she would vote for its repeal.

Warner Bros. asking for unlimited local showing of "Miracle of Our Lady of Fatima." Hearing set for Sept. 8 by Judge Michael Igoe.

Nat Donahue, formerly with Metro, switched at Paramount country sales.

Palace Theatre set opening date of "Merry Widow" for Sept. 4, holding "Greatest Show" for an extra week.

Winston Theatre's request to be removed from the terms of the Jackson Park decree set for hearing Sept. 9 before Judge Igoe.

Viking Theatre's request for change of venue to Milwaukee in its anti-trust suit will be heard before Judge Joseph Barnes Sept. 22.

Judge Michael Igoe last week denied the Government's plea to annul parole of film biz extortionist Paul Ricca.

Women's Auxiliary of the Variety Club will hold its annual election Aug. 27.

Bertha Theatre bought for conversion into a factory by the Dittmar Chocolate Co.

RKO will spend \$10,000 on TV advertising for "Sudden Fear," which opens at the Oriental in September.

### MINNEAPOLIS

RKO-Pan opens test engagement Sept. 3 of reissue, "The Farmer's Daughter," hoping for appeal ahead of elections from theme of pic.

Alexandra Gromoff, who was technical adviser on "World in His Arms," grabbed newspaper and radio space ahead of opening of film at Gopher Theatre.

Discovery of oil in North Dakota spurring trading of theatres in oil-rich areas.

Don O'Reilly, partner in theatre operations in Twin Cities, taking up residence in Los Angeles, but retains interests here.

S. P. Halpern, counsel for Ben Friedman's suburban Edina Theatre, plaintiff in a \$1,911,000 anti-

trust clearance conspiracy suit against major distributors and the Minnesota Amus. Co. (United Paramount Theatres), has petitioned the Federal Court for the privilege of examining all the defendants' records pertaining to clearance agreements and film contracts for the entire period involved in the action, from 1934 until last November. It has been the Federal Court's custom here to grant petitions similar to that of Halpern.

The second Minneapolis neighborhood house within a month, the independent Homewood, has voluntarily given up 28-day clearance, the earliest local availability, to return to its former 49-day slot. The other was the Minnesota Amus. Co.'s Arion. This is the third identical such switch for the Homewood within a year. It went to 28 days availability, returned to 49 days, went back to 28 days and now returns to 49 days. This move enables the Arion and Homewood to play twin bills at 44c admission, instead of single features at 60c, the latter the established policy for houses in the 28-day slot.

RKO - Orpheum reports that "King Kong" on its opening day here, grossing \$4,200, did more business than for the entire week when it was first shown in Minneapolis 18 years ago. After a bang-up first week, however, picture faded when moved over to the RKO-Pan and was yanked after four days. While a click in and around the Twin Cities TV area, the picture has been doing spotty business in many of the territory's smaller towns.

North Central Allied, independent exhibitors' organization here, is named as a co-defendant with Wilford Purper in a suit brought by the AFL booth operators union, asking \$430.65 damages. Action is the outgrowth of a contract with the union when he closed his St. Paul neighborhood Royal Theatre without giving two weeks' notice, as required by the theatre's pact with the projectionists, negotiated by NCA in Purper's behalf. The \$430.65 sought covers the fortnight wages, overtime and vacation pay which, it's contended, the Royal projectionist is entitled to receive.

Minnesota Amus. has boosted its kiddie admission from 12 to 20c in its four Minneapolis and two St. Paul downtown first-runs. In tilting the ante thusly for youngsters under 12, circuit has fallen into line with the two local and one St. Paul RKO houses, which have had the 20c scale for sometime.

### PITTSBURGH

Paul Williams, with WB for 17 years, resigned as manager of the Etna and is being replaced by Don Stehle from the Belmar. Tony Cotsumblis, a relief man for circuit, gets the Belmar post.

Annual convention of Allied Motion Picture Theatre Owners of

Western Pennsylvania set for the William Penn Hotel Dec. 1-2. Committees will be named soon by Secretary Fred J. Harrington.

John Notopoulos quit sales post at U and returned to exhibition with Notopoulos Circuit in Ambbridge; successor is Jack Lewis, who was in Cleveland.

B. J. Redfoot named George D. Riffin as manager of the Pitt and Bedford theatres, Bedford, Pa. A former field rep for Metro, Riffin recently was affiliated with the Rivoli chain in Llysven.

John J. Maloney, central district sales manager for Metro, elected president of Sales Executives Club of Pittsburgh. He is first film man ever to hold that post.

Ben N. Rosenberg sold the up-town Rialto, but the lease to Andy Battistoni will continue.

Ted Laskey now booker for Laskey Bros., four outdoor theatres; his brother John changed to managing office detail.

Abe Rothenstein plans to reopen the West at West Aliquippa next month. House was shuttered for some time.

A new outdoor theatre is under construction near Aliquippa for Joseph E. Gray of New Brighton. It is on the site of his former Rollerdom skating rink.

With resignation of F. D. (Dinty) Moore and appointment of James Abrose to replace him as WB district sales manager, headquarters for territory comprising Pittsburgh - Cincinnati - Cleveland - Indianapolis will be switched from here to Cincinnati, where Abrose was exchange head prior to his promotion.

### ST. LOUIS

Frisina Amus. Co., relights its State, Lawrenceville, Ill., Aug. 31. The Algerian, Risco, Mo., purchased by Brown and Greer, local merchants, from W. C. Thompson.

The Palm, a North St. Louis indie nabe, dark since September last year, will be relighted Sept. 12 by Henry Landoft. The 901-seater was formerly operated under lease by Howard Zalup.

Recent purchase by the Bloomer Amus. Co., Belleville, Ill., of a new owner near that town brings the number of drive-ins owned by the company to four. It also operates two houses in Belleville. Its new owner formerly was owned by Joe Goldfarb and Harry Beck, Ill., but operated by the Bloomer organization.

Reelart Pictures of St. Louis, headed by George Phillips and Herman Gorelick bought the St. Louis franchise of Lippert Pictures, Inc., effective Aug. 30.

Charles Brechner, resident manager in Grayville, Ill., for the Turner-Farrar Theatres, Harrisburg, Ill., last week observed his 45th anniversary in the picture field. His career began in 1907 when he opened The Theatrum, a 120 seater, in Grayville at a cost of \$435.

Bud Edele, after two years of service in Korea, rejoins the St. Louis UA office and will resume his Northern Illinois territory.

### DALLAS

Robert J. O'Donnell, veepee of Interstate Theatre Circuit, will speak on Governor's Day, Sept. 4, at Huron, S. D. O'Donnell will urge the repeal of the 20% federal admission tax and latest facts about the film industry.

Ray Trojahn named manager of the Chalk Hill Drive-In here; comes from Irvington Drive-In, Houston. Joe Deatley replaces Trojahn.

Relax Theatre at Muenster reopened by F. E. Schmitz; house was shuttered for about three months.

Albert Rains given approval by the National Production Authority to build a new ozoner near Houston.

Ricardo Beltri, production chief at Galindo Bros. Studio in Mexico, in San Antonio sampling audience reaction to his studio's latest pic, "The Right to Be Born." It promises to be a top moneymaker for the Mexican film biz. Beltri stated that San Antonio is one of biggest foreign markets for Mexican pix.

### LOS ANGELES

Morris Sudmin appointed manager of 20th-Fox's branch office here, replacing Alex Harrison who is leaving Sept. 1 for N.Y. for an executive post in the home office.

Monogram will dedicate month of November to the Henry Goldstein Drive, in honor of the company's veepee and general sales manager.

### ALBANY

Eighty-five Schine circuit employees with records of five to 35 years of service were honored at a dinner in the Ten Eyck Hotel during last week's convention. President J. Myer Schine introduced each vet employee.

Among those honored were:

George Lynch, chief buyer, who started 35 years ago as an usher; John May, treasurer and one-time Gloversville bank president; Florence Thompson Torrey, who worked up from clerk to office manager; Seymour L. Morris, publicity director; William Kraemer, booking director; Bernard Diamond, executive assistant.

Neil Hellman, Albany theatreman, announced plans for construction of a 50-room motel costing \$175,000 on the site of the old Club Edgewood near East Greenbush.

### BUFFALO

Shea's Teck (Loew's) inaugurated new operating policy last week. House, which since opening 10 years ago has been utilized as a moveover first-run, will discontinue weekday matinees, opening at 5 p.m. Saturdays, Sundays and holidays will be continuous from 11 a.m. as previously. New policy relegates the Teck to a neighborhood status.

### MIAMI

The Sunset, 550-seater, opened in South Miami. Sidney Gordon is prez of the new house while Clyde E. South is manager.

### CALGARY, ALTA.

First drive-in in the Windermere, Alta., district is now in operation at Radium Hot Springs. The first indoor film theatre in this district is under construction at Invermere.

A \$40,000 theatre to be known as The Met is being built at Cudworth, Sask., by Mac Metropolit. House is due to open in September.

W. C. Russell, manager of Tivoli in Saskatoon, appointed city supervisor of the Odeon-Morton theatres, the Tivoli, Broadway and Victory.

### PHILADELPHIA

George Hutcheon, formerly with WB, back as a booker at Republic. Hellman Theatres purchased tract of land between Langhorne and Morrisville, Pa., for construction of an 800-car drive-in.

### KANSAS CITY

New ozoner at Columbus, Kans., set to open Aug. 22. Named the Cherokee Drive-In, it is owned by Louis Stein Theatres, Inc.

Special weekend privileges on weekly streetcar passes worked out satisfactorily for all concerned and are being extended to Nov. 2 under agreement between the Public Service Company, downtown theatres and the merchants. Five riders are permitted on each pass for five cents each per ride from 2 p.m. Saturday until midnight Sunday via this special deal. It was originated several weeks ago and was set to end Sept. 1.

### MEMPHIS

Memphis Malco Theatre circuit here announced several new changes in their current shuffling of front office and field reps in this area. Joe Kiefer, purchasing agent of chain, named as manager of Princess Theatre. Kiefer, who replaced retiring William Forbes, will also continue as purchasing agent.

M. B. Dwyer, now assistant manager of Malco, moves to Crosstown, nabe house, as manager. Ralph Rothman, now city manager of Marco interests at Hope, Ark., moves into same slot at Camden, while W. J. Brown, now at Camden, goes to Jonesboro as city manager.

### ST. JOHN

Murray Lynch, manager of the Capitol, Halifax, N. S., largest theatre in the maritime provinces, transferred to the Paramount, Moncton, N. B., succeeding William Gates. Both houses are in the Famous Players chain.

### GREENSBORO, N. C.

The Elm Theatre here has opened under new management: C. F. Kirkpatrick is now manager of the theatre, which has been leased by American Theatres, Inc. George T. Penny of Greensboro is president and general manager of the firm, and Harry R. Stanley is secretary-treasurer.

### DES MOINES

Tom Arthur, veteran theatre manager in Mason City, filed a Federal Court suit against Central States Theatre Corp. of Des Moines in which he asks for an accounting for the period from May 27, 1952, to Sept. 1, 1951, during which time he was in partnership with Central States. Partnership involved operation of three theatres in Mason City, with Arthur as manager.

## Kind to H'wood

Continued from page 7

from writers or speakers who have no knife-like motives, but are merely thoughtful in publicizing unfavorable bits of information.

With just one minute's pondering, it would become evident that the material is harmful and probably untrue. The letter-writing campaign by Corwin and McCarthy is apparently having the effect of causing this pause for pondering when film material is handled.

Collingwood incident last week is typical. He was talking of changes taking place in the Orient and mentioned that Thailand was being terrorized by zoot-suiters, dressed and armed exactly like their American counterparts. Then he stated:

"Apparently the source of all of this plague of Thailand, or Siam, is those American movies, vintage of the 1930s and early 1940s that go all over the world and provide the ideas."

Corwin, in his letter to the CBS-TV commentator, stated that if the 1930 and 1940 films were responsible, "the zoot-suit crime wave must be an incredibly long-delayed reaction, since the majority of American films released in Thailand are seldom over a year old."

"Earlier in the same broadcast," Corwin added, "you referred to salutary democratic trends in other parts of the Far East—in Malaya, where Asians were admitted for the first time into an exclusive British club, and in Egypt, where the economic usefulness of women outside the home is at last gaining recognition."

"To be consistent, you might well have given American films credit for helping to foster these attitudes. There you would have been on safer ground, because it has been widely acknowledged by State Dept. observers and others that no medium of mass communication has done and is doing a more effective job than Hollywood movies in conveying to all corners of the globe concepts of life in a free society."

## Pix to File

Continued from page 4

gave no explanation of what the difference was.

State's brief, citing the arguments of Smith's attorneys in regard to the U. S. Supreme Court decisions in the "Miracle" and "Pinky" cases, noted that the high court ruled on "sacrilege," and since newsreels were not involved in "sacrilege," the high tribunal's decisions had nothing to do with the case.

Arguments advanced by the state also pointed out that there had been no undue power of restraint and cited the testimony of Walton C. Ament, v.p. and general manager of Warner News. Ament, an industry witness at the first hearing on Aug. 8, said that to his knowledge only one cut had been made in newsreels in Ohio since the censorship law went into effect. Brief drew the conclusion, therefore, that there had not been much cutting of newsreel footage.

State also termed invalid the industry's view that the \$3 charge for censoring a newsreel was discriminatory, pointing out that the charge would have to be shown to be "confiscatory." Brief pointed out that reels were not censored in Ohio from 1933 to 1935, but were included in a new 1935 statute. It noted, therefore, that the law obviously intended newsreels to be censored.

## New York Theatres

RADIO CITY MUSIC HALL  
Rockefeller Center  
**"IVANHOE"**  
Robert Taylor • Elizabeth Taylor • Jean Fontaine  
Color by TECHNICOLOR • An M-G-M Picture  
plus SPECTACULAR STAGE PRESENTATION

LANCASTER  
The Crimson Pirate  
DARAMOUNT  
in person LOUIS ARMSTRONG  
with GORDON BENJAMIN and His Orchestra  
Midnight Feature  
Nightly



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35MM • 16MM • COLOR • BLACK AND WHITE  
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## Universal Pictures Board Chairman Nate J. Blumberg says:

*"We have an exclusive contract with Pathé Labs for the processing of all our black and white pictures. They give us what we want, when we want it."*

'Affair' Terrif, \$ Det.; *VARIETY*  
 'Affair' Wham, \$ Boston; *VAR*  
 'Affair' Big, \$ Indpls.; *VARI*  
 'Affair' Great, \$ K.C.; *VAR*  
 'Affair' Sock, \$ N.Y.; *VAR*  
 'Affair' Hug, \$ Mpls.; *VAR*  
 'Affair' Sock, \$ St. Lou.; *VAR*  
 'Affair' Great, \$ Cincy; *VAR*





# TELEPIX REVIEWS

## THE DOCTOR

(The Inquirer)  
With Warner Anderson, Anne Burr, Whit Bissell, Ferdie Hoffman, Reinhold Schunzel, Billy Lee, others  
Producer: Marion Parsonnet  
Director: Rod Amateau  
Writer: Franz Spencer  
30 Mins. Sun. 10 a.m.  
PROCTER & GAMBLE  
NBC-TV, from N.Y.  
(Benton & Bowles)

As the latest in the string of major vidpix packages hitting the airwaves this season, "The Doctor" got off to a good start Sunday night (24) via NBC-TV. Initial stanza was well-scripted, produced and acted, evidencing on all counts that it carries a budget more than sufficient to its means. Series is being produced for Procter & Gamble by Marion Parsonnet at both his Long Island City (N.Y.) studios and on the Coast, so that this is one program which won't offer a comparison between N.Y. and Hollywood production methods. What's important, though, is that it should draw and hold an audience week after week.

Initial yarn, an original by Franz Spencer, indicated that the series won't be at all what's implied in the "Doctor" title. Where it might have been suspected that the show would deal with the trials of a medic, the physician was actually dragged in only to permit use of the title, with the story itself told via flashback. P&G and its agency, Benton & Bowles, reportedly had exactly that idea in mind setting up the package, figuring that a homey type such as a family doctor would draw an audience, and that the stories themselves could take off from there.

Preem edition, consequently, had a Czech woman applying for a job as teacher in the orphanage run by the doctor. To prove that she had the right qualifications, she told of her experiences in her homeland, which formed the flashback. Seems her husband was a district security officer in Soviet-dominated Prague, who utilized his position to fight the Reds in almost a one-man underground. Suspense built nicely as the officer tricked his military supervisor and so was able to place the blame on him for permitting some men slated for labor camps to escape. There's been a surfeit of such stories on Iron Curtain countries on TV recently, but this one was intelligent enough to get by, steering clear of the cloak-n-dagger stuff.

Yarn was directed by Rodney Amateau, formerly with the Wald-Krasna production unit at RKO, and his knowhow was evident in fine work of the cast. Warner Anderson had virtually nothing to do in the title role, leaving the honors to Whit Bissell, who scored solidly as the security officer torn between his Communist ideology and basic honor. Anne Burr turned in an appealing performance as his wife, and Ferdie Hoffman was sufficiently villainous as the colonel. Supporting cast, topped by Reinhold Schunzel and Billy Lee, was good.

Commercials for Camay Soap were okay.

## THE WHISTLING ROOM

(Chevron Theatre)  
With Alan Napier, Barbara Evans, Edmund Purdom, Charles Evers, Tyler MacDuff

Producer: Revue Productions  
Distributor: MCA-TV, Ltd.  
Director: Axel Gruenberg  
Writer: Howard J. Green  
30 Mins. Fri., 9 p.m.  
CHEVRON STATIONS  
KTLA, Hollywood

Despite the high hopes Revue Productions obviously entertained for this little entry, it emerges as just another tale of ghosts. Credits impart the information that "The Whistling Room" is actually a "satire on ghost stories"—but unless the Chevron flitting stations are handing out copies of the credits to all customers, there's little possibility that the average viewer will realize what scripter Howard J. Green was trying to do.

Plot deals with the strange noises that emanate from a cottage on the grounds of an Irish castle purchased by a rich Londoner and his son. Latter's in love with a spritely colleen who believes, along with an uninvited professional spook-chaser, that the spirits frown on their romance. It's all eventually exposed as the trick of a jealous rival, but the fadeout finds the noises starting again to the delight of the ghost-breaker.

Alan Napier, as the professional

spirit-seeker, tries hard to get some fun into the proceedings, and Barbara Bestar is easy to watch as the romantic interest. Other thesp jobs, however, are merely standard, and Axel Gruenberg's direction does nothing to lift the telefilm from its routine level. Kap.

## SMILIN' ED'S GANG

With Ed McConnell, others  
Producer-director: Frank Ferrin  
30 Mins. Sat. 10:30 a.m. CDT  
BROWN SHOE CO.  
CBS-TV, from Hollywood  
(Burnett)

Now into its third season for the Brown-Shoe Co., this grab-bag, major-domoed by genial Ed McConnell, continues as a sturdy Saturday morning magnet for the mopet dial twisters. Although here and there, during the 30-minute run of the film-within-a-film, tight purse strings are apparent, the edition viewed (23) had all the necessary elements of excitement and comedy to hold the youngsters set-side for the "sales messages."

First half was given over to a filmed yarn, narrated by Smilin' Ed. Tale had to do with an Indian

elephant boy, a precious ruby, a brace of bad men and a man-eating tiger. Bad men slugged the lad, stole the jewel, and left the youngster tied to a tree to be mauled by the tiger. But, of course, the elephant saved his keeper by stomping on the tiger and the baddies were captured. Lots of fast action and some good jungle animal shots overcome the choppy effect of the cheapie reel.

Final portion was taken over by McConnell and his trained pets—a fiddle-playing cat and a talking frog. Also thrown in some broad comicallities in his dialog with the frog. It was all good fun for the kiddies.

Plugs were handled by McConnell who worked throughout with forced-draft joviality. Dave.

Camden, N. J.—W. E. Boss, former RCA-Victor home instrument field rep in New York and New England, has been named manager of the television market development section of the company's home instrument department, effective immediately. Boss succeeds D. D. Halpin.

## TV Films in Production

as of Friday, Aug. 22

### ARROW PRODUCTIONS

KTTV Studios: Hollywood of the  
Second set of 13 in "Ramar of the  
Jungle," half-hour jungle adventure  
telex series to resume in Oct.  
Cast: Jon Hall, M. L. McClure, Ray Mont-  
gomery, Jack Palance, Richard  
Francis, Harry S. Rothchild, Leon  
Frankom.  
Film producer: Rudolph Flothow  
Director: F. O. Fawcett  
Assistant director: Wilbur McCaugh  
Art director: Dan Hall  
Camera: Jack Palance  
Film editor: Dwight Caldwell  
Script editor: Sherman Lowe  
Writers: Eric Taylor, Sherman Lowe, Or-  
ville Hampton

### WM. BOYD PRODS., INC.

11700 Ventura Blvd., Los Angeles  
Hopalong Cassidy series, half-hour  
western adventures now shooting. Star-  
ring William Boyd and featuring Edgar  
Buchanan.  
Executive producer: William Boyd  
Associate producer: Robert Stabler  
Production manager: Glenn Cook  
Directors: Derwin Abbe, Tommy Carr

### WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood  
"WILD BILL HICKOK" series, set half  
hour western adventure series now in  
preparation to resume shooting mid-Aug.  
Cast: Guy Madison, Andy Devine set  
leads.  
"CASE HISTORY" featuring Regis Toomey,  
Sara Hayden, and "TRAIL BLAZERS"  
with Alan Hale, Jr., as set lead.  
Also in preparation for fall shooting.  
Executive producer: William F. Broidy  
Producer: Wesley Barry  
Director: Frank McDonald

### JACK CHEROK PRODS.

General Service Studios, Hollywood  
"Mrs. Banker," "Trouble in Town,"  
"Son by Adoption," scheduled to shoot Aug.  
22-29 in "Lone Ranger" series.  
Producer: Jack Cherok  
Associate producer: Harry Foppa  
Director: Paul Landers  
Camera: Robert Pittack  
Film editor: Jack Ruggiero  
"CROWN THE GOLD" series, set for Sept.  
3-9 shooting in "LONE RANGER" half-  
hour western series. Holly Meers directs.  
John Hart, Jay Silverheels set leads.

### BING CROSBY ENTERPRISES

RKO-Pathe, Culver City  
Shooting "REBOUND" series of half  
hour adult dramas sponsored by Packard  
Motor Car Corp.  
Executive producer: Basil Grillo  
Associate producer: comedy-drama for  
"A CHAIR ON THE BOULEVARD" in  
preparation.  
Half hour series of adult drama films  
for "CROWN THEATRE" now shooting.

### DESILU PRODUCTIONS

General Service Studios, Hollywood  
"LOVE LUCY" half hour comedy se-  
ries sponsored by Philip Morris shooting  
for fall season.  
Cast: Lucille Ball, Desi Arnaz, William  
Frawley, John H. Vance  
Producer: Jess Oppenheimer  
Director: William Asher  
Writers: Jess Oppenheimer, Madelyn  
Pugh, Bob Carroll, Jr.

### "OUR MISS BROOKS"

half-hour com-  
edy drama series now shooting for CBS.  
General Producer: Desilu  
Cast: Eve Arden, Gale Gordon, Jane Mor-  
gan, Dick Crenna, Gloria McMillan, Bob  
Rockwell, Virginia Gordon.  
Director: Al Lewis  
Assistant director: Jim Paisley  
Writers: Al Lewis, Joe Quillan

### FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood  
"MR. AND MRS. NORTH" series of half  
hour situation comedies now shooting  
first 39. Barbara Britton, Richard Den-  
ning, Francis de Sales head cast.  
Producer: Federal TV Corporation.  
Director: Ralph Murphy.

### FRANK FERRIN PRODUCTIONS

6528 Sunset Blvd., Hollywood  
"SMILIN' ED'S GANG" series now shoot-  
ing. Ed McConnell, head cast.  
Producer-director: Frank Ferrin  
Associate producer: Ralph Ferrin  
Assistant director: Don Olsen

### FILMORA PRODS.

8451 Melrose, Hollywood  
"GROUCHO MARX" starred in 39 half-hour  
audience participation film productions  
now shooting once a week for NBC.  
DeSoto-Plymouth sponsoring.  
Producer: John Guedel

Film producer: L. Lindenbaum  
Directors: Bob Dwan, Bernice Smith

### FLXING A PRODUCTIONS

6020 Sunset Blvd., Hollywood  
"ANNIE OAKLEY" new series of 32  
half-hour vidpiques now in preparation.  
Gail Davis, Billy Gray head cast. Paris to  
all.  
Second series of 32 half-hour "Gene  
Autry" series, now shooting. Gene  
Autry, Pat Buttram set leads.  
"RANGER RIDE" shooting second se-  
ries of 32 half-hour vidpiques. Jack Ma-  
honey, Dick Jones head cast.  
Producer: Louis Gray  
Directors: Wallace Fox, Geo. Archambaud  
New series of half-hour western dramas  
entitled "DEATH VALLEY DAYS" now  
shooting.  
Producer: Darrell McGowan  
Director: Stuart McGowan

### W. R. FRANK PRODS.

General Service Studios: Hollywood  
Group of 4 30-minute "MADAL OF  
HOLM" telepix series, now shooting. Over  
Producers: W. R. Frank, William Dean  
Director: Reginald LeBorg  
Production Manager: Bart Carr

### GROSS-KRASNE, INC.

General Service Studios: Hollywood  
Now shooting "BIG TOWN" series of  
20 half hour telepix sponsored by Ever-  
Brothers. Patrick McVey and Jane Nigh  
set leads.  
Producers: Jack J. Gross and Philip N.  
Krasne  
Director: E. A. Dupont

### JOHN GUEDEL PRODS.

900 Tark Blvd., Hollywood  
Art Linkletter starring in a series of  
104 15-minute vidpix titled "LINKLETTER  
AND THE KIDS."  
Producer-director: Maxwell Shane  
Associate producer: Irvin Atkins

### PAUL F. HEARD, INC.

KTTV Studios: Hollywood  
Series of 13 15-minute telepix en-  
titled "WHAT'S YOUR TROUBLE?" with  
Dr. and Mrs. Norman Vincent Peale.  
Producer: Paul F. Heard  
Director: Paul F. Heard  
Production supervisor: Harry Cohen

### JAN PRODUCTIONS, INC.

General Service Studios: Hollywood  
"THE LONE RANGER" series of half  
hour comedy telepix now shooting. Lew  
Parker and Virginia Gray set leads.  
Producer: Jack Denove  
Production supervisor: C. M. Florence  
Director-writer: Phil Rapp

### LEA-TUCK TELEFILMS, INC.

Quality Pictures Studios, Hollywood  
"THE LONE RANGER" series of 13 half-hour  
telepix scheduled to shoot Sept. 1.  
Producer: Phillip Tucker  
Director: Phillip Tucker  
Camera: Gordon Avil

### EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood  
Series of 13 half-hour telepix featuring  
Irene Dunne as Iremee resume Sept. 3.  
Producer: Edward Lewis  
Production manager: William Stevens

### THE MCCADDEN CORP.

General Service Studios: Hollywood  
"THE BURNS AND ALLEN SHOW"  
now shooting series of half hour comedy  
telepix. The Carnation Co. sponsor.  
Cast: George Burns and Gracie Allen,  
Red Clark, Bea Benadaret, Harry Von  
Zell  
Producer: Ralph Levy  
Director: Ralph Levy  
Production manager: Sid Dorfman, Har-  
vey Helm, William Burns

### MARCH OF TIME

360 Lexington Ave., N.Y.  
"AMERICAN WIT AND HUMOR" se-  
ries of 28 half-hour pbs. Thomas Mitchell,  
narrator, with cast including Gene Lock-  
hart, Harry Lynn, Arnold Moss, Ann  
Barnes and Olive Deering.  
Producer: Marion Parsonnet  
Director: Fred Stephani

### PARSONNET TV FILM STUDIOS, INC.

108 Larchmont Boulevard, Hollywood  
Casting: Jack Murton, Fred Messenger  
Shooting half-hour dramas for series en-  
titled "The Doctor" and "The Whistling  
& Gamble. Features Warner Anderson.  
Producer: Marion Parsonnet  
Production manager: Henry Spitz  
Directors: Robert Aldrich, Don Siegel  
Asst. directors: Jack Byrne, Frank Fox

## AFTERMATH

(Sunkist Premiere Playhouse)  
With Carl Emmond, Paul Bryar,  
Ruth Warwick, Ilka Gruning,  
Barbara Whiting  
Producer: Gil Ralston  
Distributor: Screen Televideo  
Director: Leigh Jason  
Writer: Frank Moss  
SUNKIST

30 Mins. Fri., 9:30 p.m.  
KTLA, Hollywood

A heavy-handed melodrama about  
a second marriage, "Aftermath"  
generates little interest in its un-  
spooling. Story by Frank Moss fails  
to create sympathy for any of the  
characters involved and the obvi-  
ous treatment deprives it of any  
suspense that might have been  
engendered by the premise.

Thin plot line stems from Bar-  
bara Whiting's dislike of her new  
stepfather. She finally admits to  
the family doctor that she feels the  
newcomer is trying to kill her, but  
any doubts as to her mental bal-  
ance are quickly dispelled when  
the stepfather admits having been  
a longtime patient in a sanatorium.  
After that, it's just a question of

the obvious trap to let the story  
run its course.

Director Leigh Jason manages  
to keep the film from bogging down  
completely, but he's unable to keep  
his thespians in check sufficiently to  
give the dialog any semblance of  
credibility. Technical assists are  
standard. Kap.

## NEW TV WRITERS GROUP TO SEEK NLRB ELECTION

Hollywood, Aug. 26.  
As an outgrowth of the warfare  
between members of the Radio  
Writers Guild and the Screen Wri-  
ters, Guild, a new organization, the  
Television Writers of America, was  
formed here, with Charles Isaacs  
as temporary chairman. New  
group will seek jurisdiction over  
scripting in both live and filmed  
TV.

Approximately 100 writers have  
volunteered to join. Membership  
applications are being sent out and  
a request will be made shortly for  
an NLRB election to qualify TWA  
as bargaining agent for TV scrip-  
ters.

## Kling Sets 26-Pic Series Of Field 'Store Mistletoe'

Chicago, Aug. 26.  
Kling Studios starts production  
this week on a series of 26 quar-  
ter-hour vidpix version of "The  
Adventures of Uncle Mistletoe,"  
moppet-angled puppet show owned  
by the Marshall Field department  
store. Store has been using a live  
version of the show on WGN-TV for  
the past four years, tied in  
with its Christmas promotion.

Retailer, starting Sept. 23, will  
bankroll the filmed program twice-  
weekly on WGN-TV and will also  
spot it on KING-TV, Seattle, for  
use by the Frederick & Nelson  
store, a Field subsid.

It'll be syndicated in other  
markets by the Kling sales force.

## Vidpix Chatter

### New York

Mrs. Dorothy E. McCann, pro-  
ducer of CBS Radio's "Dr. Chris-  
tian" and the October-due "Death  
Valley Days" vidpix, to the Coast  
to supervise the "Valley" produc-  
tions. . . . Unity TV has acquired  
video rights to three British fea-  
tures, including "They Were Sis-  
ters," "Mystery Junction" and  
"Knight Without Armor."

### Hollywood

Edgar Bergen and a camera  
crew planned to Northern Michigan  
to lens background footage for  
Bergen's upcoming vidpix series  
Personnet Productions rolling  
three in Camay's "The Doctor"  
series this week, with Reginald  
directing two and Don Siegel the  
third. Casts set thus far include  
Dorothy Cominsore and Henry  
Morgan in "The Red Wig" which  
Aldrich helms, and Dorothy Ma-  
lone, Lee Marvin and Alan Reed  
in "The Runaways," which Siegel  
megs. . . . Fritz Fagan set for the  
lead in "A Letter From Tess," lat-  
est in the "Racket Squad" series  
which rolls today (Wed.) at Hal  
Roach Studios. . . . Sam McDonald also  
cleared a road in the vidfilm . . .  
Richard Llewellyn will make two  
telemovies based on "Strange and  
Unusual Tales" for Rhybult. . . .  
Fred Easler won a pair of vidpix  
assignments in "This Is the Life"  
for Family Films and "Trouble in  
Town" for the Lone Ranger.

Virginia and Gale Gordon  
trained to N. Y. after completing  
seven "Our Miss Brooks" vidfilms  
with Eve Arden. . . . AFM Local 47  
quizzed Alexander Laszlo, who de-  
clared that he had sold or rented  
sound track to Bing Crosby En-  
terprises or furnished recorded mu-  
sic to the Burns & Allen show or  
offered track to Frank Wisbar.  
Tunestars are continuing an in-  
vestigation to halt flow of "boot-  
leg" music into vidfilm production  
in a bypass of the 5% formula. . . .  
Peter Engle snagged a role in vid-  
of the "Files of Jeffrey Jones" head-  
ed films. . . . Gordon W. Levey headed  
for Mexico City to close deals for  
the production of telemovies there.

# EAST, WEST FACE VIDFILM TEST

## Vidpix Seen Still in Keystone Kop Stage; Trip to Filmhouse Prescribed

By LESLIE HARRIS  
(AM-TV Director, Colgate)

Been to motion pictures lately? If you haven't—even if popcorn crunchers give you creeps, and air-conditioning affects your sinus—go! Particularly if you are beginning to think of vidpix and motion pictures as virtually the same thing. This is a sure symptom of deterioration of the sense-perception, and cases allowed to go unchecked have been known to prove fatal.

Let me fill you in on my case history. B.T.(before television) I used to go to a film house every week or so. Then it happened—never have been able to remember whether it was a dull picture, waiting in line at the Mullen Hall, or because I got intrigued with TV while watching some technical director superimpose Toscanini's face over a fifth row flute section—but suddenly tempest has fugited and I haven't been to a film house in over a year.

Well, that was yesterday. Now I'm back to normal. My quick recovery came after being lured into the Paramount to catch a stage act. The act was bad, but it was boiling outside so I stayed to cool off. Okay, I was sleepy.

But suddenly I'm wide awake. The feature is on, and both my rosy optics are popping at 60 cycles a second. All at once, I am—really seeing people, scenes have depth and look like real places. None of this fuzzy, misty nebulosity that I had grown so used to on the TV screen. These are hard, clean pictures, and you can see the contours and light shading on a person's face—there's a sharpness and clarity that I had almost forgotten could exist on a screen. And what's more, the gals are pretty—and they're big enough to appreciate. None of this 17-inch diffused charm. This is real kingsized stuff.

### Real Color

And the color—believe me, if you haven't seen a color film for a while, the sheer contrast between the garish palette-spatterings of a few years ago that left you blinking, and the brilliant tones and color definition you can see today in pictures like "Ivanhoe" and "Merry Widow," will leave you gasping.

I don't mean to make this pitch a paean of praise for the cinema. The stories—and particularly the dialog—are as tired as ever, but with the advances in photography techniques—the contrast between what we accept today as finished telepic and a modern color film, makes one wonder if even black-and-white TV has really advanced

(Continued on page 37)

## 'Pimpernel' Set As NBC Vidpix

"Scarlet Pimpernel," the British-produced radio drama currently airing on NBC, will double into TV soon as a vidpix show. NBC this week closed a deal with Harry Towers, owner of the package, to lens the vidfilm version in London. Web will finance the operation and will control all network and syndication rights.

Pilot film is to be shot sometime in September, with Marius Goring, who plays the title role in the AM show, dittoing for TV. Show is to be produced for video as part of NBC's film operation under veepee Robert W. Sarnoff, with Sarnoff's crew working closely on the property with the web's program department.

"Pimpernel" is one of several big-budgeted British radio packages now aired in the U. S. CBS is currently broadcasting the "Horatio Hornblower" show on A-1, but so far has made no move to double the program into TV.

## Will Rogers, Jr., Set For 'Life,' His First Vidpic

Hollywood, Aug. 26.

Will Rogers, Jr., has been signed by Screen Gems for the starring role in "Life, Liberty and Orin Dooley," half-hour vidpic for Ford Theatre.

This is Rogers' second appearance on film, his first being portrayal of his father in the feature-film, "The Will Rogers Story."

The teleplay was written by Mary McCall, Jr., from the Collier's magazine story by William Fuller. Robert Stevenson, who has just completed Screen Gems' "Birth of a Hero," directs.

## Vidpic Strike, Scripting Scrap Seen in ALA Council Meeting Set for N.Y. Today

Battle on the Screen Writers Guild vidpic strike and tele scripting jurisdiction may take place at the Authors' League of America council meeting in New York today (Wed.). SWG board will meet on the Coast later in the day.

Regular ALA council meeting was skedded for Sept. 8, but it was moved up to Aug. 27, presumably because off the SWG strike situation. SWG is striking against the Assn. of Television Film Producers on the Coast. However, the western region of the Radio Writers Guild voted not to support the SWG action. It is disregarding an interim order from ALA prexy Rex Stout not to sell material to the struck producers. RWG claims that SWG did not keep it informed of the specific demands on which the negotiations broke down.

Stout's interim order was accompanied by a ballot on which ALA members are to indicate whether they support the strike. At the ALA council meeting today it's likely that a report will be made on the results of that balloting.

An RWG spokesman said that his union's representatives on the ALA council would go into the confab to "get more information."

### Coordinated ALA Plans

Hollywood, Aug. 26.

Battlefront in the Screen Writers Guild's strike against the Alliance of Television Film Producers shifts to N. Y. this week. Mary McCall, Jr., SWG prexy, flew east yesterday (Mon.) at invitation of Rex Stout, head of the Authors' League of America, for a conference to coordinate all members of ALA in the prosecution of the walkout.

Radio Writers Guild, western branch, also a member of ALA, recently refused to join the strike, regardless of ALA's temporary order restraining all member guilds from violating SWG's strike against ATFP. SWG mailed a "White paper" to its own 1,200 members and to RWG's 1,000 members detailing facts designed to "correct records recently distorted in news releases."

The "white paper" asserted that SWG had been led to believe that the RWG western council "shared the joint aim of ALA and SWG to improve compensation and working conditions" of writers in television. It added, "we find ourselves in the unpleasant situation of having been deserted by an ally after battle action has been taken."

Referring to the efforts to form a new television writers organization, SWG asks "could this be the design behind the attempt to wreck the current strike—the formation of a television writers guild in the midst of created confusion and chaos—if the possible failure of the strike is such disorder in the television field?"

Miss McCall will meet tomorrow with Stout and officers of the various ALA guilds.

## TRADE COMPARING INDIE UNIT PROD.

With both Hollywood and New York now vying for the position as capital of the booming vidfilm industry, a direct comparison of the final results obtainable in both cities may soon be possible. Two new indie outfits swung into operation during the last several weeks, one concentrating all its production on the Coast and the other doing all its lensing in N. Y. Trade is already looking forward to seeing samples of both their works for a direct comparison of production values, lighting, camera work and other important factors.

Production firms are Hafner-Halperin, which is lensing half-hour series based on both the "Rex Morgan" and "Kerry Drake" comic strips, and Crown Cinema Corp., which is working in N. Y. on a half-hour drama series and a quarter-hour situation comedy package. Hafner-Halperin, although in business longer than Crown, is one of the youngest vidfilm units in the industry. Production chief Les Hafner, 36, has been in the vidfilm business five years and was formerly prez of Motion Picture Stages, N. Y. Sales chief Stanley Halperin, 33, worked with the William Morris-office 12 years.

Chinese-U. S. Backing  
Crown Cinema, the new outfit in N. Y., is being financed by a group of Chinese-American industrialists. James Hsu is prez of the company, with Frank Jacoby, staff director at NBC-TV, as veepee in charge of production. Freeman Koo, of the w.k. Chinese family, is treasurer. While Hafner-Halperin has a longterm leasing deal with Hal Roach Studio in Hollywood, Crown is now working out of the Robert Lawrence Studios in N. Y., but plans eventually to build its own studio in the east.

According to Hafner, in N. Y. last week to showcase his pilot pix to agencies and clients, he discovered when he arrived in Hollywood last year that the major studios will be plunging into vidpix within the next few years. As result, his outfit decided they must produce films that will compare in quality with those turned out by the majors three to five years from now. H.H. consequently is budgeting its shows at \$23,500 per stanza which, according to Hafner, makes it possible to obtain the best possible writing, directing and acting talent. In addition, the star names used are being cut in for a percentage of the gross.

Louis Hayward is playing the title role in the "Morgan" series, three of which have been canned, and Sterling Hayden has the lead in "Drake," one of which has been completed. Hafner has paced Willis Goldbeck, who wrote and directed both the "Dr. Kildare" and "Hardy Family" series for Metro, as writer-director. No writer has been set for "Drake." To illustrate the coin he's laying out for talent, Hafner revealed that he's signed Marjorie Reynolds to co-star with Hayden in the latter series, with Arline Judge, Frankie Darro, Walter Woolf King, James Flann and Nestor Paiva also in the cast.

Crown's half-hour series will have different stories and casts each week. First edition, titled "Hushabye Baby," features Biff Elliott, Peggy Nelson and Tony Hickley. Husband-and-wife team for the quarter-hour show, titled "Leave It to Arthur," has not been set. Crown is budgeting the half-hour show at \$17,500 per stanza, with the budget allowing for a full orch, with music to be composed and conducted by Elliott Jacoby.

## Colgate Skeds 'North'

Colgate will install John W. Loveton's television of "Mr. and Mrs. North" in the 10 p.m. Friday slot on CBS-TV, with an Oct. 3 starting date.

The Norths will be played by Barbara Britton and Richard Denning.

## Canada Dry Inks \$3,000,000 Deal To Bankroll 'Terry & Pirates' Series

## Strong Unit to Back Up Mayehoff NBC-TV Show

Arnold Stang, Hope Emerson and Billie Burke have been signed for the Eddie Mayehoff show, which goes into the 7:30 p.m. slot Sundays on NBC-TV.

Reynolds Metals is committed to a firm 39 weeks, with an option to increase the series to 44 editions. Program consists of half-hour vidpix.

## Kinnie Recording Issue Chief SAG, TVA Hassle As 4A's Preps New York Meet

Associated Actors & Artists of America meets in N. Y. today (Wed.) to draft a new resolution that will delineate the jurisdictional areas of Television Authority and Screen Actors Guild.

Chief problem involved, in what has been lately a relatively quiet jurisdictional matter, concerns edited kinescope recordings. SAG wants the phrasing on this subject to state that TVA has jurisdiction over kinnies so long as they are not edited in the manner of motion pictures.

TVA, however, contends that kinnies grow out of live tele, are covered by TVA's contracts with the networks and stations, and they should remain under the live union's wing. TVA argues further that a large proportion of kinnies are edited, as when a boner is pulled in a commercial and the mishap is cut out or an overlong program is trimmed.

The fight is actually over the language used, with TVA claiming that the SAG phraseology would cover too much ground. TVA feels that eventually SAG may use this language to cover the possibility of new methods of tele recording.

On the other hand, SAG stresses that it is not trying to get control over kinescopes. It conceded TVA's control over kinnies in National Labor Relations Board hearings long ago. It claims that the key phrase is "editing customary in motion picture production." Merely trimming out a boner or an overlong sequence wouldn't be construed as editing a la motion pix, an SAG spokesman said.

A new resolution on the jurisdictional picture is being drawn up to replace one adopted by the 4A's in April, 1950, when the 4A's awarded all jurisdiction to TVA. That resolution went by the boards, due to decisions by the NLRB and elections in which the actors voted for SAG control over film TV.

However, the 1950 document is still on the books. Since all sides agree that the 1950 paper is outdated, it will be rescinded and replaced with one that reflects the actual situation.

SAG-proposed resolution says a program is considered in "live manner" if it is recorded in continuous action, with cuts permitted. Audience participation shows, even though edited and on film, would be considered "live," e.g., the Groucho Marx show. But, TVA asks, what if the "Red Skelton" show moves to film?

## GINSBERG PREPS NEW CO. FOR FILM, TV PROJECTS

Hollywood, Aug. 26.

Organization to create, develop and participate in motion picture and television projects has been initiated by Henry Ginsberg, former head of Paramount studio. He just ended an association with NBC-TV as film consultant.

Ginsberg will direct his activities toward production of films for television and to achieve a closer coordination between the two industries.

In another major television film deal, Canada Dry Ginger Ale this week pactured with Official Films to bankroll OF's "Terry and the Pirates" series in a number of major markets on a spot basis this fall. Canada Dry will spend well over \$3,000,000 for combined time and talent on the vidpix, thereby upping its TV advertising outlay considerably over the \$4,500 weekly it was paying ABC-TV as a participating bankroller on that web's "Super Circus," which it has cancelled.

"Terry," being produced for Official by Dougfair Productions, is scheduled to preem Nov. 22. Series will be aired alternate weeks only, and OF is currently huddling with other major advertisers to pick up the open weeks. Deal is another illustration of the trend being followed by major TV sponsors in abandoning network shows in favor of picking up only those markets it wants via a spot vidfilm purchase.

Don Sharpe, currently producing "Four Star Playhouse," the Robert Cummings show and "Impulse," will coordinate plans for "Terry" with Dougfair, indie outfit headed by Douglas Fairbanks. Pix are to be lensed at the RKO studios in Hollywood starting Sept. 15. John Baer will play the title role, with William Tracy playing the Hotshot Charlie character and Jack Kruschen portraying Chopstick Joe. Mathes agency handles the Canada Dry account.

Deal is the third set to date with a top-sponsoring advertiser by Official. Singer Sewing Machines will bankroll "Four Star" this fall via CBS-TV, while Dunhill cigarettes this week pactured to bankroll the Robert Cummings series Saturday nights on NBC-TV.

## SAG to Nix Pacts With 50 N.Y. Prods.

Screen Actors Guild last week notified some 50 film producers in N. Y. that it is cancelling its contracts with them as of Oct. 23. After that date SAG members will not be permitted to work for any producer who hasn't signed the guild's new basic agreement of 1952 and the television supplement.

Some Gotham film producers have inked these agreements and will not be affected by this action. Talks have been proceeding between the Film Producers Ass'n of N. Y. and the SAG, and will resume after Labor Day. It's expected that an SAG-FPA pact will be finalized ahead of the Oct. 23 deadline.

Guild's contracts with the 50 producers involved permit cancellation, after a certain period, on two months' notice. SAG set the deadline to prod the producers into a quicker settlement.

## NBC DELAYS AM 'RILEY' TO LAUNCH ITS VIDPIX

NBC, which acquired radio-TV rights to the "Life of Riley" package several months ago, has decided to postpone the debut of the AM version this fall in order to get the projected "Riley" vidfilm series under way.

Web will lens a top-budgeted pilot film on "Riley" within the next few weeks in Hollywood, with William Bendix playing the role he originated. As soon as the pilot is canned, the web will use that to pitch the show to prospective agencies and clients. Then, when and if the TV version is sold, NBC will turn its attention to the radio show.

"Riley" was last seen on NBC-TV several seasons ago as a vidpix series. That version starred Jackie Gleason in the title role and was bankrolled on the network by Pabst Beer.

## CBS-TV Maps Sharing Sponsors' Plan To Get Ken Murray Show Launched

Unable to line up a single bank-roller for its Ken Murray show this fall in either an hour or a half-hour version, CBS-TV has decided to try selling the show to three sharing sponsors, each of whom would pick up the tab for one-third of the package each week. Web followed the same procedure for its Jackie Gleason show and succeeded in wrapping up the requisite trio of sponsors well ahead of Gleason's scheduled tee-off next month.

Web is anxious to get Murray on the air with a sponsor or sponsors, because its contract with the comic includes a \$2,000 per week pay or play clause. As result, it has budgeted the show considerably under the Gleason package and NBC-TV's "All Star Revue," which has been sold on the same basis the last two years. Each of the trio of sponsors buying into the Murray package will pay a gross time and talent fee of \$25,000 per week on a promised lineup of 35 stations. Gleason show, by comparison, goes at \$32,500 per sponsor weekly.

If the web succeeds in selling Murray, it will slot him Saturday nights from 9 to 10, directly following Gleason. While the CBS brass claims that the comedy block would give it a solid one-two punch against NBC's "All Star" and "Show of Shows," it also would mean further re-juggling of the CBS Saturday night, and perhaps Tuesday night, schedule, which had been presumably locked up several weeks ago.

At that time, CBS had "Leave It to Dad," starring Eddie Albert, slotted for the 9 p.m. slot Saturday, and Jane Froman's "U.S.A. Canteen" in at 9:30. On Tuesdays, the web had the Red Buttons show at 8 and the Alan Young show at 8:30, opposite NBC's Milton Berle program. If Murray takes over the Saturday night 9 to 10 slot, consequently, the web will have to select the best two of those four programs to fill the Tuesday night period.

### Bristol-Myers to Stay With 'Bank' on CBS-TV; ABC Gets Plum Renewal

Bristol-Myers has decided to stick with "Break The Bank" in the 9:30 p.m. Sunday slot on CBS-TV, rather than another show which the network had been plugging for.

CBS-TV had been pushing for the sponsor to put in a more expensive program, preferably the Ken Murray stanza. However, the B-M crowd felt that because it follows the "Fred Waring Show" and is opposite the strong "Television Playhouse" for Philco and Goodyear on NBC-TV, a more expensive layout wouldn't do any better than "Bank" rating-wise. On a viewers-per-dollar basis, the bankroller reportedly feels, "Bank" will prove a better investment.

Meanwhile, ABC radio has snagged a 52-week renewal from Bristol-Myers for "Bank," aired Monday, Wednesday and Friday at 11:30 a.m. It's a plum for the web, since the show had been wooed over from another skin last year. Prudential is cutting back on its Jack Berch show, currently in the 12 noon-12:15 p.m. slot cross-the-board. Next month Berch will be trimmed to five minutes, running from noon to 12:05. Web is inserting a newcast with Don Gardner.

Ted Mack's "Original Amateur Hour," for Old Gold, which is in the Thursday 10-10:45 p.m. period, powers ABC after the Sept. 18 edition.

### ABC, Subsidiaries in \$67,000 Red for 1st Half 1952

ABC and its subsidiaries reported an estimated loss of \$67,000 for the first six months of 1952. The loss would have been an additional \$74,000, if it had not been reduced by recovery of Federal income taxes under the carry-back provisions of the Internal Revenue Code.

For the same period of the previous year, the net income was \$472,000, after Federal income taxes.

### 22 Live Station Markets For New CBS-TV 'Omnibus'

With all replies from its affiliate stations not yet in, CBS-TV has tied down a live station lineup so far of 22 markets for its upcoming Sunday afternoon "Omnibus" series. Web expects to hit a peak of 30 live markets for the show, and also revealed this week that the Ford Foundation, which is producing with CBS as part of its TV-Radio Workshop, has approved additional funds to permit kinescoping the show in other markets.

"Omnibus" is slated for launching Nov. 9, and will hold down the 4:30 to 6 p.m. period Sundays. Web salesmen this week are following up on the presentation brochures mailed out to agencies and prospective clients last week, and CBS-TV sales execs report considerable sponsor interest.

### S.O. of Ind. to TV Chi Pro Gridders

Chicago, Aug. 26. Standard Oil of Indiana has finalized a deal with the two Chicago pro football teams, the Bears and Cardinals, to televise an 11-game home schedule on seven midwest stations. The contests will be telecast by ABC-TV, which is offering them in other markets on a co-op basis. Under National Professional Football League rules, the games can't be telecast in a city within 75 miles of a league, contest, which means Chicago will automatically be blacked out.

The promotional aspects throughout the midwest for the two Windy City teams are an important part in the Standard TV hookup. The oil firm, through McCann-Erickson, is actually only bankrolling one half of each game, with the other period given over to plugging either team, depending upon which is being televised.

Standard and the agency are still rounding out other phases of its annual fall football spread, which embraces both radio and T.V. Already set are regular season broadcasts of the following colleges: Colorado, KOA, Denver; Iowa, WHO, Des Moines; Minnesota, WCCO, Minneapolis; Nebraska, KFAA, Omaha; Wichita, KWBB, Wichita, and Wisconsin, WTMJ, Milwaukee.

Still to be worked out are the final details on Standard's AM sponsorship of the Bears' games on the WIND midwest network.

### DuMont Sports Series Set for Bristol-Myers

Bristol-Myers is set to pick up a 15-minute tele series on DuMont to precede that web's professional football telecasts on Sunday afternoons. A limited station lineup will probably be used.

Show will go into the 2:45-3 p.m. slot as warmup for the pro grid-ders. A name sports personality is being sought to handle the stint. Agency is Doherty, Clifford & Shenfield. Product to be plugged will probably be Vitalis hair preparation.

### Lux Hunts Emcee As AFRA Ban On DeMille Stands

Hollywood, Aug. 26. C. B. DeMille's expulsion from AFRA still stands, officials of the radio actors union have advised the J. Walter Thompson agency. Feelers were put out by the agency to determine the status of the former producer-emcee of "Lux Radio Theatre" and the answer was "nothing doing."

Overture was made by the agency to AFRA before proposing a return to the show to DeMille, which he had not sought. DeMille was forced off Lux several years ago when he refused to pay an assessment of \$1 for a political campaign he disapproved. He fought the expulsion to the U. S. Supreme Court but lost.

With the opening of the Lux radio season less than two weeks away, the agency finds itself without an inaugural show or producer-emcee. William Keighley, who followed DeMille on the dramatic show, has bowed out so that he can spend six months of the year in Europe. Cornwell Jackson, agency's radio-TV veepee, is auditioning a successor.

Pencilled for the teeoff Sept. 8 was "African Queen," but it had to be postponed because the picture's star, Humphrey Bogart, will be tied up in picture production. It will be aired at a later date.

### DFS' Rogers on Leave For Nixon Campaign

Washington, Aug. 26. Ted Rogers, ex-CBS director, will serve as radio and tele liaison of the Nixon-for-Vice-President campaign, Republican National Committee announced over the weekend.

Rogers is on leave from Dancer, Fitzgerald & Sample; he's assistant manager of the agency's Hollywood office in charge of radio-TV. His work has been supervising network shows on both media.

## Television Premieres

(Aug. 27-Sept. 6)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major video networks during the next 10 days:

- |         |   |
|---------|---|
| Aug. 29 | Big Story. Drama. NBC, 9 to 9:30 p.m. Pall Mall, via SSC&B.   |
| Aug. 30 | Your Hit Parade. Variety. NBC, 10:30 to 11 p.m. Lucky Strike, through BBD&O.                                  |
| Aug. 31 | Roy Rogers. Western. NBC, 6:30 to 7 p.m. General Foods, via Benton & Bowles.                                  |
| Sept. 1 | House Party. Audience Participation. CBS, 2:45 to 3:15 p.m. Monday-through-Friday. Participating sponsorship. |
| Sept. 2 | Where Was I? Panel quiz. DuMont, 9 to 9:30 p.m. Wine Corp. via Weiss & Geller.                                |
| Sept. 5 | Mama. Situation comedy. CBS, 8 to 8:30 p.m. General Foods, via Benton & Bowles.                               |
|         | Aldrich Family. Situation comedy. NBC, 9:30 to 10 p.m. Campbell Soups, via Ward-Wheelock.                     |
|         | Cavalcade of Sports. Madison Sq. Garden fights. NBC, 10 to 10:45 p.m. Gillette, through Nixon.                |
|         | Greatest Fights of Century. (Film.) NBC, 10:45 to 11 p.m. Chesebrough Manufacturing, via Cayton.              |
| Sept. 6 | Happy's Party. Kid's show. DuMont, 11 to 11:30 a.m. Florida Citrus, via J. Walter Thompson.                   |
|         | All Star Revue. Variety. (Dennis Day as first star.) NBC, 8 to 9 p.m. Participating.                          |
|         | Your Show of Shows. Variety. NBC, 9 to 10:30 p.m. Participating.  |
|         | Battle of Ages. Panel. CBS, Saturday, 10:30 to 11 p.m. Scrutan, through Franklin Bruck.                       |

## 'Kukla' to Debut as NBC Radio Aired; First of 3 Shows to Double in AM, TV

### Philly D.A. Cracks Down On Pseudo Tune Contest

Philadelphia, Aug. 26. An advertising promotion scheme conducted by a local TV dealer will be dropped on orders from the District Attorney's office.

D. A. Richardson Dilworth made the demand, when members of his rackets squad found a so-called "mystery tune contest" sponsored by the American Television and Appliance Co., was "no real contest."

The firm offered "\$100 merchandising certificates" to persons who correctly identified songs, recorded portions of which were broadcast over local radio and TV stations. Dilworth said the Better Business Bureau was listed among the number of complainants he had received about the program during the last six months.

### Longrun 'People' Due for TV Axe

"We, the People," one of the longest-run shows on television, is being cancelled by Gulf Oil at end of September. Sponsor is keeping its Friday night at 8:30 period on NBC-TV, and will replace "People" with a half-hour dramatic series, to be produced on a live basis by Young & Rubicam staffer Frank Telford.

"People" also held a record of some kind as one of the oldest shows on radio, in which medium it started a number of years ago. When TV first became a network operation, Gulf attempted for a while to air the show as a simulcast, but then dropped radio entirely two years ago in favor of a TV-only system. Life magazine had been co-producing the show with Y&R during the recent political conventions, but it checked off several weeks ago, and is now shopping for another video package.

"People" was originally created by Phillips H. Lord. He sold it on a royalty basis to Y&R and is still collecting his weekly check for the show. Its cancellation marks the second Lord package in recent weeks to get the axe, since his "Mr. District Attorney" after 12 years on radio and a year on TV, was cancelled by Bristol-Myers at end of last season.

### U. OF KANSAS TO BOW NEW FM RADIO STATION

Kansas City, Aug. 26. U. of Kansas, at Lawrence, is getting into FM radio. Its new station, KANU, will begin regular broadcasting Sept. 10. R. Edwin Browne, director of radio, announced last week.

KANU will operate at 91.5 megacycles on the FM dial, with a clear signal being receivable over a 70-mile radius from Lawrence. It will broadcast by means of a 10,000-watt transmitter and a 511-foot tower.

Station is a gift to the K. U. school of journalism by John B. Harris and Sydney F. Harris, Hutchinson and Ottawa publishers, as a memorial to their uncle, Fred M. Harris, a former member of the state board of regents.

For many years, K. U. has owned and operated KFPU, an AM station, which splits time with WREN, Topeka.

### Drama Quartet Solos

Agnes Moorehead, Charles Laughton, Charles Boyer and Sir Cedric Harwicke, the four thespians who comprise the First Drama Quartet, will make separate, successive appearances on CBS Radio's "Suspense" series.

Miss Moorehead will kick off the series Sept. 15, in the fifth reprise of her "Sorry, Wrong Number" classic. Laughton, Boyer and Harwicke follow, in that order.

"Kukla, Fran & Ollie," which latched onto a network-controlled time slot on television this year for the first time since it's been on the air, will also make its debut this fall as a half-hour radio show. NBC program veepee Charles (Bud) Barry revealed this week that the Kuklapolitan troupe will bow in on radio Sundays at 6:30, marking the latest instance of how NBC plans to utilize many of the same shows in both AM and TV under its new integration policy.

Barry pointed out that "KF&O" will be the first of three Sunday evening shows to be aired on both radio and TV, but not as simulcasts. "Meet the Press," which is to be aired at 6 p.m. via video, will have a playback of the audio portion of that show on the NBC radio network at 10 p.m. And Theodore Granik's "American Forum of the Air," which moves back to a Sunday afternoon slot for TV in the fall, will also have its audio played back on radio at 10:30 p.m. Barry cited these three shows as prime examples of the types of programs which could be utilized advantageously in both media.

Explaining the genesis of "KF&O's" radio debut, Barry said he had long believed that the program was a basically good radio property, as well as TV. About six months ago, he said, he recorded two weeks of the show's video stanzas and then played back the tape without having any TV pictures to watch at the same time. Kuklapolitans came out so well in the AM format, he said, that he got together with Burr Tillstrom, "KF&O's" creator and star, and worked out the deal for a radio version.

With the TV show now airing Sundays at 4 p.m., only two-and-a-half hours before the scheduled radio slot, Barry said that it hasn't yet been decided whether Tillstrom and his troupe will tape a special show for the AM version in advance, or whether they'll tape the audio portion of the TV show, and then "wild-track" in on the tape the necessary bridges, segues, etc., to fill in the gaps, such as might occur when the characters on TV were going through their pantomime antics.

### Trade Institutional Job To Highlight CBS Radio Fall Promotion Drive

CBS Radio, continuing its attempts to revive interest in AM, will plug not only its program lineup in the fall advertising campaign, but try in addition to do an institutional job on the medium as a whole. To this end, the web has scheduled its annual promotion clinic for Sept. 4-5 at the Hotel Pierre, N. Y., where top web execs will detail their fall promotion plans to more than 125 station and promotion managers.

Charles Oppenheim, sales promotion and advertising chief, will conduct the clinic. Also scheduled to address the affiliate execs are network prexy Adrian Murphy; veepees Lou Hausman, John Karol and Lester Gottlieb; research chief director Harper Carraine; news chief Ted Church, and press information chief George Crandall.

Web's promotion film, "More Than Meets the Eye," will be screened for the affiliates Sept. 5. Hausman and Oppenheim are scheduled to trek to the Coast the following week to deliver their spiels to CBS western affiliates Sept. 11.

### Texaco Set to Sponsor Met Opera B'casts Again

Texaco is returning to sponsorship of the Metropolitan Opera broadcasts on ABC radio for another season. The Saturday afternoon operacasts will kick off Nov. 29, with a 2 p.m. to-conclusion schedule. Agency is Kudner.

The one-shot televising of the Met preem will probably not be undertaken this year, due to high costs involved. Last year Texaco also omitted the preem telecasts, although it had backed them on ABC-TV for the two previous seasons.



# GOODWILL'S GOODBYE TO CBS?

## NBC Not Selling Radio Down River, Sez McConnell; Reintegration Policy Set

NBC prez Joseph H. McConnell said this week that the web's reintegration policy is now virtually complete, with key personnel formerly working in either radio or TV now devoting their time and energies to both media. Move, McConnell said, was carried out primarily to strengthen radio but, in bringing execs formerly concentrating on radio only into TV, the video network will also be strengthened.

McConnell termed as "foolish" reports that the reintegration policy would result only in "selling radio down the river." He cited the fact that Frank White, now veepee in charge of both NBC's radio and TV networks, was formerly prexy of the Mutual system. "How can we be selling out radio," he asked, "when we put a man who came from a radio-only network in charge of both our AM and TV operations?"

According to the NBC topper, the reintegration move was made necessary by the fact that it's impossible "to find duplicate executives of the calibre of Pat Weaver (AM-TV exec veepee) and Frank White to concentrate on either one medium or the other." And even if such top execs were available, he said, it would probably be impossible for NBC to pay four of them, where it now pays only two. Under the reintegration pattern, he said, NBC also will benefit in both media from the long experience of John K. Herbert, formerly AM sales veepee and now holding down that job for both media, and Charles (Bud) Barry, who formerly was AM-only program veepee and now heads programming for both. McConnell pointed out that the

(Continued on page 38)

## GOP, Demos Grab All Availabilities

With the Presidential campaigns swinging into high gear this week, both the Republican and Democratic national committees are buying up as much radio and TV time as possible to slug it out in full view of the public from coast to coast. Both parties this week packed for a half-hour show on both NBC and CBS the night preceding the elections for a last-minute pitch for votes, and it's expected they'll place the same time order on all major AM and TV webs.

Demos booked the 10:30 to 11 p.m. period Nov. 3 on the two webs for a simulcast. GOP has bought the 10 to 10:30 period for radio only, but is now expected to cancel that booking in order to pick up the 11 to 11:30 period on a simulcast basis, in order to have its pitch follow directly after the Demos. Demos, meanwhile, are known to be trying to grab up time on every video market in the country, indicating that Gov. Adlai Stevenson, Demo nominee, will appear on the show himself.

Demos are teeing off their TV campaign next Monday (Labor Day) with a half-hour on all four nets, during which Gov. Stevenson will officially launch his campaign. Party has also bought the alternate Tuesday night 10:30 to 11 period on CBS-TV. Web is holding open the alternate weeks for the GOP but so far has not received an order for the time.

On NBC, meanwhile, the Democrats have bought the 10:30 to 11 p.m. period for both radio and TV Sept. 9 and Sept. 15. GOP has scheduled simulcasts Sept. 4 from 9:30 to 10 and Sept. 19 from 10:30 to 11. In addition, the GOP has booked 13 separate half-hours of NBC radio between Sept. 24 and Nov. 3, all to go in the 10 to 10:30 p.m. period.

## Moppet 'Cottage' Calls Quits on DuMont Web

"Magic Cottage," one of the longest-run moppet shows on local N. Y. TV, called it quits with the DuMont web this week, and is now being pitched up to other webs and indie stations. Show, starring Pat Meikle and produced and scripted by her husband, Hal Cooper, has been aired cross-the-board from 6:30 to 7 p.m. It winds on DuMont's WABD, N. Y. flagship, after the Sept. 12 broadcast.

Cooper, incidentally, left yesterday (Tues.) for London, where he'll produce George Bellak's "The Trouble Makers," scheduled for a Sept. 16 opening at the Strand Theatre in London's West End.

## NBC Sets 'Match' Sundays at 7 P.M. To Buck Benny

In an attempt to reprise his system of knocking off the top-rated shows on competing networks, NBC program veepee Charles (Bud) Barry has decided to slot "Meet Your Match," the audience participation giveaway show, Sunday nights at 7 this year in direct opposition to the Jack Benny show on CBS Radio. Barry was program chief for ABC several years ago, when that net put up "Stop the Music" Sundays at 8 and promptly knocked Fred Allen out of the top rating position he'd held for years on NBC.

Scheduling of "Match" at 7 o'clock is one of several shifts in the Sunday night fall lineup which Barry has put through this week. Under the new setup, "Scarlet Pimpernel," the Towers of London package from England, goes in at 5:30 p.m., and "Kukla, Fran & Ollie" will be making its AM debut in the 6:30 slot. Only time period still open on Sundays is at 6, and it's tentatively planned to air either the Gabby Hayes show or Sammy Kaye's "Sunday Serenade" in that period. Either of these two programs will be offered for sale under NBC's "Minute Man" co-op setup.

As the Sunday schedule presently shapes up, the network will tee off with "The Chase" at 4 p.m. "Martin Kane, Private Eye," will go at 4:30, under sponsorship of U. S. Tobacco, with "Hollywood, Star Playhouse," bankrolled by American Bakers, going at 5. "Pimpernel" is in at 5:30, Hayes or Kaye at 6, "KFO" at 6:30 and "Match" at 7. Then "Aldrich Family" will be aired at 7:30; Phil Harris-Alice Faye, sponsored by RCA, at 8; "Theatre Guild of the Air," bankrolled by U. S. Steel, at 8:30; "Dragnet," sponsored by Chesterfield, at 9:30; "Meet the Press," for Revere Copper & Brass, at 10, and "American Forum of the Air" at 10:30.

## Radio Show Aids Traffic Cop Win Sheriff Primary

Schenectady, Aug. 26. Police Officer Harold Calkins, who has presented a weekly safety program via WGY from his traffic post, with assistance of announcer George Marriott, was a surprise, and close winner over Sheriff William H. Dunn in the Republican primary election for that office last week. Calkins, 46, listed the radio show in pre-election advertisements.

Quarter-hour, which features interviews with drivers discussing highway rules and safety precautions, won a citation last year from the National Safety Council.

## WJR, WGAR MAY ANKLE OVER RATES

CBS Radio ran into a major snag on its new rate formula this week, when WJR and WGAR, the web's key affiliates in Detroit and Cleveland, respectively, refused to accept the new policy. Reps of the two stations, which form part of the late G. A. Richards' Goodwill skein, told VARIETY that they've had "casual" talks with CBS brass on the possibility of working out a separate deal with the network. They indicated, however, that if no such deal is forthcoming, they may disaffiliate entirely.

Reason for the two stations' defection reportedly lies not so much in the indirect rate cuts resulting from CBS' new discount structure, but in the reduced payments the web affiliates will get under the plan for airing network shows. Three other stations are also still sitting out on giving the plan a final okay, but they are expected to fall into line within the next week. It's pointed out that KMPX, Hollywood, third station in the Goodwill chain, has been operating successfully as an indie outlet for some time, and John Patt, now prez of the stations, reportedly feels that WJR and WGAR can do as well on an indie basis if he cannot come to terms with CBS.

### Other Holdouts

Other CBS affiliates which have not yet okayed the new plan, which took effect Monday (25), include KNXT, Des Moines; KCBQ, San Diego; and WNAJ, Yankton, S. D. In notifying advertisers of these stations, CBS said their Monday through Friday day rates will not be increased, and billing for them will not be subject to the 5% Monday through Friday daytime discount.

In a brochure mailed to sponsors and agencies this week, CBS detailed the new plan as including an 11.1% hike on daytime rates cross-the-board and establishing Saturday and Sunday day rates at one-half the level of nighttime rates. Night rates are to remain the same, but advertisers benefit to the extent of an approximate 35% cutback via the new discounts estimated.

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## Ike, Adlai Pat Radio-TV On Back for Strong Aid In Getting Out the Vote

Washington, Aug. 26. Congratulatory messages to the broadcasting industry were received from the Democratic and Republican presidential nominees last week by Harold E. Fellows, prexy of the National Assn. of Radio and TV Broadcasters, on occasion of the start of the group's annual district meetings.

Gov. Adlai Stevenson of Illinois informed Fellows that radio and TV are contributing "immeasurably" to public understanding of the issues and candidates in the campaign. He added that broadcasters have "cooperated generously" in making their facilities available to him for his reports on state government activities to the people of Illinois.

Gov. Stevenson commended NARTB for its "Register and Vote" campaign. Pointing out that there are an estimated 25,000 citizens who fail to vote, he urged that "every available facility be utilized to reverse the trend which has seen fewer and fewer voters participating in national and state elections."

Gen. Dwight D. Eisenhower said that the broadcasters of the U.S. "are performing a vital public service and in my opinion doing an increasingly effective job. Nothing can be more important than that the various means of communications are granted the freedom of expression that is their constitutional right."

## GM's TV Bow With \$3,000,000 Grid Coin Near-Record for 11-Wk. Short-Termer

### Bishop Vice Kalmus At NBC-TV, Latter to Lever

Allan H. Kalmus, manager of TV publicity for NBC for the last seven years, resigned from the web last week to join Lever Bros. as press bureau chief. Don Bishop, NBC's magazine editor, has been tapped to replace Kalmus. Auriel Macfie, until now Bishop's assistant, succeeds him.

Kalmus is the second exec to leave NBC veepee Syd Elges' press department during recent months. Jo C. Dine also resigned recently to accept a job as publicity chief for the Frederic W. Ziv Co. Lever, incidentally, this week also named George H. Weller, Jr., formerly manager of public information for Sharp & Dohme, as community relations manager.

## Healthy Fall Biz Is Seen for Radio; Renewals Strong

Portending healthy fall business for network radio, both CBS and NBC this week came up with a batch of new billings and renewals. Number of NBC renewals pushed that web's biz total up 16% compared to where it stood at this time last year, and CBS has been operating ahead of last year's schedule of sponsors for some time now. Both webs also cited the fact that they still have several weeks of selling time remaining before the new fall season shifts into high.

On the new business side, Camel cigarettes bought the 5:30 to 5:45 p.m. spot Saturdays during the grid season for a football scoreboard show. On CBS, Pillsbury contracted for the 8:30 to 8:45 a.m. cross-the-board period on the web's midwest net only. Show has not yet been selected.

NBC is topping the renewal list with four major nighttime entries picked up for the new season by their sponsors, in addition to two shows on NBC's western network only. Renewed for the full net are Groucho Marx, sponsored by DeSoto-Plymouth; "Grand Ole Opry," by Camels; "Dragnet," by Chesterfield, and "Railroad Hour," by the Assn. of American Railroads. Renewals for the western net only are "Starch Time" and "Standard Hour."

On the CBS renewal list is the Peggy Lee show, sponsored by Oldsmobile. Show was bought originally by Olds for six-and-a-half weeks only. Since that time, it has had several renewals and Olds is now considering continuing it indefinitely.

## Crosby Due Back on CBS In Original Thurs. Slot

Bing Crosby returns to his original CBS Radio slot on Thursdays at 9:30 this fall. General Electric, which is succeeding Chesterfield as sponsor, has decided to slot the show in the same period Crosby held for a number of years with his old "Kraft Music Hall" show.

In other program slottings set this week on CBS, "Hollywood Star Playhouse," sponsored by Jergen's Lotion, goes into the Thursday night 9 to 9:30 period, directly preceding Crosby. "What's My Line," radio version of which is to be bankrolled by Philip Morris, goes into the Wednesday night at 9:30 slot, which Crosby held down last season on CBS.

General Motors Corp., which will make its TV bow as sponsor this fall of NBC-TV's National Collegiate Athletic Assn. football package, will spend close to \$3,000,000 for the 11-week schedule, a near-record for a TV series of such short duration. GM will shell out \$2,533,050 to NBC for time and talent on the package and is also expected to spend another several hundred thousand dollars on a fullscale ad-publicity campaign. Kudner agency handles the account.

Sale is regarded as a coup for NBC on several counts. Most important, as far as the web is concerned, is the fact that this marks the first time GM has ever used network video, and NBC hopes to be able to keep the company on its client roster for subsequent shows. Primary factor in the sale, according to NBC prexy Joseph H. McConnell, was the circulation record turned in by NBC-TV in the Republican national convention coverage. New Nielsen statistics reveal that NBC's video coverage was seen in more homes than all other networks combined.

Web also won on its gamble of holding out for a single large sponsor on the NCAA package, rather than attempting to sell the series to several participating bankrollers. In this connection, it's pointed out that GM is paying the full card rate of all NBC stations carrying the games (with an anticipated full network lineup of '54 markets), with no deals or special discounts of any kind having been made. Fact that GM has bought the show virtually guarantees NBC a profit on its fourth-quarter TV operations.

NBC has set up a special task force to work with GM on the show and to coordinate the activities of the sponsor, network and NCAA. Unit is being supervised by Walter Gross, NBC's account exec in Detroit. As the first move in working with him, the web sent out a contingent of top brass to Detroit yesterday (Tues.), including press veepee Sydney H. Elges; sales veepee John K. Herbert; TV sales veepee George Frey; news and special events chief Davidson Taylor; merchandising chief Fred Dodge; ad-promotion chief Jake Evans; stations relations rep Steve Flynn; sports chief Tom Gallery, and his assistant, Lindsey Nelson.

Schedule tees off with the Texas Christian-Kansas game Sept. 20. Other games set to date are Columbia-Princeton, Michigan-Stanford, Michigan State-Texas A&M, and Army-Navy. Under NBC's deal with the colleges, each school is to get approximately twice the net's Class A hour rate for rights to its games.

## Hickman Series In WNBT Snag

Difficulty of clearing WNBT, N. Y., Fridays at 7:15 p.m. may force the upcoming Herman Hickman series into another spot on NBC-TV. However, it's likely that the show will remain on that web, since the 10:45 p.m. Tuesday slot is available, among others. It's also possible that the Friday evening berth can be cleared in N. Y.

Show, starring the former Yale coach, is slated to kick off Oct. 3, with Rex Marshall as Hickman's vis-a-vis. Guest stars will be used, some coming from outside the sports field. Writer will be William Papp, former Chi Daily News and ABC sports expert. Series is packaged and produced by George F. Foley, who also has "Tales of Tomorrow"—and the George Gallup transcriber, Agency for Robert Burns division of General Cigar is Donohue & Coe. Contract is for 52 weeks, with a 13-week hiatus privilege. Hickman was inked through William Morris agency.

## TVA Mulling 'High Prestige' Board Plan to Pass on Disloyalty Charges

Details of the plan drawn up by Prof. Robert E. Cushman of Cornell U. on "blacklisting," which Television Authority is now mulling, were learned this week as the document was given to TVA officers for study.

The plan calls for a board of three "eminent disinterested persons," aided by a permanent staff, to which cases in which entertainers are accused of or cited for disloyalty or Communist associations, "may be referred for fair examination, report and recommendation."

The board is to be a "high prestige" body, with men of the calibre of the late Robert Patterson, Cushing said. It would not be a "loyalty board" or "clear" individuals, but would "report findings and make recommendations." It would work on an "informal and flexible" basis and educate public opinion.

Members of the board, Dr. Cushing said, would be "persons of national reputation who command universal respect." Persons not suitable, he added, are "political leaders; anyone whose loyalty has been questioned (even if unjustly) and who is therefore a 'controversial figure'; prominent crusaders for civil liberty (they will all be suspect), and anti-Communist crusaders."

Trio would be salaried "It should not be niggardly" and would work part-time. Board's staff of experts and researchers work full time for pay.

### 'Minimum Standards'

Cushman suggested "minimum standards" for considering individual cases brought before the board: "accusations or citations charging or implying disloyalty, which are unsupported by credible evidence, must be wholly rejected"; and "general rejection of 'guilt by association' as a test of loyalty." He rejects the branding of a person as "controversial," not because he is guilty, but because he is accused.

Board procedure would include giving the accused notice and hearing, right to appear and give evidence and to introduce statements, and assistance from the staff in securing information or evidence. Accusers would have opportunity to appear in support of charges, if they so desire.

To get around certain legal hurdles, the board would produce "reports" rather than "decisions." It would make "recommendations" rather than pass on guilt or innocence, and thus "avoid legal liability for libel should the recommendation be adverse."

If the recommendations are "adverse to an accused persons, the fact that the board has made a 'report' or 'recommendation' will probably be less ruinous than (Continued on page 39)

## WOR Talent Bureau Sets Branches in MBS Towns

Nat Abramson, head of the WOR (N. Y.) entertainment bureau and co-ordinator of Mutual network's band-remotes operation, is opening up branches of his entertainment setup in other MBS cities, particularly those which have outlets owned by the Thomas F. O'Neil, Jr. General Tire radio empire.

In Boston, for example, Abramson's branch will work out of the Yankee network headquarters.

The entertainment bureau handles bookings of acts for conventions, meetings, cruises, tours, parties, etc., particularly for organizations like the Elks, Shriners, American Legion, and so on. The WOR, N. Y., setup alone handles about 700 organization dates annually.

## 'Those Two' Shifting To Coast; Martha Stewart, Lee Staying as Stars

NBC-TV's "Those Two" is the latest live television show which will move from N.Y. to Hollywood next month. Martha Stewart, who replaced Vivian Blaine on the show as co-star with Pinky Lee during the summer, is continuing and, since both she and Lee want to live on the Coast, Benton & Bowles, which packages the show for Procter & Gamble, okayed the move.

In switching to Hollywood, B&B also hopes to find better comedy writing talent than it had in N.Y. Under a new production setup, Ben Brady, who was head writer on Ken Murray's video show last season, takes over as producer and scripting chief. He'll be joined in the writing chores by Seaman Jacobs. Bill States continues as director.

Hollywood origination starts when the show resumes Sept. 8 after a two-week vacation. (Jan Murray's "Meet Your Match" is filling in.) Thrice-weekly "Those Two" will originate live from the Coast at 4:30 p.m., meaning it will be aired in the east at its present time of 7:30. For the western stations, however, a hot time will be used for a 7:30 airing Coast time.

## Coy, Sen. Johnson to Guest At Denver NARTB Meet

Washington, Aug. 26. Former FCC Chairman Wayne Coy, now partner with Time-Life in ownership of KOB and KOB-TV in Albuquerque, N. M., will team up with Sen. Edwin C. Johnson (D., Colo.), chairman of the Senate Interstate Commerce Committee, at a forum session Sept. 11 in Denver.

The two will discuss broadcast legislation and regulation at the opening day session of the District 14 meeting of the National Assn. of Radio and TV Broadcasters.

## WNBQ Takes Lead In Chi Fall Sales

Chicago, Aug. 26.

Reports of sprightly fall business are coming in from all sectors of the Chi video front. Without exception, the four tele stations here are busy inking new accounts for the final quarter at a record-breaking pace.

Honors for the past week on the autumn derby apparently go to the WNBQ selling crew, where sales manager John McPartlin boasts that as of the first week in September all of the Class A 20-second station breaks (at \$300 per) will be sold out.

The NBC station also has sold all but two of the 20 weekly five-minute local news inserts in the morning "Today" spread. Fox Deluxe Beer just ordered a strip of five of the news quickies grabbed by Len O'Connor. The Tue day segment of Clifton Utley's 10:15 p. m. news roundup has been peddled to Johnson Wax. Armour has taken over the Monday, Tuesday and Wednesday portions of Clint Youle's weather strip, thus giving the station's "Five Star Final" 10-11 p.m. nightly block SRO status again.

Half of John Ott's 30-minute Sunday "How Does Your Garden Grow?" has been sold to Westhauer Nurseries.

## 70 Acts Set for 15-Hour

### Philly Palsy Telethon

Philadelphia, Aug. 26. Dennis James, Warren Hull, Jane Pickens and Hal Block will head a cast of more than 70 variety acts when WFIL-TV presents a 15-hour "Celebrity Parade" for the benefit of the United Cerebral Palsy Ass'n, Saturday evening, Sept. 6.

The charity telethon will run from 10 p.m. Saturday evening until 1 p.m. Sunday, and is being produced by WFIL-TV in conjunction with the Cerebral Palsy Assns. of Pennsylvania and Southern New Jersey.

A similar telethon staged by WFIL-TV in 1951 netted the Cerebral Palsy group more than \$85,000.

## Mpls. Gabber Scores Beat Via Home Shortwave Tape On King Haakon Birthday

Minneapolis, Aug. 26. George Grim, WCCO newscaster and commentator, was enabled to come up with a fine beat on his 10:15 p.m. Standard Oil commentary as the result of possession of a home shortwave set with tape-recording attachment.

He had it on during the celebration of King Haakon's birthday in Norway and, stopping it shortly before air time, found that in his possession was the perfect answer to link Minnesotans, many of them of Scandinavian birth, or ancestry, with the Norwegian festivities. A BBC radio newsreel broadcast, heard earlier, had been preserved on the tape. It gave a running account of the Oslo events in English.

Heading to the studio armed with the tape, Grim hastily made slight revisions in his previously-prepared script, and out over the airways, as a surprise package, went the graphic narration of the big affair. As it reached the ether audience's radios the festivities could just as well have taken place in the Twin Cities.

Good luck held out further, to put the perfect conclusion to a meeting of a group gathered in the Minneapolis Norwegian Lutheran church to hear a talk by the Norwegian Consul General, Grim had telephoned the latter earlier in the day that he'd have something to say about King Haakon on his newscast. The Consul General took a portable radio along to the church meeting and the audience remained after their program to hear Grim. Unexpectedly they found themselves a real part of events half a world away.

To keep it in the WCCO family, the station's announcer, Rolf Herisgaard, was the church's program director for that evening.

## Jon Arthur to Head Cincy Juve Show Package Firm

Cincinnati, Aug. 26. Bob Sampson has been replaced as president of Arthur-Sampson Enterprises, Inc., producer of the ABC juve shows, "Big Jon and Sparkle" and "No School Today," by Jon Arthur. Change was voted by stockholders, who elected Margaret Mau vice-president and Daniel U. Puckett, an accountant, secretary-treasurer.

## Radio Premieres

(Aug. 27-Sept. 6)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days:

**Aug. 27**  
Big Story. Drama. NBC, 9:30 to 10 p.m. Pall Mall, via SSC&B.

**Aug. 28**  
Roy Rogers. Western. NBC, 8 to 8:30 p.m. General Foods, via Benton & Bowles.

Father Knows Best. Situation comedy. NBC, 8:30 to 9 p.m. General Foods, via Benton & Bowles.

Your Hit Parade. Music. NBC, 8 to 8:30 p.m. Lucky Strike, via BBD&O.

**Sept. 1**  
Time for Betty Crocker. Women's. ABC, Monday-through-Friday from 8:40-8:45 a.m.; 2:30-2:35 p.m.; 4:25-4:30 p.m. (three times daily). General Mills, through Dancer, Fitzgerald & Sample.  
Bob Hawk Show. Quiz. CBS, 10 to 10:30 p.m. Camels, via William Esty.

Edwin C. Hill. News. ABC, 10:30 to 10:35 p.m., Monday through Friday. Philco, via Hutchins.

**Sept. 3**  
Vaughn Monroe. Music. NBC, 8 to 8:30 p.m. Camels, via Esty.  
What's My Line. Panel. CBS, 9:30 to 10 p.m. Philip Morris, via Blou.

## Bidders Dodging VHF; FCC Hands Out 3 More Com'l Permits in UHF Area

Washington, Aug. 26.

### Engelbach to Produce 4-Net Com. Chest Show

Hollywood, Aug. 26. Dee Engelbach, producer-director who recently folded NBC's "Big Show," is here to tape an hour show for the Community Chest which all four nets will air next month. Talent lineup includes Ronald Reagan, Groucho Marx, Dinah Shore, Gordon MacRae, Danny Thomas and the Meredith Willson orch.

Engelbach returns to N. Y. tomorrow (Wed.) to prep Tallulah Bankhead's "All Star" TV debut. She may do seven or eight more in the Saturday series. In addition to producing Miss Bankhead's telecasts, Engelbach will supervise other NBC vidshows in the new capacity as exec producer.

## 'Howdy' Radio Show Sold To 2 Canadian Sponsors In Unusual Co-op Deal

Unusual deal has been engineered by the NBC co-op department, which sold its "Howdy Doody" radio show to two sponsors for the Canadian market.

Ogilvie Flour has bought the first half-hour of "Howdy" (8:30-9 a.m., Saturdays) for the complete Dominion network of the Canadian Broadcasting Corp. It involves 31 stations, plus two supplemental stations. Deal is for a firm 28 weeks, starting Sept. 27 and running through April 4. Agency is Harold F. Stanfield, Ltd., of Montreal.

Kraft Foods, Ltd., of Canada, bought a 15-minute segment of "Howdy" for the 31 CBC stations and for the same 28-week period as Ogilvie. Pact was signed through J. Walter Thompson's Montreal branch.

Sales were inked by NBC co-op director Ludwig W. Simmel. After getting the sponsor, NBC had to get the okay of CBC to carry the show. NBC gets the talent fee and CBC takes the time charges.

## Bicycling Disk Jockey Airs Daily in Conn., Mass.

Hartford, Aug. 26. One of the busiest lads in New England radio is Bob E. Lloyd, who is daily bicycling his air act on two radio stations, in two different states. Lad, a member of the WHTH staff here, is doubling at WSPR in Springfield, Mass., about 26 miles away.

Mikeman has his own show on both stations. He leaves Hartford each aye at about 4:30 to make a 6 o'clock live show for two hours at the Springfield ailer. He returns to WHTH studios to tape-record an hour a.m. and an hour p.m. show. Lad mixes gab with platters.

His Springfield and early Hartford show are in the informal vein. His nightly Hartford show is a jazz pitch. He took the Springfield post with permission of his superiors at WHTH. All his shows are Monday through Friday, across the board.

## 125G Suit for Re-Use Of Show Filed by Scripters

Hollywood, Aug. 26. Radio writers Frank Taussig and R. T. Smith have filed a \$125,000 damage suit in Superior Court against Walter White, Shirley Thomas, Commodore Productions and the Mutual network, charging 146 Clyde Beatty scripts they wrote were re-used on the Canadian Broadcasting net and on Mutual without added payment to them.

They seek \$50,000 for re-use payment, and also ask \$50,000 charging defendants offered a television version written by an "inferior writer" although a promotional brochure used their names. Taussig also claims \$25,000 for unauthorized use of his title, "God of the White Nile." They seek an injunction in addition to damages to stop further re-use.

Rather than go into hearings against formidable opposition for VHF channels, many television prospectors are taking their chances on UHF, and as a result the first TV stations in a number of mixed assignment areas will be in the ultra-high frequencies. Last week, the FCC handed out three commercial UHF permits, two of which are for Chattanooga, where VHF applicants will have to fight it out in hearings for the two available VHF channels.

The Chattanooga authorizations went to Chattanooga TV, Inc., a newcomer in the broadcasting field, and Tom Potter, a Texas oil man with former TV interests.

The third commercial permit also went to Potter, for a station in Austin, Tex., where two authorizations had previously been issued, one for UHF to Charles H. Coffield, another oil man, and the other for a VHF to station KTCB, which is owned by Sen. Lyndon Johnson (D., Tex.). All commercial channels available in Austin have now been taken up. A non-commercial UHF channel is still to be applied for.

### 33 Com'l Permits

Of the 33 commercial TV permits which have thus far been issued since lifting of the freeze, all but nine have been for UHF stations. Among the areas in which both VHF and UHF channels have been allocated, UHF permits have been issued for Denver, Portland, Ore., Mobile, Baton Rouge, Flint, Mich., and Chattanooga.

In all these cities except Denver, the first local TV service will come from UHF stations, while VHF applicants battle it out in hearing. In Denver, where both VHF and UHF permits have been granted, hearings will be held on applications for the two remaining VHF channels.

In addition to issuance of permits, the Commission last week notified 11 applicants that hearings would be required on their bids because of competition for the channels. The applications are for VHF stations in Savannah, Knoxville, and Peoria, Ill.

Of the approximately 770 TV applications filed since the April 14 thaw, the Commission has designated for or indicated the necessity of hearings on 113 applications. Another 40 applications (including seven non-commercial) have been granted permits.

Thus, the agency has acted on 153 applications or one-fifth of its TV workload since it began processing operations July 1.

## ABC-TV Eyes Fight Series in Studio

ABC-TV is mulling a series of Saturday night fights to be waged in a studio rather than from a boxing arena. Show may go into the 11-11:45 p.m. slot.

Pugilists would be champs of various foreign countries, inked by promoter Johnny Attell. Show is a Masterson-Reddy-Nelson package.

Sponsors are a group of breweries, each of which would get its own plugs in its own market. Agency for the group is Ross Roy. In markets not taken by the beer outfits, the fightcasts will be offered for local sponsorship on a co-op basis. Series had been eyed by NBC-TV, but web couldn't clear enough stations.

## Bea Johnson Returns To K.C. Radio Via KMBC

Kansas City, Aug. 26. KMBC-KFRM made a major change in its programming last week, bringing in Bea Johnson as principal occupant of the "Happy Home." She has the half-hour segment from 8:30 to 9 a.m. five days a week with producer-announcer David Andrews.

Mrs. Johnson has been out of radio for several years, but formerly was "Joanne Taylor" on KMBC. She has been in ad agency work in the meantime.

# AFRA, TVA MERGER LOOMING

## NBC Co-op Show Roster Expanding; Biz Up 130% From Last Year's Level

NBC is rapidly expanding its roster of co-op shows, in both radio and tele, as a means of giving its affiliates national shows for sale to local sponsors. Web is pulling up closer to Mutual and ABC, both of which have a big sked of co-op stanzas to feed their outlets.

For the first time the skein will offer a grid co-op, "Football Game of the Week," to be aired on the radio web Saturday afternoons from Sept. 20 through Dec. 6. Another new AM co-op will be a series of "Election Previews," Thursdays at 10:35-11 p.m., Oct. 2 through Oct. 30. These will be along the lines of the "Convention Previews" which NBC offered as a co-op vehicle this spring. Later was sold on 67 stations for local and regional sponsors.

Ludwig W. Simmel, the web's co-op director (who was brought over last year from the counter-part post at ABC), is negotiating with an outer star for two co-op series, one on AM and one on TV. Talks are also on for an hour-long tele show.

Co-op biz, which started from a relatively small level last year, is now up 130%. First eight months of 1952 are almost 100% ahead of the same period of '51, Simmel said.

Tele co-ops include: "Who Said That?" Mondays at 10:30 p.m., which Pure Oil has on a national spot basis in 18 markets with 12 other sponsors in other areas; "Rootie Kazootie," Saturdays at 5:30 p.m., and "American Forum of the Air," Sundays, 10:30 p.m.

Current AM co-ops include "World News Roundup," Monday-Saturday 8 a.m. and Sunday 9 a.m.; Merrill Mueller's news strip at 1:30 p.m.; Bill Stern's sportscast cross-board at 6:15 p.m.; H. V. Kaltenborn and Richard Harkness in markets not taken by Pure Oil, cross-board at 7 p.m.; Morgan Beatty's news (the repeat only, and in eastern, central and mountain zones only), Monday-Friday 11:15 p.m.; "Dangerous Assignment," Monday, 10:35-11 p.m., and "Howdy Doody," Saturdays, 8:30-9:30 a.m.

International Shoe is using the 9-9:15 a.m. segment of "Howdy" on 120 stations, with the other affiliates taking it on a co-op basis. The 9:15 a.m. segment is still available for a national sponsor.

Setup is that the first half-hour of the kid show is reserved for co-op accounts. The second half-hour is available for network deals, with the backer permitted a completely flexible lineup of stations. Affiliates which aren't bought by a national bankroller can spot their local commercials in the show.

Simmel's co-op department operates under program v.p. Charles (Bud) Barry.

## 'Budget,' 'Ages' Into CBS-TV Sat. Nite

CBS-TV tied down the loose ends of its Saturday night fall program lineup this week by scheduling "Balance Your Budget" at 10 o'clock and "Battle of the Ages" at 10:30.

Sealy Mattress had previously packed to sponsor "Budget" when CBS had the show slotted for Tuesday nights at 10:30, but pulled out when the web failed to clear a sufficient number of stations. Now that the show is scheduled for Saturdays, CBS hopes that Sealy will buy in again.

Serutan will sponsor "Battle" each week, instead of alternate weeks as previously indicated. Bankroller has allocated a bigger budget for the show than originally planned, so that CBS has set Morey Amsterdam as emcee. "Battle" was aired last season on the DuMont web.

## Young Back to WJZ

John S. Young, quondam NBC gabber, returns to WJZ, New York key of ABC, with a cross-the-board commentary at 7 p.m., starting Monday (2).

He was Ambassador to Haiti, naval attaché in Russia and far east correspondent.

## Dunhill Show Set For NBC-TV Sat.; 'Family' to Shift

In a last-minute change of plans, NBC-TV has sold its Saturday night 7:30 to 8 period to Dunhill cigarettes, which will bankroll a new Robert Cummings vidpix series. Deal means that "One Man's Family," which has held down that slot for the last several seasons, either will not return to the air or else will go Sunday afternoons.

With the Cummings show, which is being produced by Don Sharpe for Official Films, not yet completed, Dunhill will launch the time period Oct. 4 with "My Little Margie." Latter show will run for five weeks, with Cummings starting the following Saturday night. "Margie" has been airing on CBS-TV this summer as replacement for "I Love Lucy" for Philip Morris, which is Dunhill's parent company. Blow agency handles both accounts.

NBC had considerable sponsor juggling on "Family" prior to removing it from the Saturday night period. Last season it was sponsored alternate weeks by Miles Labs and Sweetheart Soap. When the soap firm checked off for this season, NBC sold the rotating spot to Procter & Gamble for its Ivory soap. At that point Miles also decided to bow off the show. In order to open up the time for Dunhill, NBC asked and received an okay from P&G to cancel its contract for the time.

## NBC Tops Other Webs In Audience Pull on GOP Meet, Nielsen Reveals

NBC's radio and TV networks coverage of the Republican political convention drew a larger audience than any competing web, according to results of a special Nielsen study just released. According to the Nielsen figures, NBC-TV's coverage was seen in more homes than all other nets combined, while the NBC radio coverage topped that of CBS, its nearest competitor, by 300,000 homes.

Nielsen showed NBC's TV coverage of the evening GOP sessions played to 2,327,000 homes, for a rating of 15.2, while the total for CBS, ABC and DuMont was 2,200,000. During the daytime, NBC-TV reached 1,353,000 homes, compared with the total of the other three webs, figured at 1,210,000. Based on these statistics, NBC reached 76% more homes than its closest competitor during the daytime sessions, and 71% more homes during the evening sessions.

In radio, Nielsen's preliminary tabulation showed that NBC reached 1,766,000 homes, compared with 1,466,000 for CBS.

## Lois Winston Quits Biow

Lois Winston resigned this week as publicity chief of the Biow agency to join the Rogers & Cowan flackery as an account exec handling the outfit's radio and TV accounts.

Biow has not replaced her, and it's reported the agency may abandon its own publicity setup in favor of farming out the work to indie press agents.

## 5-BRANCH UNIT SEEN DOOMED

By BERT BRILLER

Wedding of Television Authority and the American Federation of Radio Artists is seen emerging out of the special convention which AFRA held in New York last weekend. The five-branch merger blueprint drawn up by the labor relations proffs of Cornell U. and UCLA appears doomed, as a result of the latest moves on the tele talent jurisdiction chessboard.

AFRA convention passed a resolution, with one abstention marring unanimity, that in the absence of agreement by the other branches in the Associated Actors & Artists of America, the radio union wants to blend with TVA under the American Federation of Television & Radio Artists constitution which both guilds have approved. Resolution declared that the bipartite wedding would take place, if the TVA convention in N. Y. Sept. 26-28 concurs, "regardless of the 4A's international board failure to take action." AFRA has pressed for 4A's okay of the AFRA constitution, but the motion has been repeatedly tabled.

AM performers empowered AFRA's national board to "take all steps necessary to bring about merger so that radio and television performers can face their common employers as members of a single, united, democratic union." This means that the networks are likely to have to negotiate with one union on their radio and TV contracts, which expire on Oct. 31 and Nov. 30, respectively.

### Equity Stance

AFRA's stress on welding with TVA, the resolution said, was in part based on a communication received from Actors Equity and Chorus Equity last Friday (22). The AECE letter followed Equity council meetings which stretched over two days last week and which asked for talks to hammer out certain points in the professors' blueprint.

In AFRA's view, the Equity stance is equivalent to "refusal to accept the terms" of the proffs' plan and "prevents" possibility of five-branch merger, before talks with the webs start. AFRA national exec secretary A. Frank Reel told VARIETY that the professors' plan embodied machinery for accepting it, via submitting it to the memberships for approval "as is." On the other hand, Equity claims the blueprint can be modified before acceptance. Equity's refusal to be bound by a constitutional convention which could iron out differences is "rejection of the machinery and rejection of the plan," Reel said, and Equity is "talking merger while not merging."

Convention noted that American Guild of Variety Artists has signified its desire to merge, "but without specifying the terms and conditions." In view of the Equity and AGVA communiques, AFRA instructed its national board to appoint a committee "to study any"

(Continued on page 37)

## AFRA Meet Quirk

AFRA's special N. Y. convention last weekend was one which was not supposed to be held. Union had expected that the merger with TVA would have been in effect by July and an AFRA confab would be convened instead.

Constitutional quirk showed up, in that only the convention can set the site of the next get-together. In 1951, Seattle had been selected as the '52 site. Thus, in order to meet in Gotham a special convention had to be called, and the Seattle parley was annulled by the special convention. To prevent a similar situation in the future, constitution was amended to give the national board power to determine convention sites by a 3/4 vote.

## Health, Welfare Fund AFRA 'Must' Demand in Upcoming Web Talks

### TV 'Closeup' 65% Sold

"New York Closeup," the Jinx Falkenburg tele series which moves to the 2-2:30 p.m. strip on WNBC, N.Y., Sept. 8, is 65% sold. Plans are to expand into the 1:30-2:30 hour as more sponsors are added. Radio edition of "Closeup" on WNBC, N.Y., is SRO as of last week.

## WCBS-TV Billings Of 500G in 2 Wks. Sets New Record

WCBS-TV, the CBS video web's N. Y. flagship, has set a new record for billings, booking over \$500,000 worth of business in the two weeks ended Aug. 15. Station's last previous record was \$400,000 in a similar period last spring.

According to sales chief George Dunham, the \$500,000 represents actual value of the contracts placed during the two-week period, meaning that if a sponsor signed on for only nine or ten weeks, that's all that was included in the grand total. About 90% of the total represents new biz, he said. He added that only one of the new accounts bought in on the station's 45% discount plan for spot plugs, under which any advertiser pacting for 12 or more spots weekly is entitled to that discount.

Station since the Aug. 15 date has been adding to its billings. During the last two weeks, it packed Dunhill cigarettes for two participations a day cross-the-board in the Ernie Kovacs show; Brooklyn Paint & Varnish for Kovacs and also the Margaret Arlen show, and Savarin Coffee for the "Late Show." In addition, Procter & Gamble bought into Jim McKay's "Rain or Shine" show on Tuesday nights.

## Coast Talent Guilds Hear Plans for Merger Of Seven Branches

Hollywood, Aug. 26. Members of Coast talent guilds heard plans for a new seven-branch merger at a special meeting at Las Palmas Theatre. Setup, explained via use of large chart on stage, is work of Christopher D. O'Brien, former assistant executive secretary in charge of Coast office of Equity, who presided over the meeting.

Blueprint covers five separate steps, beginning with settlement of the Screen Actors Guild-Television Authority dispute over television jurisdiction. It also includes American Federation of Radio Artists-TVA merger into AFRA, hinges on retention of 4A's, "because if the parent body goes under, chaos we have seen will be nothing compared to chaos which will come."

Plan involves no amendments to constitution of 4A's or members. Seven branches involved would be new AFRA, Equity, Chorus Equity, American Guild of Musical Artists, American Guild of Variety Artists, SAG and Screen Extras Guild.

## Dorothy Doan Exits TV

Dorothy Doan, one of the few femme newscasters in TV, is retiring temporarily. She's resigning from CBS-TV Friday (29), having negotiated a release from her contract, which still has two years to run. Miss Doan currently teams with Charles Collingwood for a 10 to 10:15 a.m. news strip on CBS.

A onetime feature writer with International News Service, she was star of CBS-TV's "Vanity Fair."

As a "must" demand in its upcoming negotiations with the radio networks, AFRA will seek a health and welfare fund. The radio union also is asking for a 15% hike in network sustaining and commercial fees for actors and announcers, although not for singers. Increase of base pay of staff announcers to \$150 a week will also be demanded.

The AFRA pitch for a health and welfare fund will, of course, be subject to negotiation. At its convention in New York last weekend, AFRA decided to press for a welfare fund which would be supported solely by contributions from the employers. Its reasoning is that such a plan, as opposed to those in which contributions are made by both employees and management, is better because the amount of contributions is known in advance, while in a voluntary setup, the size of the fund is not known.

AFRA also argues that an employer-supported fund will be more desirable, because "those who need it most are least able to contribute to a voluntary fund."

The convention also voted to seek substantial changes in the various network and transcription code payment clauses. It also turned down a network bid for relaxation of its "delayed broadcast repeat fee."

Under AFRA rules, if a broadcast is recorded for later use in some time zones, a recorded repeat fee must be paid. The networks argued against this setup, since the program isn't being heard twice in any one area. The web point out that sponsors like the idea of taping shows so they can be heard at the same hour in each of the four time zones.

AFRA, however, decided to hold firm for the recorded repeat fees since use of live repeats is dying out.

## Miles' \$1,000,000 For TV Spot Use

Chicago, Aug. 26. Miles Laboratories, which checked off "One Man's Family" on NBC-TV, has decided to put the budget into spot video for the time being. Drug firm reportedly has \$1,000,000 earmarked for the spot splurge. NBC is making a pitch for the biz for its owned-&-operated stations.

This is the first time in several seasons that Miles is "without a stake in network TV. However, a spokesman for the Geoffrey Wade agency said it's likely the company will be back on web video in the not too distant future.

Although the Miles farflung radio spread, which embraces strip shops on NBC, CBS and Mutual, is constantly under scrutiny, no major changes are currently in the works, it's stated.

## WINE CORP. AXES 'WILD' FOR NEW DU MONT QUIZ

In attempt to bolster ratings on its Tuesday night at 9 slot on the DuMont web, Wine Corp. of America has axed "Charlie Wild, Detective," in favor of a new panel quiz show, "Where Was I?" Quizzer preems next Tuesday night (2), replacing "Guess What," which has occupied the period this summer for the bankroller.

New panel show will have Dan Seymour, formerly emcee of NBC-TV's "We, the People," as emcee, and a panel comprising Peter Donald, Nancy Guild and David Ross, plus a different guest celeb each week. Format will have photos of contestants, taken in various locations, projected on a screen visible to viewers only. If the panelists fail to guess the location, a certain amount of coin will be sent to the Damon Runyon Cancer Fund.



**JACK SMITH-DINAH SHORE SHOW**

With Frank de Vol orch.  
Producer-director: Al Kaye  
15 Mins.; Mon.-thru-Fri., 7:15 p.m.  
PROCTER & GAMBLE  
CBS, from Hollywood

(Benton & Bowles)  
Returning for another fall season after a summer vacation, the Jack Smith-Dinah Shore show again adds up to one of the best song sessions on the kilocycles. This is a light, breezy stanza carried by the expert vocalizing of the Smith-Shore team and spiced with some pleasant chatter which never gets in the way of the music. Even the plugs for the soap company are neatly packaged for point and brevity.

On the fall preem (25), the show opened with a snappy workover of "I Feel a Song Coming On" by Smith, who also handled the Latin tune, "Rica Fula." Miss Shore was in her usual top-form on "I'm Yours" and "All of Me," also duetting with Smith on "Am I in Love." Jack packs a lot of music into this quarter-hour segment, with Frank de Vol's orch backing up with smartly executed arrangements. Producer-director Al Kaye kept session at a sparkling pace.

Herm.

**HALL OF FANTASY**

(Castle of Loveca)  
With Carl Greyson, Jerry Kauf-  
heer, Richard Thorne  
Producer-director-writer: Thorne  
30 Mins.; Fri., 9:30 p.m.  
Sustaining

MUTUAL, from Chicago  
This series of supernatural tales, originating via WGN, Chicago, has been airing on Mutual's midwestern regional net for the last two-and-a-half years, extending to the east for the first time last Friday night (23). It's a well-scripted, well-enacted show that should draw plenty of listener attention from among the fantasy story aficionados, and being a shade above most such shows, should rate a sponsor.

Series is scripted by Dick Thorne, WGN staff announcer, and on the initial production for the eastern net, his writing impressed as the best part of the show. In a yarn about a young American couple coming across an ancient castle while touring central Europe prior to War II, Thorne displayed a fine narrative ability and a flair for punching up his situations and dialog with highly-colorful descriptive passages, utilized to bridge the action. Solid writing job should merit Thorne some attention among top network brass in N. Y.

Story followed the usual pattern of supernaturalism, revolving about the feudal baron who "lived only to kill but feared death itself, so made a pact with the Devil not to die." As usual in such shows, the sound effects man had a field day, along with the organist—in this instance, Harold Turner. Cast handled roles well.

Show is currently airing as a sustainer, with Mutual filling in the usual commercial holes with public service pitches. Stat.

**MOOD INDIGO**

With Fred May  
85 Mins.; Mon.-thru-Fri., 11:30 p.m.  
Sustaining  
WPTR, Albany

Fred May, new WPTR announcer-deejay, gives this late-evening program of recorded music and poems a strongly romantic tint. Verse and commentary run to that shade. May, in philosophical reverie, addresses an unidentified "You" sweetheart. Women probably find the approach most intriguing. Men may not care for it as a steady diet, although the musical selections are well chosen and decidedly listenable. Show reveals evidence of careful preparation, and May reads the poetry well.

Presumably, program will be moved to an earlier, better hour after the baseball and race-casting season ends. An easing on the romantic pitch and a reduction in time blocks might be advisable. Jaco.

**TEX FERGUSON & DRIFTING PIONEERS**

30 Mins.; Fri., 4:30 p.m.  
LATHAM CIRCLE MARKET  
WOKO, Albany

Tex Ferguson and his Drifting Pioneers, who present a week-day morning sustaining program, do a half-hour sponsored show Friday afternoon and appear on a Saturday morning variety hour sponsored by a suburban super market. They are a fair western turn, offering the type of entertainment for which there is an established market. A tightening of production and technical setup would raise their air level.

Matinee block, on which Ferguson doubled as message spieler, had several correctable imperfections. Jaco.

**BEULAH**

With Hattie McDaniel, Ernest Whitman, Hugh Studebaker, Mary Jane Croft, Ruby Dandridge, Henry Blair, Marvin Miller, announcer; Gordon Kibbee orch.  
Producer-director: Tom McKnight  
Writers: Sol Saks, Herb Finn, Arthur Julian, Howard Leman  
15 Mins.; Mon.-Fri., 7 p.m.  
PROCTER & GAMBLE  
CBS, from Hollywood

(Dancer, Fitzgerald & Sample)  
Hattie McDaniel, who's been essaying the title role in the "Beulah" series since 1947, has taken this show into the ranks of radio standards. It's reached a strong point where it can count on a fairly steady following on the family time. The story line hasn't changed appreciably, the situations, even if exaggerated, are believable, and above all, the taint of racial caricature has almost left this show completely.

Were it not for the fact that a heavy Negro accent differentiates the white and Negro characters, the lines spied by Miss McDaniel could easily be said by an offay character. There should be little complaint on that score if the writers follow that pattern.

The enactments are played in a high vein to accent laughs. Miss McDaniel can get a laugh on vocal inflection alone. The other roles essayed by Ernest Whitman, Hugh Studebaker, Mary Jane Croft, Ruby Dandridge and Henry Blair give the show roundness and shading. According to the story line, the Henderson household hasn't changed much through the years.

Tom McKnight's direction provides a fast pace for the proceedings. He's working this series strictly for laughs as he has been for the several seasons he has produced the show.

The P&G commercials fore and aft are well written and presented. Jose.

**WILLIAM EWING**

15 Mins.; Sun., 9 p.m.  
KGMB, Honolulu

Hawaii's best-known wartime commentator-newscaster, William Ewing has resumed via a Sunday night 15-minute program on KGMB. His new series is aired under Star-Bulletin auspices as a public service program. A full-time newspaperman, he's managing editor of that daily.

Ewing expresses clear-cut thoughts and common-sense news interpretation. He speaks in calm, easy style, with a subtle Mississippi drawl adding flavor to his delivery.

It's a formula he developed for Hawaii-wide audiences several years ago, but it was done then on a five-nights-a-week basis.

In returning to the air, Ewing presumably has his choice of any of the Star-Bulletin's radio time, but decided that a late (for Hawaii) Sunday bracket would be most effective for his type of program.

It's an effective program that can be adapted easily to TV next year, if the newspaper and Ewing wish to debut in that medium. Wait.

**SEVEN O'CLOCK SPECIAL**

With Eric Barker, Alistair McHarg, Jack Fraser, Teenagers  
30 Mins.; Mon., 7 p.m.  
Sustaining  
BBC, from Glasgow

Teenagers, young thrushes already familiar on British radio, open this stanza, with fresh clear voices. Impressionist Jack Fraser has near takeoffs of James Mason, Charles Boyer, and British comic Robb Wilton and Bill Kerr. Bartone Alistair McHarg shows a strong pair of pipes in a couple of numbers.

Show is closed by British comedian Eric Barker, working Scotland patter for Auld Lang Syne listeners. English-style funster masters Scot dialect well. Stanza is briskly encoed by R. E. (Rex) Kingsley, w.k. Scot football scribe. Gord.

**LOWELL THOMAS**

15 Mins.; Mon.-thru-Fri., 6:45 p.m.  
PROCTER & GAMBLE  
CBS, from New York

(Compton)  
Lowell Thomas launched his 23d consecutive newscasting year Monday (25) with a neatly paced quarter-hour session that was marked with the distinctive Thomas touch. He knows his news values and how to report the stories so that they come across with sock listener appeal.

Occasionally Thomas gets a bit too melodramatic in his reportorial delivery, but he doesn't fall into that groove too often to mar the program. For the most part he keeps it vivid, sharp and at all times interesting. The Procter & Gamble plugs are too long. his 15-minuter. Gros.

**EMILY KIMBROUGH SHOW**

With Harry Marble  
Producer-director: Rodger Wolfe  
15 Mins.; Mon.-thru-Fri., 4:15 p.m.  
Participating  
WCBS, N.Y.

As one of a string of new shows being set by WCBS station manager Carl Ward in an attempt to lure more business to his operation, the Emily Kimbrough program impresses as only fair. Strictly a gabfest between the author and announcer Harry Marble, the show will probably play okay to the basically housewife audience tuning in at 4:15 p.m., but it has little of the warm humor and wit which mark Miss Kimbrough's writings, such as her teaming with Cornelia Otis Skinner in "Our Hearts Were Young and Gay."

On the show caught (25), Miss Kimbrough and Marble used the birthdate of William Night, a Laramie, Wyo., newspaper publisher, to strike off on a lengthy nostalgic ramble through his writings, old-time legsters such as "Uncle Tom's Cabin," etc. Duo seemed to be enjoying themselves in talking over old times, but any responsive chord struck with their listeners was a minor one, at most. And 15 minutes was a long time to devote to such uninteresting topics. Show, incidentally, expands to 25 minutes Sept. 8. Stat.

**WE THE BLIND**

With Bob Allman, Joe Klunk;  
Guest

Producer: Allman  
15 Mins.; Sun., 9:15 p.m.  
WEN, Philadelphia

Designed to show the public how those who cannot see work and play, "We the Blind" aims at giving the public a better understanding of those so afflicted and their problems. Bob Allman, blind Philadelphia attorney, and Joe Klunk, managing director of the Assn. of the Blind, do a weekly transcribed interview session. Actually it is more of a panel discussion, with Allman and Klunk as fixtures and the guest, some sightless member of the community, representing widely varying occupations—mechanics, musicians, entertainers and lawyers. Guest generally talks on the effects of blindness on his craft or profession.

Typical session was that with Ed Marcu, also an attorney. The trio talked on the public's acceptance of blind men's skills, the discipline involved in the employment of time, and lack of books in Braille, particularly in the legal field. A difference of opinion developed between Marcu, on one hand, with Klunk and Allman opposed. Marcu felt that special drawbacks were his inability to see facial expressions of the jury and the hardships entailed in choosing jurors. He also declared that without great assistance from the family, he would not recommend the choice of law.

Klunk felt that it depended entirely upon the individual's resources and cited several prominent blind counsel, including an attorney general. Blind listeners with occupational problems are asked to write in for fuller discussion on the air. Program's effect on sightless listeners is probably of incalculable value, due to effect of hearing those similarly afflicted and how they overcome and circumvent their dark difficulties. Gagh.

**COMMUNITY THEATRE**

With Ann Hubert, Bob Kay, Rosemary Reddens, Burt Blackwell, Jan Dooley, Bill DeWitt; Livingstone Gilbert, narrator  
Producer-writer: Bob Elverman  
Technical director: Bob Roth  
30 Mins.; Fri. (22); 9:30 p.m.  
Sustaining

WAVE, Louisville  
This was a tight dramatization of the problems of a young couple, residents of Louisville, who traced their careers from the time they met at a dance, through World War II, their marriage, and beginning of their life together as parents. Point of the story was neatly stressed, focusing attention on the imminent breakup of the couple due to economic difficulties, and how they were helped to establish their life partnership and a better understanding of life's problems through the Family Service Organization, a Red Feather agency of the Community Chest.

Title of the piece was "Two Hearts," and cast was made up of the WAVE stock company, well-routined and experienced radio actors. "Two Hearts" was written and produced by Bob Elverman, publicist for the Community Chest, and a former radio writer and producer. Backgrounds and sound effects were recorded.

This public service feature has been recipient of many favorable comments, and similar shows are in the making for future airings. Wied.

**From the Production Centres****IN NEW YORK CITY . . .**

William Travis, WQXR account exec, has written a presentation for the indie in a pitch for political time, buyers. . . . Due to his personnel expansion, C. E. Hooper has doubled his office space in Gotham. . . . WLIB beamed an "open house" stanza from its Harlem studios for opening of the American Legion convention. . . . Dorothy L. Titchener, women's coordinator for WENE, Endicott, N. Y., named AM-TV chairman of the National Federation of Business & Professional Women's Clubs. . . . Arno Huft begins his 15-week course in International Communications at the New School for Social Research Oct. 1 and his seminar on International Broadcasting Sept. 29. . . . Francis van Hartesveldt takes over writer-director chores, vice Tom Hargis, on the "Roy Rogers Show" when it returns to NBC tomorrow (Thurs.). . . . Actor Jack Lloya, visiting from Hollywood, appearing on NBC's "Best Plays" and "My Secret Story" this week.

"Lev" Richards and Bob Thomas will handle stroke-by-stroke of the National Tennis Championships over WQXR Sept. 6-7. . . . Tom and Helen Slater (he's the Ruthrauff & Ryan vespee) will pinchhit for Dorothy (Kilgallen) and Dick Kolmar for two weeks beginning Sept. 15 while the WOR breakfast gabbers vacation. . . . WLIB is airing five-minute profiles of Harlem businessmen as a regular feature of Nipsey Russell's strip. . . . Donald Buka set for three shots on "Aunt Jenny" this week.

Jim Moran and Ivan Black, who did a tryout gab stint from the Blue Ribbon, N. Y., signed by the eatery for 26 weeks over WJVN. . . . Sam Dann appointed writer-director of the Joel Herron tuners on WMGM. . . . Don Kerr resigns as program director of WPAT, Paterson, to become vespee of the Bert Clark reality office. . . . Arturo Toscanini winged to Italy Saturday (23) to do two concerts at La Scala next month. . . . WWRL supported the week-long charity jamboree in Harlem last week and had its "Miss WWRL" entered in the beauty contest. . . . Four psychiatrists will participate in a four-part series on "Keeping Love in Marriage" on Martha Deane's WOR stanza next week. . . . WLIB has inaugurated a new "Sabbath Eve" ailer on Fridays at 5:15 p.m. . . . WMGM's Eileen O'Connell, Kal Ross and Sam Taub guesting at the National A.A.U. swimming championships in Newark this week. . . . Jean Gillespie, who recently joined the cast of CBS's "The Guiding Light" on both TV and radio, will also be heard on "Gangbusters" Saturday (30). . . . Gusti Huber, actress wife of Joe Besch, WINS assistant general manager, signed for the lead opposite Maurice Evans in "Dial 'M' For Murder," slated for a late October opening on Broadway.

Lou LaTour, Negro newspaperwoman, has launched "Homemakers Club" on WWRL in the 9 a.m. strip. . . . Bert Lee, Jr. (Bertram Lehar, 3d), former WMGM sportscaster now in the Marines, won the American Spirit medal at Parris Island, S. C. . . . Newscaster John Edwards subs this week for vacationing Martin Agronsky on ABC.

**IN HOLLYWOOD . . .**

Bob Young resolved his problem of touring in a stage play in the midst of his broadcast season ("Father Knows Best") by flying his radio cast to wherever he is for a series of tapes. He'll travel 40 weeks in "The Country Girl." . . . Blow's Jack Runyon fathered a girl last week. Ma is Ruth Martin, NBC singer and recording artist. . . . Verna Felton will be a regular on Parke Levy's "December Bride." He's using almost the entire cast for the TV pilot. . . . Ev Meade and Nat Wolf, of the Young & Rubicam hierarchy, taking their respite not too far from the teletype.

Judy Canova will ride tandem in the fall for NBC. . . . Bon Johns set up a Bev Hills office for her Sponsor Coordinating Agency. . . . Oldsmobile took another hitch in Peggy Lee's pact. . . . CBS wants Colgate to give Louella Parsons 10 minutes so that with Bob Trout it fills out a newsy quarter-hour from all fronts. . . . Buddy Twiss, former NBC announcer, who toured every state in a trailer and then wrote a book about it, will tell about it in a new series on KNX.

**IN SAN FRANCISCO . . .**

Stella Karn, Mary Margaret McBride's manager, flew here for her brother's funeral and visited The Examiner, where she started her career as a girl reporter. . . . Betty Wing, Jr., selected to replace Jane Todd, KCBS commentator. . . . Crocker Bank will bankroll the new Ziv Tyrone Power series on KGO. . . . KNBC hired Ming-Tsu Liang, Stanford student, to augment its engineering staff on replacement basis. . . . Decca hosted the disk jockeys to a cocktail party for the Andrews Sisters at the Mark Hopkins Hotel.

George Arnold, former KSMO musician, back from two years' duty in Japan with the armed services. . . . Les Malloy added a daytime radio strip on KGO, featuring Phil Bovero and Tommy Harris on vocals. . . . Patricia Foster, a Stanford miss, joined the KCBS program department.

**IN CHICAGO . . .**

Morris B. Sachs' "Amateur Hour" notched its 18th anniversary Sunday (24) on WENR. . . . Singer Skip Farrell has moved on to Hollywood. . . . Wilbur Cummings has been upped to assistant engineering chief at ABC's Central Division. . . . WGN farm director Norman Krafft has added an early afternoon closing market report to the station's farm service schedule. . . . Carroll Marts, Mutual midwest topper, vacationing in the Canadian North Woods. Ditto Mutual salesman Bill Thompson roughing it in Northern Michigan. . . . Robert Reardon and Frank Rice new account execs at Harrington, Righter & Parsons station rep show. . . . WMAQ's 10-game college football schedule starts Sept. 27, with Tom Duggan calling the plays. Miles Labs bankrolls. . . . ABC gabber Paul Harvey handed the American Legion's first annual radio award.

NBC's o.o. veep Jim Gaines in town huddling with Chi web execs. . . . Keely Beer bowing off WGN's "Chicago Train" hosted by Charles P. Hughes. Show stays on sustaining. . . . Mort Hall, chief WBBM scripter, taking a brief hiatus. . . . Femme announcer Clare Walsh inked a management pact with Jack Russell & Associates. . . . Chi NBC gabber Hugh Downs back on staff after a leave to ride the freelance circuit. . . . Charles Gates has been named western sales manager for WGN.

**IN PITTSBURGH . . .**

Ray Scott has resigned as assistant head of the radio-TV department at Ketchum MacLeod & Grove agency to freelance as a performer. With Dave Murray, he's now doing "The World Tonight" quarter-hour news show, for Fort Pitt Beer on WDTV every week night at 11. . . . Announcer Bob Lloyd and singer Bob Carter have been added to the faculty of the TV Workshop that Faye Parker is opening downtown next month. . . . Mitze Steiner, a regular on "Studio Control," will have her own kiddie show on Channel 3 every Sunday afternoon in a few weeks. . . . Bill Brandt and Pat Hanst have set the date—Sept. 20. . . . Lloyd Chapman has left KDKA sales staff to do sales promotion for a local paper outfit.

Nancy Reed, local singer, pianist and composer, now a regular on the daily half-hour Bill Sibert show on DuMont's N.Y. flagship station, WABD. . . . Week-long Television and Radio Exposition at Syria Mosque. Sept. 8 will kick off with a dinner at Webster Hall on Monday night. . . . Joe Tucker went to Des Moines to broadcast the exhibition game between the Pittsburgh Steelers and the New York Giants over KQV.

# Tele Follow-Up Comment

Ed Sullivan came back to his "Toast of the Town" Sunday (24) on CBS-TV in time for the American Legion convention. He grabbed himself, a couple of prizewinners of that gathering. The vet org's top drill team and choir opened the show, and the former, if cut down to the time limits best suited for tele, would be a sensational opening act. In exhibiting the Jackson (Mich.) Zouaves, it looked like Gae, Foster took over the Legion.

The boys exhibited some trick formations, and excellent precision drilling. But for tele requirements, some judicious editing would have been in order. There were several points at which the exhib. could have ended. The chorus gave one rendition which was aided by some trick camera work, which reserved a corner of the screen to individual faces while the major portion was devoted to the entire formation. Both these turns took up the major portion of the first half of the show, which cut into the space allotted other portions.

Al Bernie, doubling from the Copacabana, had to go on immediately after the Legionnaires because of the proximity to the cafe's showtime. His comedy went over neatly, even though his contribution would have had more value toward the latter part of the show.

The talent topser on this show was Patli Page, one of the top singers around. Miss Page, however, failed to make the maximum out of this appearance. In presentation of two romantic ballads, she maintained a too even mood that failed to make for exciting listening. "You Belong to Me" and "I Went to Your Wedding" may be likely best-selling candidates, but when presented together can be wearing.

William Bendix, who came up from the audience, had a monolog ready. Boyhood reminiscences made for some amusing chatter and gave an indication that he could do some stage comeding. Unus, who does some amazing one-finger stands, did a strong novelty, and Nicoli Rossi-Lemani, Italian basso, handicapped himself with his choice of "The Flea" in Russian. It's a tune that has to be explained beforehand if the audience is to get the full value. Production on this number was okay, but singer was cut off just as he completed the tune. Jose.

When it comes to conscientious endeavor with yocks as the payoff, Lew Parker is an old reliable. Few comics in the business can punch over lines with the zest he gives them, this despite the cold-bloodedness with which he sometimes works. He made a pretty fair "All Star Summer Revue" show on NBC-TV last Saturday (23) a lot better for his presence as he bounced in and out of the proceedings with skits and patter, some of them via a running gag of chasing a rich matron.

The whole hour was considerably plussed by Grace Hartman and Marty May in a laugh-laden situation sketch, which indicated their future appearance as a team if individual commitments don't conflict. It's too bad Miss Hartman, at least, had just the one spot. Comic Jackie Miles had previously been billed, but with Parker on tap instead, it's possible Miss Hartman's stint was reduced.

Rest of layout was okay. Sinclair & Spaulding had a couple of taping spots, one of them in the comedy trough with good vintage trimmings. Two niches went to the Bell Sisters, first in their trademarked, "Bermuda" and later in a clicko hopped-up version of "Blue Danube" with a new lyric. Slim Gaillard, multiple instrumentalist and singer, filled mid-way with his eccentric piano (etc.) workouts, backed by drum and bass. Hanneford bargaback riding family socked over their w.k. equestrian comedy. It was sure against a succession of medium shots; and those fast vaults to the horse and eventual falloffs, plus those tandems, were a little dazzling.

Parker's best entries were a medicine show skit with cooch dancer and pickpocket interruptions, and a takeoff on types of eaters. Trau.

NBC-TV's "Saturday Dance Parade" clicked Saturday (23) in bringing together the Jimmy Dorsey orch and singers Bob Eberle and Helen O'Connell (each of whom is now doing a solo act) for several times the combo socked around the decade ago. They registered potently with such duos as "Angeline" and "Green Eyes," while Eberle soloed effectively, 99

"I Understand" and "Isn't This a Night For Love" and Miss O'Connell put over "All of Me" and "Be Mine."

Eberle's style has appeal, although he's not as videogenic as some younger performers. Miss O'Connell showed up as a strong draw, not only because of her chirping, but also because of her fresh, winsome looks. She's a bet for her own tele show.

J. Dorsey orch gave the layout nice backing and did some listenable instrumentals, although not lended to good advantage due to mediocre camerawork. For change of pace, the George Shearing Quintet offered some quiet, cool jazz arrangements. Shearing unit has a progressive sound, with precise musicianship. Most of its tunes were unfamiliar, except for the World War I "Roses of Picardy," and the group would have done better to have selected some of its stronger items such as "September in the Rain," "I'll Remember April," etc., which are of broader appeal.

Dorsey thrush Eleanor Russell did well by the "Warm Hearted Woman" blues number. Bud and Cece Robinson, young hoofers, scored with their comic-slanted turns.

Emcee-comic Jerry Lester had inadequate material and injected himself into Miss O'Connell's act in a distracting manner. His ad libs seemed without point and some of the kidding, about the director's cues, prompter's cards and MCA, probably wasn't funny to more than a handful of viewers.

Bril.

Celeste Holm, subbed last Wednesday (20) for vacationing Arthur Godfrey on CBS-TV's "Arthur Godfrey and His Friends" in a stanza that was below par. Overall, the edition had lack of warmth and spontaneity; it seemed stiff, formal and trying-too-hard for most of the hour span.

Miss Holm's assay of the femme role was marred by her studied approach particularly when contrasted with Godfrey's easy-going, relaxed handling. Performance-wise, she did better. Her "Where Or When" wasn't effective; the stylized recitative inserts robbed the tune of its real impact. But her final item, "No Business Like Show Business" was brilliantly done. Three vignettes of the whacky femmes who haunt Broadway actresses registered potently. This number was more suited to her comedic talents and her polished rendition socked over a clever piece of material. Her "Cockeyed Optimist" went over strongly, too.

"Getting to Know You," used both as intro and finale, was nicely done by Miss Holm and the entire cast. Some of the gagging—which had a tape of Godfrey's comments about the troupe, with their actions proving the opposite of AG's remarks—was cute, but overworked.

Marian Marlowe put across her solos, but the duet with Frank Parker was cold. Jeanette Davis-Julius LaRosa duo also lacked the punch that they put into their singles. LaRosa, incidentally, is a young singer with a natural manner and sincere delivery which showed to excellent advantage in "Embraceable You." The Mariners foursome was solid on "Ferryboat Serenade." A former "Talent Scouts" winner now in the airer's orch, Harry Cykes, did some neat fiddling on "Zigeunerweisen." Bril.

With Mike and Buff (Cobb) Wallace off on a short vacation, Paul Tripp and his wife, Ruth, are filling in for them on their cross-the-board daytime show via CBS-TV, and doing a good job of it. Tripp is a TV personality via his "Mr. I. Magination," which he created and starred in for several seasons on CBS. Whether he and his fiancée have the makings of another good husband-wife team for video remains to be seen, but Mike and Buff won't lose any viewers while they're away.

On the show caught (20), the Tripps were having a field day interviewing officers or members of a number of little-known clubs from all parts of the country. Among those interviewed were Paul Keating, of the American Magicians Society; a couple from an organization which restricts membership to people six feet or over; representatives of the Mystery Writers club, etc. Tripps handled their interview chores with considerable gusto, tossing leading questions to get their guests to spring up with entertaining info and generally generating a nice feeling of

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**KUKLA, FRAN AND OLLIE**  
With Burr Tillstrom, Fran Allison;  
Jack Fascinato, musical director;  
Hugh Downs, announcer  
Producer: Beulah Zachary  
Director: Lewis Gomavitz  
30 Mins.; Sun., 3 p.m. CDT  
NCA-VICTOR  
NBC-TV, from Chicago  
(Thompson)

The summer TV doldrums came to an end Sunday (24) with the return of those redoubtable video veterans, Messers. Kukla and Oliver J. Dragon. Now holding forth in their new Sunday afternoon half-hour spot, after five years with a cross-the-board display, the two ambassadors from Kuklapolitania raised the curtain on their sixth season with the bounce, verve and delicate humor that have made them national figures.

Also present, of course, was Fran Allison, the Kuklapolitans' real-life colleague, whose natural warmth and charm is an integral element of the show. And dropping his behind-the-scenes role for the midpoint commercial this time was Burr Tillstrom, the mentor of the menage, under whose tutelage the troupe has set the hallmarks of TV decorum that has garnered countless friends and nary an enemy—surely something of a video record. Due to report in on subsequent performances are Beulah Witch, Cecil Bill, Fletcher Rabbit and other members of the happy crew.

But for the preem for RCA-Victor bankrolling on alternate weeks, the namesake trio only was on deck. Ollie was pretty much in charge. He was his gussy best as he took command of the opening, dubbing the program the "Oliver J. Dragon Show" and working the affair with the mannerisms of the typical teevee emcee. It was to be a smash kickoff, and smash it he did with much tooth-waving and hypoed enthusiasm. It was a chuckle-provoking takeoff of those video ventures that attempt to make up in noise what they lack in substance. The satire was broad but not unkind.

The mercurial dragon finally calmed down with the appearance of Kukla and Miss Allison. They took a dim view of his showman antics and finally convinced him that he was proposing too drastic a change in the regular format. He pouted a bit and even threatened to take his knapsack and hit the road. But everything ended on a happy note as the threesome closed up shop for the day singing "Our Love Is Here to Stay."

Not that there wasn't a touch of ribbing themselves in Ollie's high-falloon impresario highjinks. His carboning of an emcee warming up the audience, complete with applause cues, was a kidding reference to the fact that the show now works before an applauding studio audience for the first time.

Also Jack Fascinato's musical department, which formerly consisted of his nimble piano, has been expanded to a 12-piece orchestra. The new additions may prove superfluous or even a handicap if they, less the essential close-knit intimacy of the little family. And, too, there was a "rehearsed" air about this initial show which slowed down the freewheeling spontaneity which has always been the mark of the group's individuality.

Nevertheless, it was a fine new season launching put together by Tillstrom, Miss Allison, producer Beulah Zachary and director Lewis Gomavitz. They look certain to hold their old fans and gain new ones in their new weekend berth, especially if they go slow on this new trend toward "production." Dave.

**OPERATION INFORMATION**  
With Bob O'Toole, guests  
Producer-writer: Irwin Rosten  
Director: Arnee Noeks  
30 Mins.; Thurs., 8 p.m.  
Sustaining  
DuMont, from N. Y.

Eight p.m. Thursday may not be on the same competitive level in season with 8 p.m. Tuesday (DuMont's Bishop Fulton Sheen vs. NBC's Milton Berle), but it's cast in a similar mould. "Operation Information" is a bold venture in public service that's pitted against such pop programs as Groucho Marx and "Hollywood Offbeat." The DuMont net's program chief, James L. Caddigan, who originated "Operation," is in there pitching for an audience with an eye on something loftier than one of the best quizzes in the biz and a routine drama segment.

His brainchild, which preemed a few weeks ago, has tackled such subjects as tuberculosis, seizures, and the Bill of Rights for Korean war vets. The latter, incidentally,

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**HOLLYWOOD SCREEN TEST**  
With Nell Hamilton; Vanessa Brown, Allen Nourse, Burt French, guests; Martha Wayne, Ted Campbell, announcers  
Producer: Lester Lewis  
Director: Frederick Carr  
Writer: Alton Alexander  
30 Mins.; Mon., 7:30 p.m.  
IRONRITE  
ABC-TV, from New York  
(Brooke, Smith, French & Dorrance)

"Hollywood Screen Test," which has an attractive format gimmick, returned for the fall season with a sock story Monday (25). Yarn was a switch on the "silver cord" theme, with a daughter being tied to her widower father. Latter was a candidate for governor and the daughter was his "right-hand man." Girl fell in love with a political reporter and the father died it kind of birds with one stone. He leaked a story to the journalist which got him in bad with the girl, cost him his job and also got the would-be governor rid of a running-mate he didn't want.

Tale had psychological interest via the father-daughter relationship, with the writer-politico angle adding some current events appeal. Acting, however, didn't give it all the impact it might have had. As the girl, Vanessa Brown was generally good, but stiff in some spots. Two thespians being "screen-tested," Allen Nourse as the father and Burt French as the reporter, were fair. French fitting into his role a little more comfortably than Nourse. Neil Hamilton makes an effective emcee.

Demonstration for Ironrite, handled by "wardrobe mistress" Martha Wayne, was a convincing sales pitch, showing how the automatic gadget can iron a man's shirt. Bril.

**MEET YOUR MATCH**  
With Jan Murray, others  
Producer-director: Herb Moss  
Writers: Sidney Rennie, Don Prindle  
15 Mins.; Mon.-Wed.-Fri., 7:30 p.m.  
PROCTER & GAMBLE  
NBC-TV, from N. Y.  
(Benton & Bowles)

With "Those Two," the Pinky Lee-Martha Stewart starrer, taking a two-week hiatus to give its stars a chance to vacation, Benton & Bowles is filling in with a video version of "Meet Your Match," quiz show aired Tuesday nights on NBC radio this summer. Since Jan Murray turns in a top-drawer job as emcee, the show accomplishes its fill-in chores acceptably, but is too closely akin to numerous other TV quizzes to rate much chance at a regular season slotting on video.

Preem stanza Monday night (25) served almost as a tour-de-force for Murray. By the time he finished his opening monolog and then shot the breeze for several minutes with each new contestant, there was little time left for the quizzing. Murray thus saved prize money for his sponsor, but didn't give either contestants or home audience much of an opportunity to guess answers to his questions. In so doing, however, he evidenced again that he's another of the nitery-vaude genre of comics who can hold their own on TV, given the right kind of show.

Format is a simple one. First guest chooses as a competitor one of a group of persons picked at random from the studio audience. Guest stays in as long as he answers the question correctly, but as soon as he misses, the competitor gets a chance to select another contestant to match wits with from among those remaining on the panel. Questions seemed easy but Murray tossed so few of them, there was no way of telling.

Flimed plugs for Procter & Gamble products were about par for the course. Stal.

**WILLIAM WINTER AND THE NEWS**  
Directors: Walt Laidlaw, Jim Eakins  
15 Mins.; Sun.-Mon.-Tues.-Thurs., 10 p.m.  
KPIX, San Francisco  
(Selby, Pickering)

William Winter does the oldest continually sponsored TV show hereabouts. He's an astute operator, more than most locals realized until they had a chance to compare him with network newsmen during the Chicago convention.

His entry to TV was backed by years of radio newscasting and overseas reporting. His best selling point is his ability to absorb hot news copy, and whip it back to his TV audience without referring to notes. Winter is quiet and slow-talking, but effective and intensely personal.

He leads off with headline topics, backgrounds it with informative research, and follows through with pictures, films, maps, diagrams and blackboard demonstrations.

He also does "Press Club Presents" and airs six radiocasts a week on KGO. Dwit.

**PERRY COMO SHOW**  
With Fontane Sisters, Mitchell Ayres orch  
Producer: Lee Cooley  
Director: Ib Melchior  
15 Mins.; Mon.-Wed.-Fri., 7:45 p.m.  
CHESTERFIELD  
CBS-TV, from N.Y.  
(Cunningham & Walsh)

Perry Como returned to CBS-TV after a short summer hiatus Monday (25), for the third successive season, and evidenced that his quarter-hour musical stanza will again be one of the more listenable on video. It's a pleasant little show, backed by some neat-looking sets, but the emphasis is all on the star's vocalistics and personality and he registers solidly all the way.

As in previous seasons, Como can probably best be compared with Dinah Shore as having the most pleasant personality among the TV singers. He's relaxed, completely at ease and evidently having as good a time as his audience, and all this is projected for the show's benefit. Such little touches, as his introduction of himself on the new season's preem (25) as "Eddy Arnold's winter replacement" (Arnold subbed for him this summer), testified to the general feeling of goodwill he generates. And, most importantly, he still socks across a tune with the best of them.

With the Fontane Sisters (3) giving him solid backing, he opened Monday evening's edition with a fine rendition of "Maybe," came back for a terrific solo job on "Somewhere Along the Way" and wound with his latest RCA Victor recording, "My Love and Devotion." Each tune drew squeals from what sounded like a bobbysox studio audience, but they must have been just as well appreciated by home viewers.

Lee Cooley, who has been producing Como's show since its inception, backed the preem with solid production mountings and director Ib Melchior's camera supervision was tops. Work of Mitchell Ayres' orch was also fine.

Richard Stark was again on hand to pitch the Chesterfield commercials capably, with Como and the Fontanes joining in the "Sound Off" musical blur.

**BARRY GRAY—NEWS**  
Producer: Buddy Allen  
Director: Barry Shear  
15 Mins.; Mon.-Fri., 11 p.m.  
SEALY, MICHAELS BROS.  
WABD, New York

Barry Gray, WMCA (N.Y.) post-midnight gabber, returned to his 11 p.m. tele post on WABD Monday (25) night after his summer layoff. Gray, looking rested, led off with a wrapup of the evening's news, sports results and weather that took him to the half-way mark. That was followed by his editorial feature. Latter was a somewhat rambling opus from which two points emerged: (1) the elections may pivot on the voters' attitude towards the vice-presidential aspirants; and (2) Gray favors outlawing the Communist Party.

In the news department, Gray reported that Eddie Cantor's wife Ida might start a radio series of her own, and quipped an appeal for her to stay out of his midnight-to-3 a.m. slot. He showed improvement in his news delivery from his tele preem earlier this year, but can use more polish and a tighter script.

In the gab field, which apparently has the biggest draw for his fans, Gray began by answering a viewer's request that he decide his position on the Presidential race. Gray took the occasion to spell out FCC regulations which bar commentators from espousing candidates for political office. He added, however, that when a gabber guests on another show he is free to express his opinion. He'll stick to discussing the issues.

Gray is eschewing the controversy-spiced gabfests which are a big feature of his tete-a-tetes from Chandler's eatery via WMCA. Bril.

**AL MORGAN SHOW**  
With Marian Spilman, others  
Producer: Herb Seltz  
15 Mins.; Mon.-Fri., 6 p.m.  
WLW-T, from Cincinnati

This is Cincy's fastest quarter-hour musical telecast. Al Morgan, a native, is head man with the style of sentimental singing and piano playing that bounced him into popularity in 1950, notably through his recording of "Jealous Heart." At that time he also originated a TV network series out of Chicago.

Now under exclusive contract to Crosley Broadcasting Corp., Morgan is bolstered with excellent instrumental support and vocals by Marian Spilman, who also is an eye-filling blonde.

Supporting combo includes Keith (Doc) Wildeson, trumpet; Tiny Blismeyer, organ; Bobby Keyes, guitar and banjo, and Roland Fansner, bass fiddle. Miss Spilman is also heard with Morgan in ducts. Kgl.

# BROKE ALL EXIS

## VARIETY ---

### Frankie Laine Whams 'Em In London Palladium Bow; SRO Brings Extra Shows

London, Aug. 19.  
Frankie Laine's opening show at the Palladium here yesterday (Mon.) resulted in a showstop after a 45-minute songfest. Palladium is sold out for the run of this show with managing director Val Parnell ordering extra matinees.

**INCREDIBLE TR**  
"His voice is incred  
from a tiger's purr  
triumph. Laine work  
worked, for 45 minu  
house, wasting no  
and putting out ene  
electricity to run a  
he knows what he  
does it to the  
Quite a phenom  
LONDON NE

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Press Relations

Hollywood—RED DOFF

New York—GEORGE ROSS



GENERA  
New York



# ting RECORDS!

## AN ECSTATIC AUDIENCE

"He is a showman of the success-ful Alolson pattern. As song after song pours out, Mr. Laine swings his hands and screws his face in ecstasy. There are twelve songs in 45 minutes, including 'High Noon,' 'Wild Goose,' 'Jealousy' and 'That's My Desire.' He belts out his rhythm and permits no resistance from his ecstatic audience."  
-DAILY EXPRESS

## HELD UP TRAFFIC

"Teen-agers screamed in the London Palladium last night. Fans held up the traffic chanting 'We want Frankie.' His fans shrieked, shouted and they loved it."  
-LONDON DAILY HERALD

## Laine A Howling Success

"The shriek and screams of the bobby soxer—rarely heard in se-date London—rattled the rafters in the Palladium last night as American singer Frankie Laine made his British debut. Shriek cries of 'Frankie!' filled London's top music hall as Mr. Laine took repeated curtain calls."  
-UNITED PRESS

## ECSTATIC WELCOME!

"Few of the many crooners and other singing stars who have appeared at the London Palladium have had such an ecstatic welcome as that given to Frankie Laine, otherwise known as 'Mr. Rhythm.'"  
-THE LONDON STAR

## FANTASTIC RECEPTION!

"The gallery swooned, yelled, sighed, screamed hysterically. It was the most fantastic reception any Palladium singer ever has had."  
-LONDON DAILY GRAPHIC



Exclusively

**COLUMBIA**  
**RECORDS**

ISTS CORPORATION

New York • Chicago • Dallas • London

of the crowds outside the London queueing for STANDING seats at the Palladium are book-ance, and were sold out for the FRANKIE LAINE engagement long be-ood. The crowds above are fight-nding room only."

## Claim Reds Run RWG

Continued from page 1

spot, faced with the Taft-Hartley Act anti-Communist oath.

4. It was the Communist group, in control since 1943, which tried to provoke a strike of the radio writers in 1947, when virtually on the eve of signing a contract which brought the writers most of their demands.

### Get Control First

5. Some Communist ideas have been put into radio scripts but, at this time, the Communist plan is rather to get control of all the broadcast unions and guilds rather than to inject party line material into scripts.

6. The late Kathryn Seymour, one of the founders of the Radio Writers Guild, told that Lyon and his associate, Robert Newman, boasted to her they were Communists and that they intended to take over the Guild, which they did.

The four named as Communists: Peter Lyon, Robert Newman, Millard Lampell, William S. Gailmor, Joseph Barnes, former N. Y. Herald Tribune writer, and an unidentified Harry Gold.

In the "pro-Communist" category, 35 were named by the witnesses.

Lyon, who said his real name is Robert C. Lyon, Jr., appeared before the Senate Committee last Oct. 22, accompanied by his lawyer, Benedict Wolf, of New York. He said he had worked for Time, Inc., March of Time, OWI, Treasury Dept., and Coordinator of Inter-American Affairs as a script writer, and had been a freelance radio writer since the war.

He said he joined the Radio Writers Guild in 1941 and in November, 1943, was elected vice-president for the eastern region. Then he served a year as national president, again as eastern v.p., and that he was on the Guild council for the eastern region. He also served a two-year term as national secretary of the Authors League and was on the AL council.

### 'Areas Involved'

After a number of other preliminary questions he was asked whether he knew Louis Budenz, and replied, "There are some questions which you may be asking me which involve areas which because of the—unfortunately, to my mind—changed world situation will lead me to invoke the rights and privileges extended to me by the Constitution, specifically under the First and Fifth Amendments; and this is one such question. My answer is that, because of the reasons I have just mentioned, I decline to answer that question."

Lyon explained that to answer might "furnish evidence which might lead toward prosecution." Thereafter, on many questions, Lyon pleaded the Fifth Amendment.

Richard Arens, committee staff director, quizzed Lyon about a Communist May Day parade in 1946, a telegram to the Attorney General on behalf of the 11 convicted national leaders of the Communist Party, and other questions, always getting the Fifth Amendment in reply.

Asked whether he had ever "used the name Peter Ivy," Lyon said "no." Later Arens asked whether he had ever signed the name to any articles, and Lyon declined to answer under the Fifth Amendment. Other witnesses had testified that he used that name in a series of "Daily Worker" articles.

For quite a while, Lyon insisted on saying only that to answer some of the questions might lead to prosecution. Finally, under questioning by Sen. Arthur W. Watkins, of Utah, Lyon admitted that to answer "might tend to incriminate me."

Lyon would not answer about membership in the executive committee of the radio division of the Independent Citizens Committee of Arts, Sciences and Professions, National Negro Congress, People's Radio Foundation, the committee sponsoring reelection of Benjamin J. Davis to the New York City Council in 1945, Civil Rights Congress and other organizations listed by the U. S. Attorney General as subversive.

Arens asked: "Do you have any recollection of making some speeches about colonization of American radio in 1943?" "No, sir," was the reply.

### 'Colonization' of Radio

"Would it prompt your recollection," asked Arens, "to suggest that you were a spokesman for the Communist commission directing

the colonization of American radio in 1943?" The witness declined to answer.

"Did you ever hear of the Radio Commission of the Communist Party?" "For reasons previously stated, I must decline to answer."

Lyon said he knew Bob Newman in the Radio Writers Guild and was asked: "You have been to Communist Party headquarters with him, haven't you?" Lyon claimed the Fifth Amendment.

"Have you ever attended any Communist Party meetings?" Witness declined that one, too. Lyon said he had heard of the Communist Party, but wouldn't say where or how. Arens asked:

"Were you a member of the Communist Party prior to the enactment of the Smith Act in 1940?" "I must decline to answer."

"Are you now, or have you ever been, a member of the Communist Party?" "I must decline to answer that question, too, Mr. Arens, on the grounds previously stated."

The witness said he had written scripts for all four national networks and promised to provide a list of his scripts.

Lampell appeared before the Senate Committee on April 1, 1952, accompanied by Benedict Wolf, the attorney who had been with Lyon. He filled in his impressive background of radio writing and said he had also been a contract writer for Warner Bros. in Hollywood in 1948, and had written an original story for Joan Crawford which was not produced. He said his book, "The Hero," was bought by Columbia Pictures and produced as "Saturday's Hero." He also wrote radio scripts for the United Nations.

To one question he replied, "I am afraid I would have to ask you to break down that question somewhat, because I am hesitant to go into any areas that may include a discussion of organizations that might tend to incriminate me."

To another question about whether he had written the song, "The Song of Free Man," Lampell said "yes."

"Did you know," asked Arens, "that your song was the principal song at the Lenin Memorial Meeting, as reported in the Communist Daily Worker, Dec. 27, 1942?"

Lampell declined to answer on grounds of possible self-incrimination. He also refused to say whether he knew John Stapp, one of the top U. S. Communists. Lampell said he had been a member of the Duncan Paris Post of the American Legion in New York, whose charter was revoked by the Legion.

### Association

"I put it to you as a fact and ask you to affirm or deny the fact," said Arens, "that about 1940 you were a close associate of the then well-known Communist Party leader Ella Reeve Bloor." Lampell declined to answer.

Arens asked whether "you have frequently reported to the radio commission of the Communist Party, in connection with your activities as a Communist and Communist infiltration in the radio industry?" Lampell declined to answer.

Quizzed about whether he understood the limit of his rights under the Fifth Amendment, the witness said, "I understand that my legal right is to refuse to answer only such questions as I believe would tend to incriminate me." A little later, he got the \$64 question—

"Are you now and have you ever been a member of the Communist Party?" He declined to answer.

"Have you ever broken with the Communist Party?" "I must refuse to answer on the same grounds."

Lampell said he had once written an article for the New Republic under the name, Mike Landon, condemning Fascist organizations. "Have you ever written anything condemning Communist organizations?" he was asked. He declined to answer.

"Have you ever denied that you were a Communist any place under any circumstances?" "I refuse to answer that on the grounds previously stated," Lampell admitted that he had discussed his appearance before the Senate subcommittee with several persons.

"Have you discussed it with any Communists?" He declined to answer.

"Have you ever discussed it with any other Communists, other than your wife, Elizabeth Whipple Lam-

pell?" "I refuse to answer on the grounds previously stated."

"I put it to you as a fact," continued Arens, "and ask you to affirm or deny that in 1947 and 1948, you and your wife, Elizabeth Whipple Lampell, were members of the same writers' branch of the Communist Party in Hollywood? You were on the executive board of that Communist Party branch out there in Hollywood, were you not?"

Lampell declined to answer under the Fifth Amendment.

### Hollywood 10

Edward Duffy of the committee staff took over the questioning and asked: "Did you co-author with Norman Corwin a radio show entitled 'Hollywood 10.' Specifically a show that was not broadcast, but was written in defense of the Hollywood 10?"

Lampell replied that "I have no recollection of ever having written any radio broadcast with Norman Corwin that was not broadcast."

Vincent W. Hartnett, a radio writer-producer, formerly with the Phillips H. Lord producing agency, led off the anti-Communist witnesses, appearing before the Senate committee on April 27, 1951. He described Lampell as "one of the most active and capable Communists in the U. S.," a "triple-threat man" of the Communist Party. Hartnett wrote the introduction to "Red Channels."

Hartnett told the committee that control of the unions under the 4A's "has been an undoubtedly primary Communist objective. The conclusion is inescapable that at one period the Communist-controlled group within each one of the subordinate Guilds did dominate and control the Guild itself."

"From the period shortly after the popular front was inaugurated by the Communists in 1935 until about one year ago—that is to say, from about 1936 or 1937 to 1950—Actors Equity appeared to be dominated by the pro-Communist faction. I am glad to say that during the last year, owing to the turn of international events, legislation aimed at groups endeavoring to overthrow our Government by force and violence, and due to publicity revealing the Communist or Communist-front connections of some of the leaders of Actors Equity, the situation has considerably improved. However, it is still critical."

The witness described William S. Gailmor as the "well-known Communist radio commentator" and told how Lampell had sold his book, "The Hero," to Cosmopolitan magazine.

"Millard Lampell subsequently sold motion picture rights to the novel to Columbia Pictures," said the witness. "It was a Sidney Buchman production for Columbia. Buchman has a notable Communist-front record."

Hartnett testified further that Lampell "is not only an important figure in Communist infiltration in motion pictures, radio and the publishing world, but he is also a connecting link—and a vital one—between Communists or pro-Communist operatives in all these fields."

Paul R. Milton, who followed Hartnett to the stand, identified himself as a fiction and non-fiction author, and now a radio writer. He said the issue was really joined in the Radio Writers Guild in July, 1950, when Welbourn Kelley, then a member of the eastern region council, proposed a resolution in support of the U. S. Government in the Korean crisis. He said the council majority tabled the resolution as irrelevant to guild purposes. Thereupon Kelley, Daisy Amoury and Eric Barnow resigned from the council. This group put up a slate which was defeated at the next national guild election.

Referring to the successful slate, "I have here at hand," said Milton, "all the material issued by this combined group, their own words over their own names. They embody, in our view, every standard Communist Party line gambit aimed at preventing the exposure of Communists; many of these persons have known records of pro-Communist action and association. . . . Since then the national presidency and the eastern region council have been exclusively in the hands of men and women who refused to oppose Communism, the mortal enemy of our country; who described Communism as simply another political organism when it is, in fact, a treasonable apparatus aimed at physical and moral sabotage of all free society."

### Threat of Split

Milton said that anti-Communist group in the guild was warned on

the floor of a meeting that they would be sued if they said they suspected anyone to be a Communist or Communist sympathizer.

"We believed it and didn't do it," continued the witness. "All of our statements were checked for that reason by a prominent anti-Communist lawyer, Arthur Farmer."

When the guild was on the verge of signing a contract with the networks in 1947, said Milton, the "pro-Communists" sought to stir up a strike. He said about 60 persons were signers of the strike petition which failed.

He told of the fight on CBS for its loyalty oath, which finally went through with the CBS employees signing. He added that "the Authors League Council is a little bit trapped currently by its longstanding policy of never touching a political matter because it is clear to many long-standing anti-Communists on that Council—such as Rex Stout, Arthur Schwartz and a number of others—that Communism goes far beyond politics and is a matter of national security and national safety. Members of the Council are trying to find ways to get around it and solve the problem to the satisfaction of a lot of people, including us."

### Hollywood Unit

Next witness was Ruth Adams Knight, a radio writer and one of the founders of the Radio Writers Guild. She said she was one of those who went to Hollywood in 1939, to get a unit started there. She said that among those who greeted the eastern delegation at the time were John Howard Lawson, George A. Backus and Hector Cheigny, adding:

"It is easy to realize now a thing of which we were completely unconscious then, that it was the beginning of a taking over by this group who have remained associated and active in left-wing circles, and that those people on the Coast at that time were closely identified with these first steps of the organization of the Radio Writers Guild." Miss Knight said that in 1942 she and her husband moved to Texas for a year or more. On their return to New York in 1943 she met with Kathryn Seymour, one of the founders of the guild and a former national president, who told her "we are faced with a desperate situation." Miss Knight went to a Guild meeting and found, she said, a mob spirit pervading.

"We afterward discovered," she told the Senate committee, "they were not writers. Afterward we discovered that many people who were not in any sense legitimate writers, even radio writers, and people who had perhaps written one or two scripts had been brought in and that this was the first step in the invasion of the left wing into the Radio Writers Guild. They were brought in, as we afterward discovered, by Peter Lyon, and they were most of them followers of Lyon. They were brought in rather obviously in order to permit the thing, which eventually was made possible, which was his election."

Miss Knight said she subsequently talked the thing over with Miss Seymour. "She said," continued the witness, "I don't know how to tell you this, and it is an appalling thing, but Pete Lyon and Bob Newman, who are Communists, have come into the Guild and they are going to take it over."

In reply to questions by Senator Watkins, Miss Knight said: "I think that the operation up to now of the Communists in the Radio Writers Guild has been to get a stranglehold on the guild rather than to put information or propaganda of their own into the programs. I think that has been secondary."

"There is a marked effort in everything that they do to give an aura of respectability and nobility to the Communist movement. You would find, I am sure, if you examined the work of these people a constant derision of the capitalist system and a constant derision of the average citizen, and there is no such thing in their scripts as decent banker and a decent lawyer. The thing is subtle." Welbourn E. Kelley, who testified in June, 1951, described himself as a radio contract writer and said he had been in radio for 15 years. He was asked by Arens if the Television Writers was also a unit of the Authors Guild.

"That is also a unit," he replied, "although not yet an independent unit. One of the reasons that it is not an independent guild has been the fear of the league that it will become Communist-dominated." He said that in 1947, he was in-

## Tele-Buying Boom on In Denver, With 75,000 Sets Seen Installed in Year

Denver, Aug. 26.

People here are getting over the scare thrown at them by the overzealousness of the Better Business Bureau in warning the public to watch out for "quick-buck" dealers and others especially during the early stages of TV selling here. Close to 10,000 sets have been sold and installed in the 30 days since KFEL-TV, sparked by owner Gene O'Fallon, went on the air a week after receiving a temporary telecasting permit from the FCC.

Now that there are about 300 dealers set up, most of them open at night, and advertising heavily, the retail demand for sets is snowballing, and on the basis of the first 30-day sales, it's expected that at least 75,000 sets will be installed in the Denver area in a year.

Many are waiting until two stations get on the air. KVOD expects to be operating on tele by Sept. 29, with the transmitter located on Lookout Mountain, alongside the KFEL-TV transmitter. KFEL-TV will more than double its power next month when it jumps to 6,000-watt, and it is thought the signals may even reach into Wyoming and Kansas, about 100 miles. KFEL-TV expects to beat full power by Jan. 1, with 10,000 watts and a six-day transmitter, producing 60,000 watts of power.

KDEN, owned by Empire Coil, New Rochelle, N. Y., is rushing plans to be on the air by Thanksgiving.

## Eaton Into Six-Station Class With WJMO Buy OK

Washington, Aug. 26.

Richard Eaton, who started in the broadcasting business not so many years ago with a daytimer in suburban Silver Spring, Md., became owner last week of his sixth radio station when the FCC approved his purchase, for \$100,000 plus, of WJMO in Cleveland.

Formerly a newspaper publisher in France, Eaton recently acquired a fulltime AM station in the Capital through purchase of WINX, whose call letters he changed to WOOK, his former Silver Spring daytimer. With this acquisition, he moved the old WOOK facilities to Rockville, Md., where he uses the WINX call.

Eaton also has a fulltime station in Hagerstown, Md., and daytimers in Baltimore and Richmond, Va.

vited to be eastern vice president of the guild. He was elected without opposition. At that time, he said negotiations were under way with the networks for a guild shop and there was no Taft-Hartley law.

"All of our strike talk, all of our union activity talk, was if you haven't got a guild shop you haven't got anything," said Kelley. "We got the contract."

"Then came the Taft-Hartley, with the non-Communist affidavits as a part of compliance and certification. The pro-Communist element in the guild, which is vocal and very articulate, and very intelligent, immediately decided that a guild shop wasn't worth a darn anyway; it would not certify, it would strike the agencies and sponsors to get what it wanted without compliance and certifying under the Taft-Hartley law. That seemed to me in direct opposition to everything we had fought for. We had a terrific wrangle a long it." Kelley said there was a long struggle and when the Federal mediators threatened to walk out, those in favor of the strike lost.

Kelley said that efforts for any anti-Communist action were always tabled and ruled out of order and added:

"There have been any number of motions at council and at membership meetings which bitterly denounced the American Legion, certain press organs of the Catholic Church, such as The Tablet in Brooklyn, because of their fights against Communism. There have been any number of motions brought up in council which seem to be pro-Communist."

Cincinnati — Herb Flaig, vet radio and TV salesman, has switched from Crosley's WLW-TV to WKRC-TV. Newcomer at WLW-TV is Martin E. Calle, Jr., formerly on the sales staff of WHAS-TV, Louisville.

**BACK THIS WEEK**

# Your Lucky Strike Hit Parade!

ON RADIO FRIDAY

**GUY LOMBARDO**

and his ROYAL CANADIANS

featuring—**CARMEN • LEBERT** and **VICTOR**...with  
**KENNY GARDNER • BILL FLANNIGAN • KENNY MARTIN • CLIFF GRASS**

and Your Lucky Star of the Week  
(selected from the nation's most popular vocalists)



ON TELEVISION SATURDAY

**SNOOKY LANSON**

**DOROTHY COLLINS**

**RAYMOND SCOTT**



**JUNE VALLI**



and the  
**LUCKY STRIKE ORCHESTRA**  
Plus the **HIT PARADERS AND DANCERS**



**Your Lucky 7 tunes that you would have heard last week**

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. **AUF WIEDERSEH'N, SWEETHEART**
2. **WALKIN' MY BABY BACK HOME**
3. **KISS OF FIRE**
4. **WISH YOU WERE HERE**
5. **Half As Much**
6. **I'M YOURS**
7. **DELICADO**

**YOUR LUCKY STRIKE HIT PARADE**

On N.B.C. Radio Friday 8:00 P.M. (N.Y. time). On N.B.C. Television Saturday 10:30 P.M. (N.Y. time)



## Television Reviews

Continued from page 31

was programmed just one day after the Korean bill became law via the signature of President Truman. It marked a kind of milestone in speed that was accomplished through the advance information furnished by the Veterans Administration, which cooperates with the web in this series.

On the block viewed last Thursday (21), the topic was artificial limbs for war vets, with two amputees being interviewed. Certainly this didn't present substance for a wide audience, not to mention that it wasn't fit fodder for sensitive persons. Nevertheless, it came out as an absorbing study in prosthesis, made the more interesting by the running description of Dr. Eugene S. Murphy, assistant director for research in charge of the VA's prosthetic service (himself a polio victim).

Through the two amputees (artificial leg, arm) Dr. Murphy managed to convey a sense of the work and perseverance required to become accustomed to man-made limbs. Dr. Murphy gave a vivid account of field testing of new devices, the cost of such devices, the long and arduous training of vets, and dozens of examples of artificial limbs and their preparation, detailed function, etc. Some film clips aided the commentary, with Bob O'Toole serving as permanent interviewer.

Irwin Rosten, of the DuMont staff, is writer-editor-producer of the series, and on the block caught he did a thoroughly capable job, particularly in the straight-from-shoulder script. Arnee Nocks directs in ditto style. Score this one up as a credit to DuMont in the pubserv category.

### FUN SHOW AT BOULEVARD POOL

With Gene Klavan  
Producer: Cal Jones  
Director: Dennis Kane  
60 Mins.; Fri. 2 p.m.  
WPTZ, Philadelphia

While utilizing many ingredients that make up "dry" daytime give-aways, Gene Klavan's Boulevard Pool show holds added interest with its diving displays, interviews with lifeguards and teenage swim competitions.

Profusion of name brand prizes bring both moppets and elders out of the water for such matters as a watermelon eating match, a treasure hunt and a small-fry beauty contest. For the adults there were quiz stumbers such as: "At what degree Fahrenheit does water boil?" Considering the bathing suit background, there is no play made on femme cuties in swim suits, outside of Klavan's pretty helpmate, and an exercise demonstration to plug a modeling school.

Emphasis was principally juve. Program should prove an added attraction for the Boulevard Pool, with the wealth of prizes as the come-on, plus the chance to get before the cameras. Klavan em-

ceeds the proceedings with a slightly superior style. He also seems to be a quick man with an ad-lib.

Gagh.

### DAVE CAMERON SHOW

30 Mins.; Mon.-thru-Fri., 1:30 p.m.  
Directors: Ted Baughn, Gordon Tuell  
Sustaining  
WRGB, Schenectady

Dave Cameron, formerly of WKAL, Utica, has joined WRGB to present a "this, that or the other thing" quiz and audience participation show, on first half of the hour filled by Bob Stone. Stone's feature is now a straight public service, of 30-minute duration. First four telecasts indicated the new program would be mildly interesting and entertaining; its chief appeal, to women and children.

Cameron uses several gimmicks to hypo attention for, and to supplement, telephone interrogations about area historic sites and amusement stars. First is "Beat the Weatherman," in which participants try via post card to guess temperatures outside the studio at 1 p.m. the next day. Second is "Dilly of the Day," in which best submitted gag is inserted as a topper for a comedy-burlesque spot by Cameron. Third is "Kiddy Korner," on which he manipulates puppets, saluting youngsters with birthdays and wishing better health to the ailing.

Reasonably photogenic and well dressed, Cameron competently handles quizzes. He might advance check pronunciations of communities. Weather prophecy bit emerges clearly. Material and acting for "Dilly"—an Englishman, a Texan and a gabby femme were three portrayed—seemed uneven. Puppetry, with three characters, will hold small children's attention.

Photography is rather sharp most of the time. Lenses are played on prizes, with brand names emphasized. Ted Baughn and Gordon Tuell alternate in directing.

Jaco.

**FUN WITH FAYE**  
With Faye Parker, Harry Walton, guests  
15 Mins., Wed., 10:15 p.m.  
ROSENBAUM'S  
WDTV, Pittsburgh

This new quarter-hour session, bankrolled by Rosenbaum's downtown department store, may have sounded okay on paper, but it doesn't come off that way. It's supposed to be aimed at the working gal and one phase of program has the hostess, Faye Parker, handing a recent business school graduate couple of gifts as well as an interview slip with a prospective employer the next day. But chief gimmick, which gets nowhere, is a sort of character analysis thing. Couple of days ahead of the show, Miss Parker shows some career girl the picture of a career man, and vice versa, and then records the way each person looks to the

other. On Fun With Faye itself, the two people are introduced before the camera and then listen to the playback and what they've had to say about one another previously. Expressions of the person, listening to the dissertation on his or her characteristics, are sometimes a little amusing but that's as far as the thing goes.

Miss Parker carries off her end of the proceedings satisfactorily. She's a personable young lady, sings a pleasant opening to Harry Walton's piano accompaniment and does a first-rate sales pitch for Rosenbaum's. But the idea plays itself dead. For a night-dinner it's going to have plenty tough sledding.

Cohen.

### DATE FOR DANCING

With Harmonicals, Jimmy Palmer orch.  
Producer: Don Cook  
Director: Bud Ellingwood  
30 Mins.; Wed., 9 p.m. CDT  
Sustaining  
WGN-TV, Chicago

Here's a modestly budgeted programming idea that should net satisfactory results for all concerned. It's a half-hour remote from Melody Mill ballroom. The kickoff program, built around Jimmy Palmer and band, current occupants of the Mill's stand, was devoid of any production trimmings. Nevertheless, the dance band concert measured up to the currently relaxed summertime tele standards. And with some ironing out here and there, it could well snag a following among the fans seeking an escape from the yak-yak programs.

Certainly, the ballroom TV showcasing is a potent plug for dance band biz in general, and the Melody Mill and its attraction in particular. Because of these promotional aspects, the American Federation of Musicians has waived its usual video fees. Project was set up by General Artists Corp., which has such bands as Jan Garber's and Ralph Marterie's upcoming.

Palmer's group, with its emphasis on choral vocalizing, has the flexibility to make for an okay tele display. As the busy frontier, Palmer himself also adds some needed movement with his free-wheeling gyrations. His emceeding routines, however, badly need re-tooling, grooved as they are along that tired "At this time I'd like to present" line.

Session was sparked by the guest appearance of Jerry Murad's Harmonicals, who came through with tricky versions of "Lover" and "Little Brown Jug." Also on tap for some neat solos were orch vocalists Jo Ann Lynn and Ronnie Neubert.

Productionwise, it would be a big help if that oversized standup mike were replaced by one that didn't blank out the face of the person using it. Also, the crowd shots would add up to more if the guests were dancing rather than just milling around the bandstand.

Dave.

## Foreign TV Reviews

**MUSIC-HALL**  
With Dorothy Squires, Archie Robbins, Fran Dowle & Candy Kane, Les Dounos, Welwyn Garden City Welsh Choir, 12 Toppers, others

Producer: Richard Afton  
85 Mins.  
Sustaining  
BBC, London

Vaude stanza was saved from flopping by brisk personality and clever comedy of Archie Robbins, U.S. comedian with a reputation in Britain. Majority of turns were only so-so. Robbins' gags were top-rate, and he went off, after longish act that never tired, to very solid mitting.

Blonde thrush Dorothy Squires favored too many sad songs, and Les Dounos were clever in tumbling acrobatics, of which cameras could have caught better closeups. Standout western takeoff act was Fran Dowle & Candy Kane, Canadian act. Program was telecast direct from stage of King's Theatre, Hammersmith, London.

Gord.

**THE BLACK EYE**  
Scripter: James Bridie  
Director: James Crampsey  
Adaptor: Aubrey Singer  
120 Mins.

Sustaining  
BBC, from Glasgow  
Drama oldie by the late James Bridie, Scot playwright, provided fairly good entertainment in the first telecast undertaken by a new BBC outside-relay team to be based in Scotland. Actors in cast were mainly from Scot drama section of BBC. Most making their debut in video.

Play, about the wayward son of a Glasgow family, who can't pass his exams and finally turns to drink, then gambling, to win \$24,

000 via horse bets, and save his family's fortunes, is difficult for the TV medium, providing some awkward family groupings. Director combatted this with a fair degree of skill. Play, dragged in the first act, brightening up towards the end, particularly in the gambling scene between James MacTaggart as the son and David Kossoff as his fellow-boarder. Latter's characterization was a rich gem of thesping.

Camera closeups were good, MacTaggart conveying some fine expressions. Sound work was done in the various family roles by Margaret Hamilton, Tom Fleming, Meg Buchanan and specially by Scot-born pic star Rona Anderson, already a seasoned TV player. Stage was telecast direct from the stage of Glasgow Citizens Theatre.

Gord.

## TV Followup

Continued from page 31

warmth for the afternoon audience. Keating performed several prestidigitation tricks, and the fact that the closeup-camera could not solve the way he did them attested to his ability.

Stal.

For the 18th vehicle in its cross-the-board repeat performance series, WOR-TV's (N.Y.) "Broadway TV Theatre" did Emyln Williams' "Night Must Fall" last week (18-22). The psychological chiller was one of the strongest of the legions this airer has offered, but its full potentialities weren't realized.

The story is that of a young psychopathic killer who charms his way into the affection of a wealthy, invalid widow after having committed a brutal murder-by-decapitation. The suspense develops from the suspicions of the widow's niece, Olivia, who fears and rejects the egomaniac youth Dan, but who nevertheless is inexplicably attracted to him. In the end, he suffocates the old woman and is caught by the police just as he is about to do in Olivia, too.

The script has some good melodramatic values and generally maintains suspense, but doesn't fully explain the girl's motivations in shielding the paranoic murderer. Its limitations were exposed by direction that failed to make some of the action convincing.

As the psychopath, Wright King registered best when he was playing the charmer, but didn't carry off the menace aspects as well. Chiefly, he seemed too young for the role. Bethel Leslie wasn't properly cast as Olivia. Ruth Gates handled the part of the cantankerous old dame adequately, although not getting the full terror of the final moments before her murder. Anthony Kemble-Cooper scored nicely as Olivia's rejected, boring suitor. Geoffrey Lamb was polished as the inspector and Miriam Stoball and Nora O'Mahoney were competent in their roles as domestics.

Single living room set was a good one. Camerawork included more closeups, which is a departure from producer Warren Wade's original concept of frontal, stagey shooting.

Brit.

## Goodwill

Continued from page 27

established. These include the following:

Discount of 5% is to be allowed on the gross billing for daytime cross-the-board shows, with certain exceptions. Annual dollar volume discount is to be allowed on gross billings, minus the aforementioned 5%, for station time for each broadcast. For nighttime shows, the dollar volume discounts range from 27.5% for a sponsor spending less than \$10,000 yearly on CBS, to 44.5% for one spending \$2,500,000 or more. For daytime shows, the discount structure ranges from 8% on gross billings of \$10,000-\$30,000, up to 23.5% for gross billings of more than \$2,500,000.

Advertisers will also benefit from a new 52 consecutive week discount, which figures at 52 times 8 1/2% of the largest amount of adjusted weekly gross billings (the gross less any 5% daytime discount allowed). Brochure states that any program taking a hiatus "will be entitled only to such discounts as may be allowed in accordance with the CBS Radio hiatus policy, if any, then current."

Current CBS advertisers get the usual six-month protection, but the new discount structure goes into effect for all shows aired on and after Feb. 25, 1953.

## New Scripting, Directing Techniques Skedded For NBC-TV 'Hometown' Show

NBC-TV's projected "Hometown" show, slated for an early-morning cross-the-board ride this fall, will introduce several new scripting and directing techniques, according to producer Ted Mills. Show's director, for example, will work from the floor during rehearsal, rather than taking his standard position in the control booth, while the writers on the program will handle only dialog, since Mills and his story editor, yet to be selected, will be dreaming up the situations and general story line.

Reason for the innovations, Mills said, is the show's format, which will comprise four distinct but inter-related segments each day. Each quarter-hour block is to spotlight a different character or characters in the make-believe town in which the story takes place, with minor characters roving through all four shows which, together with the basic set, will help tie the hour together. With four segments each day to handle, the show will thus have four writers and four directors.

Mills pointed out that Hollywood directors have always worked on the studio floor, and predicted the system would keep the show running smoothly. Director will be able to stage the action during rehearsals, with his assistant in the booth helping to block out the camera shots. Then, during the actual airing, the director will assume his usual place in the booth to call the shots.

As for the scripters, Mills noted that Frank and Anne Hummert handle their Air Features radio shows on the same basis. Since the writers will have to worry only about dialog, he said, they'll be able to do considerable outside work. As a result, he's lined up four w.k. scripters at far less than their usual fees. Writers are Paul Rhymner, Howard Rodman, Joel Hammil and John G. Fuller.

## L'ville Maestro to Emcee WHAS Longhair Series

Louisville, Aug. 26.

WHAS program director Sam Gifford has announced plans to present longhair music with a new twist in a series of Sunday afternoon shows, "Music Here and There, with Robert Whitney." Series ties off Sunday, Sept. 14.

Whitney, conductor and manager of the Louisville Orchestra, recently returned from Austria, where he guest-conducted the Vienna Symphony. On "Music Here and There" he will comment on the recorded music he selects; interview well-known musicians, and present on-the-spot recordings made on his Vienna trip.



**Eileen BARTON**  
Guesting August 29  
**HIT PARADE**  
NBC RADIO  
AMERICAN MUSIC HALL  
EVERY SUNDAY, ABC, RADIO  
CORAL RECORDS Dir.: MCA

**HARPO MARX**  
NBC-TV  
RCA-VICTOR  
Mgt.: GUMMO MARX

## RADIO-MUSIC QUIZ:

Who does the music for "DREAM HARBOR" — Heard Mon., Tues., Wed., on ABC?

See Page 39

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Only TV station in only TV  
station seen — in this large,  
rich Pennsylvania market area

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## 1656 WLS-Chi Theatre Buy for Barn Dance Cues Faith in Radio Future

Chicago, Aug. 26.

WLS, Prairie Farmer station and kingpin midwest folk talent outlet, has put a \$165,000 exclamation point to its faith in the future of radio. The station last week shelled out that amount to purchase the Eighth St. Theatre, which for the past 20 years has been the leased home of the WLS National Barn Dance.

The barn dance has been housed in the Loop theatre since 1932, when it became the first AM show to charge admission. House still is consistently SRO every Saturday night for the two performances of the hayloft festival.

An indication that the rustics continue as a potent pull is shown in the annual barn dance junket to the Illinois State Fair. This year the show racked up its biggest attendance since 1935, with 12,627 paid admissions. Frolic proved a bigger draw at the fair than either Democratic presidential nominee Adlai Stevenson or Republican vice-presidential nominee, Sen. Richard Nixon, who drew 11,500 and 7,000 respectively at their appearances.

## Vidpix Soon

Continued from page 25

much beyond the Keystone Kops days.

And not only does motion pictures' technical excellence make video look a bit pre-Eastman, but apparently a lot of imaginative guys have sneaked in Hollywood's back door while we TVers were trying to clean the snow off an image orthicon. Some of the ingenuity displayed in recent films, using special effects, adaptations of modern art techniques and vastly improved editing makes one wonder if it isn't TV in the rut—not the films.

## Old Techniques

Odd thing about the present situation is that TV today is probably using more feet of film in a month, than most film companies do in a year. But the techniques the TV film producers are using are the ones the theatre pix producers have just gotten rid of. Maybe the cycle is swinging, and tele film has to go through the same experience the theaters have—falling b.o. and public apathy—to realize that to hold the audience, you have got to deliver a show.

Naturally, you can't compare TV film costs with that a high budgeted picture. But there's still no reason why some of the present-day techniques and approaches can't be used. Every show doesn't have to be flatlighted. It certainly can't cost too much to occasionally change a camera angle.

It just appears that most TV-film producers today are so preoccupied with getting the footage in the cans that they haven't had a chance to see a good feature pix themselves—and aren't hep to the fact that some changes have been made.

But take a look yourself. Next time you have a free evening, take in a film—any film. Technique-wise, it will be an eye-opener—particularly if you have a slight case of astigmatism from watching TV films this summer.



Now starring on NBC's  
ALL STAR REVUE  
Saturday's 8-9 p.m., EDT  
Mgt.: William Morris Agency

**Wes Whitcomb**  
MIKE WANTS YOU FOR SPOT

(Please Contact at Once)

## AFRA, TVA

Continued from page 25

concrete proposals for merger" submitted by other branches.

When and if the AFRA plan comes up again before 4A's board the vote may be extremely close. If Screen Actors and Screen Extras Guilds side with Equity, a 57-56 vote against AFRA may result, as happened on a previous occasion. Voting strength is: AGVA, 31 AFRA, 22; AGMA, 4; SAG, 23; SEG, 11; Equity, 17; CE, 5. Four other groups, each with a single vote, could prove important. They are Hebrew Actors, Hebrew Chorus, Italian Actors and Brother Artists Assn.

## Vidpic Angle

The chessboard moves are further complicated by SAG-AFRA relations on vidpic jurisdiction. Last week Equity invited the 4A's branches to powwow on settlement of the question. AFRA accepted the invite in a resolution which took a relatively firm stand vis-a-vis the screen guilds.

Resolution declared that "performers must have a direct voice in determining the rates and conditions for re-use, kinescope, commercial film spots, representation in cities outside Los Angeles and organization in cities where the screen guilds have never organized."

AFRA referred to the fact that an Equity communicate had made settlement of the jurisdiction dispute one of the conditions on which it might "reverse its stand" against AFTRA. Radio union, however, said it was accepting the RSVP because of its desire for amicable settlement, "not in order to receive Equity's support of TVA-AFRA merger. Both jurisdictional dispute and the merger must be determined on their own merits, without pressure from any source."

Other conditions Equity listed for supporting AFTRA were: (1) that AFRA and TVA would continue to negotiate in good faith on five-branch consolidation; and (2) agreement and/or amendment of the proposed AFTRA constitution on certain points on which there is various branches. Equity, it's understood, doesn't like the deadline which the AFTRA document sets for Equity members to join AFTRA without payment of initiation fees, as well as several other clauses in the AFTRA draft.

A 4A's meeting will be held today (Wed.) on the SAG-TVA jurisdiction tussle (see separate story). Whether anything concrete will come out of this, in view of confab which Equity has called, is an open question.

At the AFRA parley, there were some differences between Coast representatives, who were more inclined to have a quick settlement with the screen guilds, and the eastern delegates, who evidenced a firmer attitude towards SAG-SEG, based on their closer association with the live unions.

As per the AFRA constitution, which alternates the presidency between the two coasts on a two-year basis, the new prexy is from New York, Alan Bunce was elected, succeeding Knox Manning of the Coast.

## Radio Execs Club, ATS, Put Final Touches to Merger

Radio Executives Club of N. Y. and American Television Society are putting the finishing touches on their upcoming merger.

A joint REC-ATS nominating committee has drawn up a list of five officers and 10 board members for submitting to the memberships of the two clubs. Nominating committee was headed by William S. Hedges for the REC and George T. Shupert for the ATS.

Committee's nominations are: President, Robert W. Sarnoff, NBC; first v.p., Fritz Snyder, CBS; 2d v.p., G. W. (Johnny) Johnstone, National Assn. of Manufacturers; secretary, Claude Barrere, program representative; treasurer, S. R. Denn, CBS. For members of the board of directors: Robert L. Coe, DuMont; William H. Fine-

shriber, Jr., MBS; Ernest Lee Jahneke, Jr., ABC; Don McClure, McCann-Erickson; Bruce Robertson, Broadcasting; Elliott M. Sanger, WQXR; Robert Saudek, Ford Foundation; Reggie Schuebel, Wyatt & Schuebel; George T. Shupert, Peerless TV Productions; and Eugene S. Thomas, of George P. Hollingbery station rep outfit.

## 'Music Room' Back to Mon.; NBC Hopes RCA Renews

Meredith Willson's "Music Room," which has been airing Friday nights this summer on NBC radio under RCA Victor sponsorship, will be moved back into the Monday night at 10 slot in the fall. It hasn't been decided yet whether RCA will continue as bankroller, but NBC is holding out hope that its parent company will again pick up the tab on the disk jockey program as a showcase for its recordings.

Friday night lineup for the fall will have Lucky Strike's "Hit Parade" returning to the 8 p.m. slot, in which Willson had been subbing.

## Progressive Party Raps 'Winner'; Claims Dems, GOP Get All Air Time

The Progressive Party has filed charges of discrimination against CBS and DuMont networks, charging that the weekly series, "Pick the Winner," violates FCC regulations.

PP said that the Westinghouse-sponsored series violates a Commission rule that networks and stations should not "make any contract or other agreement which shall have the effect of permitting any legally qualified candidate for any public office to broadcast to

the exclusion of other legally qualified candidates for the same public office."

Progressives first complained June 3, protesting the program's aim of giving coverage only to the Democratic and Republican candidates. At first, PP said, "we received assurances that our point of view would be represented. But then the blackout curtain fell. Letters and messages were disregarded." PP is being represented before the FCC by David Rein.

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in Detroit  
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## Television Chatter

### New York

Extra Stone, director of the Martha Raye show since its debut last season, won't be able to continue in the same capacity on Miss Raye's "All-Star Revue" appearances this season, due to a commitment for a weekly tele series... John Tillman, newscaster and night manager of WPIX, New York, addresses the Kiwanis Club of Stamford, Conn., today (Wed.) on "TV in Politics."

Dr. Bruno Furst, teacher of memory training, and a group of his students demonstrate his system over WABD Sept. 8. . . . Henry Salomon, producer on the upcoming NBC-TV "Victory at Sea" series, was collaborator with Prof. Samuel Elliot Morison of Harvard on the 14-volume "History of U. S. Naval Operations in World War II," which Little, Brown is issuing every few months, one volume at a time.

Rear Admiral Stanley F. Patten, DuMont veepee, has been elected to the company's board. . . . Martin Begley, NBC-TV casting director, back from a European vacation with his brother, actor Ed Begley. . . . Blaney Harris has been added to the WPIX sales staff. He was formerly an account executive with WOR and also radio program manager for that station. . . . John Derr, sports director for CBS Radio, is doubling in brass this week, filling in on WCBS-TV's "Sports of the Night" while regular Jim McKay is on vacation. . . . Bonomo Turkish Taffy switched its account from the Weintraub agency to Emil Mogul.

WCBS-TV's Margaret Arien did the fashion commentary for the American Legion's fashion show Sunday night (24) at the Hotel Waldorf-Astoria. . . . Martin Ryerson, radio-TV scripter, leaves for Hollywood Sept. 5 to write for several Hollywood-produced video shows and also negotiate for his projected package, "O'Henry from Brooklyn," to star Sam Levene.

RCA prexy Frank M. Folsom slated to appear on NBC's "Youth Wants to Know" tonight (Wed.) to receive for the show the American Legion's first annual video award. . . . Adam Hat Stores packed to bankroll a series of fight films, titled "Famous Fights from Madison Sq. Garden," Monday nights on the DuMont web, with Jimmy Powers as narrator. . . . Robert G. Lewis, who's been doubling from his CBS radio and TV chores this summer as star of the "Charley's Aunt" strawhatter, set for a date at Atlantic City's Steel Pier over the Labor Day weekend. . . . Bayuk Cigars sponsoring DuMont's "Ring-side Interviews" starting Sept. 8, with Ted Husing as narrator.

George F. Foley had to yank a projected script on flying saucers from "Tales of Tomorrow" (ABC-TV), when the Army Air Forces said nix on cooperating. . . . Richard Shandland returns to tele after four weeks at the Woodstock (N. Y.) Playhouse. . . . Richard Durr stars on "Ellery Queen" tonight

(Wed.) while Lee Bowman is on vacation; Bowman returns the following week.

### Chicago

With Tommy Bartlett making his network video bow when "Welcome Travelers" hits NBC-TV Sept. 8, emcee is cutting down on his local TV activities. He's ankle the host post on WGN-TV's daily "Hi, Ladies" show, with Frank Sweeney taking over the reins. . . . Bernard Miller, former general manager of WMOR and more recently associated with Academy Films, has been added to the Herbert S. Lauffman package firm as an account exec. . . . The WGN-TV remote crew gets a special evening assignment Saturday night (30) when it lenses the White Sox-Cleveland Indians game for WXEL, Cleveland. Sox night games aren't part of WGN-TV's regular baseball pickups. Station is also feeding the Sunday (31) game to WXEL. . . . Dan McGuire, Chi NBC-TV salesman, is off on a two-month leave for a jaunt through Europe.

McConkey Artists Corp., has placed Howard Grafman in charge of its new Chi film division. Dick Brinkman has been named production director. . . . WNBQ sales topper John McPartlin and Floyd Beaton of his staff getting away from it all for a week up in Northern Michigan. . . . Muntz TV reports sales during second quarter were up 43% over the same period a year ago. . . . Theo. Hamm Brewing has ordered a weekly half-hour "pro football film wrapup on WGN-TV," to be narrated by Jack Brickhouse, when the grid season kicks off later next month. . . . Producer-director Ben Parks and the NBC-TV "Hawkins Falls" contingent have moved from their old quarters in the Studabaker Theatre to Studio A in the Merchandise Mart. . . . Proceeds from Labor Day stock car races at Soldier Field will go to the Third Order of St. Francis, Catholic layman's group, to help pay the tab on the organization's TV show, "Armchair Philosopher."

### San Francisco

Art Baker breezed in for a day 'n' night and joined an impromptu songfest at Goman's "Gay Nineties." . . . Kirk Torney named chief of MCA's new radio-TV division here. . . . Jack Brumback took over TV operations for Ziv's local office. . . . Bell-Brook bought Gene Autry series on KGO-TV. . . . KPX launching new "Show Time" films with Marjorie King on Crosby commercials. . . . Doris Carr, newcomer from Hollywood, exciting attention as hostess of KRON's "Club Four." . . . Snader telecasts. . . . New KRON shows: Paul Speegle with "Made in California" and Dr. Alfred Azevedo with "What's on Your Mind?" . . . Kay Myhill, former KPX flack, berthed at NBC-TV, Hollywood

and assigned the Dinah Shore and "All Star Revue" ballyhoo jobs.

Roscoe Karns in for a visit. . . . Also Wilt Gumzendorfer, up from Hollywood before flying New Yorkward for a management operations assignment on WOR-TV, New York. . . . "Your Warm Friend," with Anita Day Hubbard, blossoming from 15 to 30 minutes on KGO-TV. . . . "Science in Action," award-winning KGO-TV program, shifts to KRON-TV, Sept. 9. . . . KRON knocked out a Chronicle building wall to enlarge its Studio "B." . . . Ben and Lesley Alexander were here on a vacation trip.

## RWG Denies Commie Ties, As Kelley Explains His Testimony to McCarran

Sen. Pat McCarran's blast at the Radio Writers Guild was answered yesterday (Tues.) by the RWG's eastern region office. At the same time, RWG released text of a letter to the senator from one of the witnesses, Welbourn E. Kelley, who said, "I fear that without intention I have harmed persons who are innocent."

Kelley wrote, "I did not, as might be inferred, appear before the subcommittee voluntarily. First introductory remark made by me and the premise of my entire testimony were placed off the record and are not included in the testimony as printed. I used the term 'pro-Communist' in describing a certain faction in the RWG only at the request of the subcommittee counsel, who indicated that all of my testimony would remain in confidence."

"He did not deny any of his testimony as printed," Kelley said, "but I would like to point out that it does not reflect a true picture of all that I said, nor does it include the premise on which my testimony was given."

Kelley said he had told the subcommittee at the outset that "I could not say of my own knowledge that any member of the RWG was a Communist; that I bore no malice nor ill will toward any member of the Guild; and that I did not wish to say anything that might harm personally, or professionally any member of the Guild."

Witness wrote that during the off-the-record testimony, subcommittee counsel Richard Arens "requested that I not refer to a certain faction within the guild as left-wing, a term I had been using, but that for the purpose of clarification I refer to the two Guild factions as pro-Communist and anti-Communist. I demurred at this, stating that there were people in the left-wing faction for whom I had the greatest respect and who in my opinion were neither Communist nor pro-Communist. However, I agreed to use the terms requested on the assumption that what I had to say was in confidence and would remain so."

Eastern region RWG statement follows:

"The attack upon the RWG and some of its individual members is the latest in a two-year series of efforts by a self-admitted minority group to rule or ruin this organization. They have failed to gain control of the RWG by the ballot in two successive elections. They have failed to destroy the RWG by withholding support in contract negotiations and strikes that have been approved and won by the majority. Now, under cover of Congressional immunity, they are trying to disrupt and take over the RWG by slander. They will fail again, because their charges are not true."

"The facts are that the RWG is an organization dedicated by its constitution and that of its parent body, the Authors League, to one object only: promoting the professional and economic interests of its 1,200 writer-members. The RWG has never supported any political party, platform or candidate. It has never aligned itself with or supported any Communist or pro-Communist organization. In compliance with the Taft-Hartley Act, officers of the Guild signed non-Communist affidavits. RWG has concerned itself solely with the economic and professional welfare of its members."

"The RWG stands on its 15-year record of accomplishment for radio and television writers throughout the country."

Philadelphia—Roger W. Clipp, general manager of WFIL and WFIL-TV, has been appointed to the Philadelphia Board of Trade by Mayor Joseph Sill Clark, Jr.

## McCarran Warns

Continued from page 1

clean. He named as two of the top leaders in the Communist drive in radio and TV, writers Millard Lampell and Peter Lyon. Both men, testifying before the Internal Security Committee, refused on grounds of possible self-incrimination, to state whether they were members of the Communist Party; and also ducked many other questions by seeking the protection of the Fifth Amendment. McCarran released their testimony.

He also said that the Radio Writers Guild and Authors League cannot escape blame for permitting "less than 100 pro-Communists" to seize control of the Guild.

The testimony released today is the first part of hearings by the Senate Committee into "subversive infiltration of radio, television and the entertainment industry." The probe will continue.

In his warning to television, McCarran said:

"We have had a very recent experience of the public interest in this new media of expression. Those who are responsible for its development must also accept responsibility for its character and the types of programs it channels into the homes of America."

### 'Strategically Placed'

"We found, strategically placed to take advantage of television's progress, persons who refused to say under oath whether or not they belonged to the Communist Party, but who were described by other persons, under oath, as either Communists or very active pro-Communists. In straight news coverage, such as that of the national political conventions, there is little opportunity for subversive influences to work. However, the entertainment programs, which, after all, provide the bulk of television offerings, are very susceptible in this respect."

"The sub-committee has not yet completed its hearings and therefore makes no recommendations at this time, but I must point out that the 1,200 to 1,500 members of the Radio Writers Guild who have allowed less than 100 pro-Communists to take over their organization must share equally in responsibility for the subversive activities of those few whom they permit to use the name and power of the organization. Nor can the parent organization, the Authors League, be absolved from blame, so long as it allows such a situation to exist."

The statement went on to explain that "there is a strong possibility that the Radio Writers Guild will obtain jurisdiction over the television writers and that there is evidence that a small group of Communists and pro-Communists seized control of the Radio Writers Guild in 1943 at the direction of Alexander Trachtenberg, the Communist propaganda chief, and continues to dominate the organization."

Statement also lists many Communist and Commy Front activities in which it says Lyon and Lampell were active.

## NBC-TV Brass, Affiliates In Routine N.Y. Huddle

Group of top NBC video affiliates from all sections of the country are meeting with network toppers in N. Y. this week in what is described by the web as a routine session to discuss general network and programming policies. NBC execs said the affiliates have no major problems which could cause any conflict at the meet.

With such key station operators as Robert Swezey of WDSU-TV, New Orleans, and Walter Damm, of WTMJ-TV, Milwaukee, in attendance, the affiliates met on their own at the Hotel Waldorf Astoria yesterday (Tues.) They're slated to get together today with NBC brass, headed by prez Joseph H. McConnell.

Kansas City—John S. McDermott has been named executive manager of the Electric Assn. of Kansas City, replacing Robert J. Samson, who held the post for four years. McDermott for five years was with KMBC-KFRM here, first in special events, then in promotion and public relations, lately in sales. Previously he was publicity director of the Chamber of Commerce, and currently is president of the Junior Chamber of Commerce.

## WENR-TV Grabs Lead From WGN-TV As No. 1 Chicago User of Feature Films

Chicago, Aug. 26. WENR-TV, Chi ABC tele operation sweating out the pending merger of the parent company with United Paramount Theatres, has grabbed off the Windy City celluloid crown from WGN-TV the past few weeks.

Heretofore WGN-TV was the No. 1 consumer of feature films with its nightly block of "Tele Theatre" productions, many of them out-rating live network shows. Now, however, it's WENR-TV that's become the top TV "exhibitor" with its recently revamped daytime log, which includes seven across-the-board strips of feature pix.

Stepped-up programming reliance upon the Hollywood oldies eats up over 40 titles weekly. The station is on the air about 100 hours a week, and out of that total some 45 hours is celluloid fare that has seen its service through the regular motion picture exhibition circuit. Figure is exclusive of straight vidpix.

WENR-TV film buyers last week finalized a \$75,000 deal with Unity Television Corp., whereby the distrib outfit will supply the station with 1,000 hours of film programming during the next 12 months. Included in the package are 189 features, some of them first-run hereabouts, and an assortment of westerns, serials and comedies.

The outlet's drastic swing to film is indicated by its weekday schedule, that runs from 10 a.m. through to the early evening kiddie block at 5:30 p.m. During this seven and a half hour stretch daily, Mondays through Fridays, five and a half hours are film-filled and the balance is live programming.

Nighttime it's much the same. For example, there's the Saturday night grind policy, tagged the "Tri-Star Theatre," during which three consecutive features are unspooled from 7:30 to signoff. Also going Mondays, Tuesdays, and Fridays at 7 p.m. is a full-length pic.

## Not Selling

Continued from page 27

web will derive considerable benefit also from its reintegration policy in being able to determine almost immediately what any department is earning or losing. When radio and TV operated separately, he said, it was often necessary to wait a period of months to get the operation statements from the AM and TV program departments, for example, and then collate them. Now, he said, the web will be able to keep its finger on the overall operation and can get such an earnings statement within a few weeks.

## SMALL ESTATE FOR SALE

A gentleman's small estate for a fraction of its original cost. Approximately 5 acres. Frame dwelling. Has large entrance hall, living room, dining room, library, rumpus room, kitchen with butler's glass pantry, servants' quarters, two bedrooms and bath. Second floor—3 large master bedrooms with baths, large closets, sun deck off master bedroom.

Ground floor—large children's playroom with kitchenette, guest or caretaker's room with bath, large flagstone terrace, large swimming pool built in river with sun terrace. This house is insulated, the finest of plumbing, heating, and air conditioning throughout—has deep artesian well, and profusion of flowering trees, shrubs and plants.

This property is one mile north of the Westport Parkway entrance. The house was not built for speculation. The workmanship, materials used are the finest and was built under constant supervision of a resident architect—on the job daily. The condition of the property at present is tops and will warrant any inspection. Priced at \$95,000. For information write Henry Pommer, Inc., 37 West 47th St., N.Y.C. or telephone PL 7-3405.

## Your Top TV Sales opportunity

# WDEL-TV

### Wilmington, Del.

In the market which has highest

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Represented by

## ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago



## Inside Stuff—Television

One of the year's unusual show biz rises has been that of June Valli, chirper who less than 18 months ago was a \$35 a week Bronx book-keeper and part-time five-and-dime clerk. Singer starts Saturday (30) as regular member of NBC-TV's "Hit Parade," under a three-year pact which puts her into the \$1,000-a-week class. Miss Valli, singing spare-time for Italian weddings in the Bronx, was heard by a scout for a radio talent program, and made a lone appearance. Harry Salter, conductor and one of the creators of "Stop the Music," heard her. Salter was looking for a sub for Kay Armen, vacationing from his show, and took a chance with Miss Valli. She had never studied music. Salter coached her (as he's done since in singing, phrasing, style, etc.), and put her on for two weeks. She got \$250 a week. Four months later, she returned for four weeks when Miss Armen vacationed again. She's done several guest shots on other AM-TV shows. Salter also got singer a Victor contract. She's made five sides, fifth being a soon-due "Tabu" disk with Salter and orch backing.

"Broadway TV Theatre," the dramatic show which repeats the same vehicle on five successive nights from 7:30-9 p.m., hit a cumulative rating of 33.5, according to the August Pulse report. It was the top-rated local N.-Y. stanza in this cumulative computation. Show actually got a 7.2 average rating on Monday, 7.2 on Tuesday, 7.2 on Wednesday, 6.7 on Thursday and 5.2 on Friday. Totalling these yields the 33.5 figure. In other terms, one-third of N. Y. homes caught the series at least once during the five-day span on WOR-TV.

Coast's last telethon will be staged late this month on behalf of the City of Hope, with KNBH, KTLA, KTTV and KLCAT-TV beaming the program. After that the long-winded charity pitches will be nothing but a memory. AFM Local 47 cracked down on the benefits, the exec board voting unanimously to ban all such future affairs. City of Hope shindig was specifically excluded because arrangements had been made several months ago.

Spate of weekly mags giving tele program schedules has been made into an exhibit by the NBC publicity department. The catalog of publications, almost all with the word TV in their name, includes TV Preview, Review, News, Views, Forecast, Digest, Dial, Times, Showtimes, Guide, This Week, Today, Your Video, Press and Skeds.

American Telephone & Telegraph this week revealed plans to open a new northbound TV channel by Jan. 1 for "occasional service" between Miami and Atlanta. New link will permit originations from Miami and is being pressed into service in time for the Orange Bowl football game New Year's Day in Miami. TV signals will travel via co-ax between Miami and Jacksonville and then utilize an existing link from there to Atlanta, where the connection will be made with the nationwide network.

## CIRCLING THE KILOCYCLES

San Antonio—Joseph K. Harry has been named new commercial manager here for KCOR. Harry comes here from a similar post at KTXN, Austin.

Falfurries, Tex.—Ben L. Parker has applied to the FCC for a license to operate a new standard broadcast outlet here. He is seeking facilities on 940 kilocycles with a day power of 500 watts. He estimates cost of the outlet to be \$15,010. Parker is 50% owner in KBOP, Pleasanton.

Houston—Al McKinley will take over duties as m.c. of the "Midnight on Main Street" series sponsored by Stuart's Drive-In here. McKinley will broadcast from a special studio atop the drive-in nightly from 11:30 p.m. to 6 a.m. Broadcasts are on KTHH here.

Minneapolis—When radio station WGGY here changed ownership, Harry B. Peck, Gerald S. Cohen and James E. McGovern resigned from its staff. They were general manager, sales-promotion manager and news and special events direc-

tor, respectively. Now the trio has wound up together again in the same capacities in the Milwaukee, Hearst station, WISN. After Peck took over the WISN helm, he made the appointments.

Minneapolis—Jansky & Bailey, Washington consulting radio engineers, are being employed by the U. of Minnesota to help survey educational TV possibilities in the state, serving as consultants to the institution's staff members.

New Orleans—Julian Monroe, classical music deejay at WJBW here, has resigned to join the staff of WGMS, Washington. Monroe would do descriptions of complete operas from the stage of Municipal Auditorium and interviews with concert stars.

New Orleans—Harry Gage took over Thursday (21) as new program director of WITX. He is former chief announcer of WSM-FM, Nashville. He has also worked professionally in radio dramas. Gage succeeds Leslie Stein.

Minneapolis—Radio station WLOL here has appointed Jergen Nash of KDHL, Fairbault, Minn., as news editor. He's been reporting news for various Minnesota stations for five years.

Houston—Humble Oil & Refining Co. will sponsor the telecasting of 12 Southwest Conference football games this fall. First telecast is scheduled for Sept. 21. Due to conference rules prohibiting telecast of the game unless it is a sell-out, Humble films one or more of the outstanding games for telecasting the following day.

Games will be telecast on WOAI-TV, San Antonio; KPRC-TV, here; WFAA-TV, Dallas; WBAP-TV, Fort Worth, and KRLD-TV, Dallas.

## Richard Lewellen

of "HAIR RAISING TALE"  
Fame

Currently Completing  
"STRANGE  
and  
UNUSUAL TALES"

Radio and TV Series for RYBUTOL

MGT.: Geo. Greif & Associates  
5285 Sunset Blvd., Hollywood, Calif.

## TVA Mulling

Continued from page 28

would a formal and explicitly finding by the board that the person is disloyal," Cushing wrote.

"Such an adverse report," Cushing memo continues, "would have more of the character of a finding that a man is a bad 'security risk' as against a finding that he is 'disloyal.' The first is much less damaging."

Citing "Red Channels" and similar lists, Cushing said, "These naked lists contain no collateral information or background by which to judge, in terms of possible disloyalty, how significant any individual listing is."

In his intro, the Cornell prof said, "Self-appointed censors of other people's loyalty, capitalizing on this disturbed state of the public mind, have wholly discarded the time-honored American doctrine that a man is innocent until proved guilty, and are using threats of economic boycotts and virtual intimidation to induce advertisers and sponsors to drop, or not to employ, entertainers on the basis of charges of disloyalty or Communist affiliation, which are frequently unsupported by facts or evidence, or which are subtly implied by circulating lists of entertainers 'duped' into joining questionable organizations."

## St. Paul Station Stressing Oldtime Music, Religion Ends First Year in Black

Minneapolis, Aug. 26.

A Twin Cities area radio station that spins out nothing but western and oldtime music and religious fare all day long has finished its first year of operation well in the black, according to its owners, Al, Vic and Nick Tedesco.

It's WCOW, located a half-block from the South St. Paul stockyards. It celebrated its first anniversary with a birthday party, and 4,000 of its listening audience flocked into its tiny studio during the day. At night, the owners had friends and advertisers as their guests and provided recorded polkas for dancing.

Aside from a thin stack of Guy Lombardo unlettered disks, WCOW doesn't have a pop record in the place. All of the station's shows comprise recordings and the Lombardo records are used as buffers between hillbilly programs and religious programs in cases where the switch from one to the other might be considered too abrupt.

As a gag, everybody on the station's staff, including the business office, has taken a western name, such as, for example, Rodeo Ralf Smith.

Considering the fact that WCOW is located in an area serviced by two television stations, KSTP and WCCO, fed by the coaxial cable, its financial showing is considered by local radio circles as all the more commendable.

The Tedescos also own radio station WKLL in nearby Sparta, Wis., located in the same TV belt. They recently sold WKLL in Cloquet, Minn. They're the newest applicants for a Twin Cities area TV station permit, asking for ultra-high frequency channel 17, and they're the only applicants for either of the two UHF channels allotted to the Twin Cities.

If they're granted the TV license, they say they'll have to launch a campaign to get viewers to buy UHF equipped sets or to have UHF tuners added to present sets. They'd confine their programs mainly to sports and westerns, they say.

## Ex-Spokane Manager

Buys ABC Reno Station

Reno, Aug. 26.

Radio station KWRN, ABC affiliate, was sold this week by Nevada Radio Television, Inc., to Franz Robischon, former manager of station KXLY in Spokane. Sale is still subject to FCC approval and no price has been revealed.

Station had had a strike against it by the I.B.E.W. since early this year. Donald Reynolds, one of the owners of Nevada Radio Television, Inc., was unable to reach an agreement with the union. The new owner has just settled with the electrical workers.

## Houston U. Gets Educ'l TV Permit; Likely 1st Noncomm'l Outlet on Air

Washington, Aug. 26.

The seventh noncommercial education TV station was authorized last week when the FCC granted the joint application of the U. of Houston and the Houston public school system for a VHF outlet in Houston.

Likely to be the first educational station on the air, the project will be financed, in part, by Hugh Cullen, multimillionaire Texas oil man who has made lavish contributions to the U. of Houston. Present income to the university from the Cullen family, in the form of

oil royalties, amounts to about \$400,000 annually.

In addition, The Cullen Foundation has given the university \$5,000,000 for building construction, from which the school's FM station was established.

Construction of the other six noncommercial stations authorized will have to await appropriations from state legislatures involved. The first educational permit—to the Kansas State College of Agriculture at Manhattan, Kan.—was granted on the basis of authorization by the State Board of Regents to file the application.



Our ABC radio family is proud to welcome the O-Cedar family of homemaking products to the Breakfast Club. Beginning Monday, September 8, the O-Cedar Corporation of Chicago will sponsor the first quarter hour on Mondays, Wednesdays and Fridays.

At the same time the Philco Corporation of Philadelphia will begin its seventh consecutive year as sponsor of the fourth quarter hour.

Swift & Company, who have been with us around the breakfast table since February, 1941, will continue to sponsor the second and third quarter hours.

To all we say "thanks for your confidence."

Don McNeill

## DON McNEILL'S BREAKFAST CLUB

Coast to Coast • Monday thru Friday, ABC  
8 to 9 A.M., CDT, RADIO

Sponsored by Swift & Co. • Philco • O-Cedar



# Will Rossiter, Oldest Clef in U. S., Honored at Chicago Music Festival

Chicago, Aug. 26.

Chicago's oldest Music Festival, yearly promotion of the Chicago Tribune, last weekend honored the country's oldest composer, author and publisher, Will Rossiter. In addition, at a luncheon held Friday (22), a portion of the Warner Bros. pic, "I'll See You in My Dreams," which deals with the life of Gus Kahn and Rossiter's early days as a song publisher here was shown. Paul Cunningham, director and secretary of the American Society of Composers, Authors and Publishers, presented him with a scroll.

Still active at 85, and in his 62d year as a publisher, Rossiter is currently working on a revival of an oldie, "At the End of a Sweet Trail," which was written 30 years ago by Ethel Hanson. Under the name of W. R. Williams, which he uses for all of his own compositions, he wrote "You Haven't Changed" several years ago, but didn't plug it until recently, due to the death of his wife two years ago. In addition, he's just penned "It's More Blessed to Give Than Receive," one of the more serious songs he's done in recent years. Of the more than 2,000 listings in

his catalog, Rossiter has written about 500 either by himself or in collaboration with others.

While Rossiter two years ago told VARIETY that modern methods of song plugging and radio killed the life of the modern song, he doesn't feel that way about television. Teevee, with its emphasis on production numbers, consumes fewer tunes, and video as a whole, he believes, isn't depending upon music for 24-hour-a-day diet as does radio. Hence, the current tunes will have a longer life.

Rossiter started in business in 1890 with a tune of his own, "Sweet Nellie Bawn," which all the publishers had turned down. With its success he decided to continue in the dual capacity of composer-publisher. The early hits he issued were smashes like "Some of These Days," "Darktown Strutters' Ball," "Meet Me Tonight in Dreamland," "The Vamp," and "Turkey in the Straw." His biggest triumph, "I'd Love to Live in Loveland," has been revived frequently.

Concert pianist Claudio Arrau left N. Y. for Salzburg Saturday (23) and a subsequent tour of South Africa.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

### Survey Week of August 15-21

Auf Wiederseh'n Sweetheart	Hill & R
Blue Tango	Mills
Botch-A-Me	Hollis
Delicado	Remick
Ginny	Goday
Goody Goody	DeSylva-B-H
Half As Much	Acuff-R
Here Comes That Mood	Life
Here In My Heart	Mellin
How Close	Life
I'll Forget You	Witmark
I'll Si Si Ya In Bahia	Burvan
I'm Yours	Algonquin
Lovely To Look At	Harms
Lover	Famous
Luna Rossa	Bregman-V-C
Maybe	Robbins
My Love and Devotion	Shapiro-B
Rosanne	ABC
Roses Of Yesterday	Berlin
Singin' In the Rain—"Singin' In the Rain"	Robbins
Smoke Rings	Am-Academy
So Madly In Love	Shapiro-B
Somewhere Along Way	United
Sweetest Words I Know	Life
Walkin' My Baby Back Home	DeSylva-B-H
When I Fall In Love	Young
Wish You Were Here—"Wish You Were Here"	Chappell
You Intrigue Me	Remick
Zing a Little Zong—"Just For You"	Burvan

### Second Group

Adios	Peer
Am I In Love	Famous
Because You're Mine	Feist
Busybody	Alamo
Doodletown Fifers	Piper
For the Very First Time	Berlin
Forgive Me	Advanced
Hesitation	Mellin
High Noon—"High Noon"	Feist
I Love You So	Jerome
In The Good Old Summer Time	Marks
Just For You—"Just For You"	Burvan
Kiss Of Fire	Duchess
Live Oak Tree	Burvan
Meet Mr. Callaghan	Leeds
Once In A While	Miller
Poinciana	Marks
Should I?	Robbins
This Is Beginning Of The End	Robbins
Till the End of the World	Southern
Vanessa	Morris
Watermelon Weather	Morris
West Of the Mountains	Goday

### Top 10 Songs On TV

Auf Wiederseh'n Sweetheart	Hill & R
Blue Tango	Mills
Ding Dong Boogie	Gallico
Half As Much	Acuff-R
Here In My Heart	Mellin
I Hear the Bluebells Ring	Leeds
I'll Walk Alone	Mayfair
Lover	Famous
Should I?	Robbins
Wish You Were Here—"Wish You Were Here"	Chappell

### FIVE TOP STANDARDS

Fine and Dandy	Harms
Getting To Know You	Williamson
Strike Up the Band	New World
There's No Business Like Show Business	Berlin
Tiger Rag	Feist

† Filmmusical. \* Legit musical.

## RETAIL DISK BEST SELLERS

### VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
RatingWeek Ending  
August 23This Last  
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denal's Mus. Shop)	Boston—(Boston Music Co.)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(A. Williams Co.)	Kansas City—(Jenkins Music)	Detroit—(Grinnell Bros.)	San Antonio—(Alamo Piano Co.)	Indianapolis—(Pearsons)	Omaha—(A. Hospe Co.)	TOTAL POINTS
1	1	VERA LYNN (London)	8	5	7	1	1	1	2	1	2	1	2	2	90
		"Auf Wiederseh'n—1227.....													
2	4	EDDIE FISHER (Victor)	5	1	3	5	3	6	3	3	6	6	6	6	67
		"Wish You Were Here"—20-4830.....													
3	5	FRANKIE LAINE (Columbia)	1	4	4	5	3	9	3	5	4	6	4	6	61
		"High Noon"—39770.....													
4	2	ROSEMARY CLOONEY (Col)	10	6	7	6	6	6	1	4	4	1	5	4	54
		"Half As Much"—39710.....													
5	3	ROSEMARY CLOONEY (Col)	6	3	6	6	6	5	6	8	1	3	5	3	50
		"Botch-a-Me"—39767.....													
6	9	JO STAFFORD (Columbia)	2	2	2	2	2	2	2	2	2	2	2	2	37
		"You Belong to Me"—39811.....													
7	6	F. LAINE-DORIS DAY (Col)	4	2	4	4	4	4	4	4	4	4	4	4	33
		"Sugarbush"—39693.....													
8	10	JOHNNIE RAY (Columbia)	9	1	1	4	9	3	6	9	3	6	9	3	31
		"Walkin' My Baby Home"—39750.....													
9	12	NAT COLE (Capitol)	8	2	4	5	5	9	9	10	3	9	10	3	30
		"Somewhere Along Way"—2069.....													
10	7	PERCY FAITH (Columbia)	7	2	2	2	2	2	2	2	2	2	2	2	29
		"Delicado"—39708.....													
11	8	AL MARTINO (BBS)	6	10	10	10	10	10	10	10	10	10	10	10	20
		"Here In My Heart"—101.....													
12		EDDIE FISHER (Victor)	3	8	8	8	8	8	8	8	8	8	8	8	17
		"I'm Yours"—20-4680.....													
13A	14	SLIM WHITMAN (Imperial)	7	2	2	2	2	2	2	2	2	2	2	2	13
		"Indian Love Call"—8156.....													
13B	12	LEROY ANDERSON (Decca)	10	8	8	8	8	8	8	8	8	8	8	8	13
		"Blue Tango"—40220.....													
14	13	HUGO WINTERHALTER (Victor)	7	7	7	7	7	7	7	7	7	7	7	7	12
		"Vanessa"—20-4691.....													
15	14	SAMMY KAYE (Columbia)	2	2	2	2	2	2	2	2	2	2	2	2	9
		"Walkin' to Missouri"—39769.....													
16A	11	JOHNNIE RAY (Columbia)	3	3	3	3	3	3	3	3	3	3	3	3	8
		"All of Me"—39788.....													
16B		KAY STARR (Capitol)	3	3	3	3	3	3	3	3	3	3	3	3	8
		"Fool, Fool, Fool"—2151.....													
16C		TONY BENNETT (Columbia)	3	3	3	3	3	3	3	3	3	3	3	3	8
		"Here In My Heart"—39745.....													
17		ARTHUR GODFREY (Columbia)	5	5	5	5	5	5	5	5	5	5	5	5	6
		"I Love Girls"—39792.....													

### FIVE TOP ALBUMS

1	2	3	4	5
BIG BAND BASH	JOHNNIE RAY	LOVELY TO LOOK AT	SINGIN' IN THE RAIN	WITH A SONG IN MY HEART
Billy May	Album	Hollywood Cast	Hollywood Cast	Jane Froman
Capitol	Columbia	M-G-M	M-G-M	Capitol
KCF-329	CO-6199	M-G-M-150	M-G-M-113	BDN-309
DCN-329	C2-88	K-150	K-113	KDF-309
L-329	B-2-88	E-150	E-113	L-309

### VARIETY

## 10 Best Sellers on Coin-Machines

Week of Aug. 23

1. AUF WIEDERSEH'N (10) (Hill-R)	Vera Lynn ..... London
2. WISH YOU WERE HERE (3) (Chappell)	Eddy Howard ..... Mercury
3. BOTCH-A-ME (8) (Hollis)	Eddie Fisher ..... Victor
4. HALF AS MUCH (11) (Acuff-R)	Rosemary Clooney ..... Columbia
5. SOMEWHERE ALONG THE WAY (2) (United)	Rosemary Clooney ..... Columbia
6. SUGARBUSH (5) (Schirmer)	Nat (King) Cole ..... Capitol
7. WALKIN' MY BABY BACK HOME (14) (DeSylva-B-H)	Tony Bennett ..... Columbia
8. MAYBE (10) (Robbins)	Frankie Laine-D. Day ..... Columbia
9. VANESSA (1) (E. H. Morris)	Johnnie Ray ..... Columbia
10. DELICADO (13) (Witmark)	Nat (King) Cole ..... Capitol

### Second Group

HERE IN MY HEART (13) (Mellin)	Al Martino ..... BBS
ZING A LITTLE ZONG (Burvan)	Tony Bennett ..... Columbia
FOOL, FOOL, FOOL (Progressive)	Bing Crosby-J. Wyman ..... Decca
KISS OF FIRE (15) (Duchess)	Kay Starr ..... Capitol
HIGH NOON (Feist)	T. Martin ..... Victor
SO MADLY IN LOVE (Shapiro-B)	G. Gifs ..... Mercury
I'M YOURS (13) (Algonquin)	B. Eckstine ..... MGM
WALKIN' TO MISSOURI (Hawthorne)	Frankie Laine ..... Columbia
LOVER (5) (Famous)	Bill Hayes ..... MGM
BLUE TANGO (19) (Mills)	Georgia Gibbs ..... Mercury
I MAY HATE MYSELF IN THE MORNING (Valando)	Eddie Fisher ..... Victor
IN THE GOOD OLD SUMMER TIME (Marks)	Don Cornell ..... Coral
SMOKE RINGS (Am Academy)	Sammy Kaye ..... Columbia
SHOULD I (Robbins)	Peggy Lee-G. Jenkins ..... Decca
ROSANNE (ABC)	Leroy Anderson ..... Decca
	Hugo Winterhalter ..... Victor
	Betty McLaurin ..... Derby
	Les Paul-Mary Ford ..... Capitol
	Les Paul-Mary Ford ..... Capitol
	Four Aces ..... Decca
	Vic Damone ..... Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

# BMI RADIO PLUGS TOP ASCAP

## Current Ballad Resurgence May Be Beginning of End for Gimmick Disks

Resurgence of ballad clicks in the market recently is seen in trade circles as indicating a minimization of gimmick sounds for upcoming platter product. Breakthrough of such ballads as "Somewhere Along The Way," "Half As Much" and "You Belong To Me" during the past couple months may also indicate a reversal in the public's platter buying tastes.

Ballad entries have been getting wider acceptance by the record companies' artists and repertoire tappers who, heretofore, concentrated on tunes which would lend themselves to unusual sound treatment. The a&r men now are giving ballads priority treatment, assigning their top artists to the tunes.

The top disk showcasing given the ballads also is having a positive effect on sheet sales. In contrast to the click gimmick waxings which had little effect on the tune's sheet-sale value, the ballads have been going strong on all levels. In the past both pubs and diskery tappers would worry about a release not getting off to fast start but now they've found that a ballad etching can move out slowly into the hit list bracket whereas a gimmick record has to get away fast or not at all.

An example is "Somewhere Along The Way," which was cut by Nat (King) Cole on Capitol and Tony Bennett on Columbia. Disks were released in March and moved slowly not showing up in the disk brackets until late in June. Tune's been climbing steadily since with sheet sales moving up proportionately. It's now getting hefty plugs via remote performances, and radio and TV programs are penicillin it for network showcasing. These plugs are having a tremendous impact on further building the disk and platter sales.

Although "Half As Much" via the Rosemary Clooney etching for Columbia and the Patti Page (Mercury) and Jo Stafford (Columbia) workovers of "You Belong To Me" moved out faster than "Along The Way," it's expected that they'll pull in the same kind of radio and tele plugs to keep them in the hit brackets for some time.

## Kassner Splits British Tieup

Returning from a six-week trip abroad, Ed Kassner, partner with Jack Robbins in J. J. Robbins & Sons Music, disclosed that he has broken up his partnership with British publisher Sydney Bron in a number of British and Continental firms. Kassner was formerly a publisher in Britain but is currently residing in the U.S.

In his split with Bron, Kassner took over ownership of Kassner Music, Lennox Music, Larry Spier, Inc., and Grosvenor Music, all in England. Bron took over Yale Music, Hit Songs and Bron Music. Kassner also assumed full ownership in a couple of French and German affiliates. Noel Rogers has been named by Kassner to head his publishing ventures in England.

## Thomas Donates Wax Coin In Inter-Faith Gesture

Danny Thomas took another step in his campaign to promote inter-faith relations this week by arranging to have the royalty coin of his forthcoming RCA-Victor etchings of Jewish hymns donated to the St. Jude Hospital Foundation, charity org which he established. Thomas is cutting "Kol Nidre" and "Hosh Kevano," two of the tunes which he's singing in the Warner Bros. remake of "The Jazz Singer." St. Jude, incidentally, is Thomas' patron saint.

## ASCAP-ITES ALSO POINT TO DISKS

Writers-members of the American Society of Composers, Authors and Publishers are losing out in the battle for air performance time to clefters affiliated with Broadcast Music, Inc. Although the logging figures are still in the process of compilation for sundry legal arguments, unofficial figures place the ratio of BMI to ASCAP tunes in some areas at 4-1. That proportion is reported to exist in the smaller-town indie and web-affiliated stations with a slightly less unfavorable ratio to ASCAP in the major key-city outlets.

ASCAP writers claim that this 4-1 ratio in favor of BMI is the key explanation to the class of songs which have dominated the hit lists for the past couple of years. Due to the fact that the younger clefters in BMI are getting the bulk of the air breaks, it's claimed that the ASCAP veterans, who have written the top standards of the past few decades, are not getting enough showcasing.

The situation has started the chicken-or-the-egg controversy all over again. BMI supporters contend that their dominance is due

(Continued on page 44)

## Demand for Small Units Tops Supply

With prospects of a healthy fall season in the offering for small combos, agencies are currently prowling for cocktail units to fill the flock of bookings which already are beginning to open up. General Artists Corp., for instance, claims that the field is wide open for new units to crack through and is constantly auditioning tyro combos.

Biggest demand, the agency reports, is for instrumental trios featuring a femme singer. Cocktaileries and hotel spots are constantly sending in requests for this type of combo and the agency has had trouble in filling the dates. Combos featuring comedy material are also getting top bids because of the paucity in the genre. In the strictly instrumental groove, agency claims that it's become a virtually easy job to line up a solid season for its properties since biz in hotels and cocktail rooms has been on a steady upbeat.

Another aspect in small combo upbeat is the important role being taken on by organs in the instrumentalization of the unit. According to cocktail room operators, trios which use an organ as its main rhythm instrument belt out a sound comparable with a large orch and impress their clientele. In the past couple of months the combos have been cued by agencies to drop the piano and include an organ in their setup.

## Decca Dips Into Catalog For 3-Speed Pop Series

Decca Records is dipping into its back catalog for a new higher-priced "Curtain Call" series of pop disks which will feature top performers on numbers most closely identified with them.

Series is being issued on all three speeds, with the 78s being pressed on vinylite, which will sell for \$1 instead of the usual 89c price for pops. Most of the sides were cut out of the Decca catalog years ago and disk jockeys who wanted to play Bing Crosby's "When The Blue of the Night Meets the Gold of the Day" found the number unavailable.

Besides Crosby, first releases in the "Curtain Call" series includes two sides apiece by Eddie Cantor, Jimmy Durante, with Eddie Jackson, the Mills Bros., the Ink Spots, the Andrews Sisters, Sophie Tucker and Ted Lewis.

## Major Diskers Await Clarification Of Law Before Acting on Price-Cuts

### Rush That Hit

Further pointing up the disk jockey need for topflight platters to hold his listeners was the phone call that came from a Boston deejay to a major diskery's artists & repertoire topper.

"What's happening down there?" the jockey asked, "I haven't had a hit in weeks."

## 'Big Biz' Seminar By RCA Stresses 'Extended Play' 45

Pegged onto the slogan of "Music Is Big Business," RCA Victor climaxed a nationwide series of retailer "seminars" in New York Monday night (25) at the Essex House with over 400 metropolitan dealers attending. Execs of both Victor and its N. Y. distributor, Bruno, Inc., presented the fall merchandising program at the biggest of the meets held in 48 key cities during the past two weeks.

Main pitch at the session was made for Victor's new "extended play" 45's, with which Victor is aiming to give another spurt to 45 sales. With N. Y. 45 sales lagging behind other territories, Victor execs are seeking to boost the local 45 rpm average from above its 20% level via the 45 EP advertising peg, "More music for less money."

Victor execs pointed out that before the introduction of the new turntable speeds, the sale of single records accounted for 65% of the classical music business, with album sales in the minority. Currently, the situation is reversed, with albums accounting for 70% of all sales. The 45 EP's are designed, according to Victor, to recover the "man with the dollar bill." The new 45 EP's will sell for \$1.40 for pops and \$1.50 for Red Seal.

The new Victor "Bluebird" label for classical disks also was spotlighted as marking the company's entry into the low-priced long-play line. New Bluebird platters will sell for \$2.95 and will feature the standard classical repertoire. The initial release consists of 25 albums in both 45 and 33 rpm speeds.

Victor also announced an innovation in the kiddie disk field. Under juve artists & repertory chief Steve Carlin, Victor has come up with a new "6 in 1" album for \$1 which will include one 45 rpm disk or two 78 rpm platters plus the story, a coloring book, punchout puppets and memberships in the Victor "Little Nipper Club." Twelve albums are being released as part of this new series. New series, incidentally, marks the first

(Continued on page 53)

## M-G-M in Longhair Bid With New 12-Inch Line

In a move to gain a stronger foothold in the classical disk field, M-G-M Records is prepping its initial 12-inch long play release. Heretofore, the diskery has been hitting the classical market with 10-inch LP's only.

The first 12-inch LP, which is skedded for Sept. 5, will be Edward Grieg's "Peer Gynt Suite No. 1" and "Norwegian Dances." Disk was etched by the Philharmonic Orchestra of London under the baton of Anatole Fistoulari. Platter will be included in the diskery's "Popular Classic" series.

The major disk companies will make their move to wipe out price-cutting on the retail level as soon as the Federal Fair Trade Law gets the necessary legal clarification. Plans for the earliest possible implementation of the new Federal legislation was indicated Monday night (25) by Irving Sarnoff, vice-president of Bruno, Inc., RCA Victor's N. Y. distributors, in his talk to a group of metropolitan retailers at the Essex House.

Sarnoff pointed out that three aspects of the law are being questioned by the disk companies before they engage in the expense of entering fair trade agreements with retailers in each state. First aspect is whether the new law takes precedence over regulations of the Office of Price Stabilization, whose ceilings for some stores are based on the 30% discount. Secondly, the majors are not clear whether the law applies to merchandise purchased before the statute's enactment. If it doesn't, the disk companies are wondering how they can separate the old from the new merchandise if they decide to enforce the law.

Thirdly, the majors believe the law is vague on mail-order houses. If mail-order operations are still valid, it's felt that a large part of the law's impact on the maintenance of list prices will be vitiated. The mail order houses have been most active in the discount field and have spread the practice even into the smaller towns where list prices once prevailed.

The Assn. of Record Retailers, a N. Y. organization, is supporting the majors in the latter's attempt to clarify the law before taking any concrete steps. Some retailers have been squawking about the failure to date of the majors to slap down the discounters but these have been isolated.

## M-G-M Nixes Bid For Disk Plant

Frank Walker, M-G-M Records topper, turned down an offer for the M-G-M plant in Bloomfield, N. J., last week. Sale would have netted a \$1,750,000 profit for Loew's, Inc., parent company. Prospective purchaser, whose name wasn't revealed, wanted to convert the plant into another type manufacturing operation.

The diskery has been operating the Bloomfield plant since 1947.

## 'Just Call Me Adlai' Harry Sosnik (Double) Sets Tunes With WB

In line with the current vogue for instrumentals sparked by Leroy Anderson's orchestral clicks, Music Publishers Holding Corp. is prepping publication of a group of instrumental compositions by radio-TV maestro Harry Sosnik. Slated for publication by the Warner subside are such Sosnik numbers as "Song of the Windmill," "Parade of the Goblins," "Joggin' Along," "Helter Skelter," "Cinderella's Dream," "The Runaway Doll" and "Concha De Amor." A lyric has also been set to "Windmill."

Sosnik, incidentally, closely resembles Gov. Adlai Stevenson. In fact, the maestro was used as a double for the Democratic nominee for president on the Al Pearce TV show last week.

## Hampton San Diego Concert

San Diego, Aug. 26.

Lionel Hampton will appear in a concert Sept. 6 at Russ Auditorium in first of planned concert series labeled Jazz at the Russ, promoted by Don Howard, KSDO disk jockey.



**AS POLLED VIA LEADING U. S. DISK JOCKEYS**

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 8 for a No. 2 and so on down to one point. Cities and jockeys will party week to week to present a comprehensive picture of the factors of the country real-mally.

# VARIETY

## WEEK ENDING AUG. 23

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Chart and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regularly.

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**A SPECIAL  
RCA VICTOR  
NUMBER**

of

***VARIETY***

***(Will Be Published in Mid-September)***

- Commemorating the 75th Anniversary of the Invention of the Phonograph Record

- This Special ***VARIETY*** Number Will Coincidentally Mark The Golden Jubilee of RCA Victor (Originally the Victor Talking Machine Co.)

- Feature Articles, Statistics, Anecdota Will Be Among the Editorial Highlights

- It Will Be a Reference to the Historic And Nostalgic Era of the Early Days of Thomas Alva Edison's Invention and Will Trace the Development of a Giant Industry Into Its Present Big Business Stature

On the Upbeat

New York

Ella Fitzgerald topline at the Michigan State Fair, Detroit, Aug. 29-Sept. 1. . . . Alan Dean into the Colonial Tavern, Toronto, Sept. 1. . . . Johnny Allegro, vocalist on the indie Medallion label, inked to personal management pact by Willard Alexander. . . . Billy Eckstine opens at the Apollo Theatre, N. Y., Friday (29). . . . Maffy Matthews is the new band manager for Sammy Kaye's orch. . . . Henry Jerome orch begins a three-week engagement at the Chase Hotel, St. Louis, Friday (29). . . . Billy May orch into the Thunderbird Hotel, Las Vegas, tomorrow (Thurs.) for a three-week stand. . . . E. B. Marks Music publishing a monthly cuffo institutional mag. . . . Marvin Frank is editing Nat (King) Cole appearing at the Cal-Vada Lodge, Lake Tahoe, until Sept. 1.

Chicago

Blue Note has filled out its books for the rest of the fall with Irving Fields and Buddy Greco coming in Sept. 6; Trenier Twins, Oct. 10; Nellie Lutcher, Oct. 24, and Mugsy Spanier returns Nov. 7 with Barbara Carroll group added. . . . Florian ZaBach added to Chicago Theatre bill Aug. 29. . . . Nat Brandywine takes over from Eddie O'Neal, who completes three-year run at the Palmer House Oct. 10. O'Neal starts a run at the Chase Hotel, St. Louis, the same day. . . . Connie Haines switched from General Artists Corp. to William Morris agency last week. . . . Johnny Long does two weeks at the Chase Hotel Sept. 19. . . . Jon Tillman Trio set for the Preview Aug. 27. . . . "Fats" Pichon contracted for 17 weeks at the Victoria Club, St. Louis, beginning Sept. 8. . . . Norm Dyson and Ray Rio inaugurate show policy at the Colonial, St. Paul, Aug. 31. . . . Jimmy Palmer closes the season at Lakeside, Denver, week of Sept. 9, and does some one-nighters before going into Casa Loma Ballroom, St. Louis, Sept. 23 for a frame. . . . Rayd Dixon does three weeks of dates in midwest starting Sept. 7 in Kansas City. . . . Amos Milburn swings through the territory be-

ginning at Kansas City Aug. 28 and ending at South Bend, Ind., Sept. 11. . . . Johnny Hodges plays Ferndell, Dayton, week of Sept. 1. Trocaria, Columbus, the stanza of Sept. 15, and then two stints at the Colonial, Toronto, Sept. 22. . . . Beachcombers skedded for two weeks at Baker Hotel, Dallas, Sept. 15. . . . Halo & Martin headline at the Club Boise, Boise, Sept. 7. . . . Minda Lang and Kenny Milton set for a week's show at the Chez Paree Aug. 30. . . . Eddy Howard's first location date since reforming his group this summer will be at the Lake Club, Springfield, Ill., Sept. 5. . . . Lenny Colyer crosses the border for an engagement at Basil's, Toronto, Sept. 1.

Pittsburgh

Stan Kenton-Sarah Vaughan-King Cole package set for a one-nighter at The Gardens Oct. 24. . . . Carmen Cavallaro booked into Bill Green's for week of Oct. 6. . . . Luke Riley, long-time house maestro at Casino, won't be returning to the burlesque house next season. He's taking his dance band into the Club 30 Monday (1), replacing Walter Gable, who goes back into the Ankara then following the Baron Elliott engagement. . . . Ted Perry will be on the vocals again with Gable. . . . Fred Waring plays Syria Mosque the night of Sept. 24. . . . New trio made up of Frank Natale on guitar, Billy Catizone on violin and Bunny Ballock on accordion into the new Serpentine Bar at Greater Pittsburgh Airport. Catizone stays until legit season opens at Nixon when he returns as house leader. . . . Frank Yankovic spotted for William Penn Tavern Oct. 3 and Shep Fields the following night. . . . Local "Guest to Ghost" teevee program tomorrow night (Wed.) will use a panel made up exclusively of local band-leaders — Howdy Baum, Tommy Carlyn, Danny Nirella, Everett Neill, Joey Schaffer and Maurice Spitany.

Esteban Rodriguez, manager of Peer International's Cuban branch, in New York this week for a three-day huddle with firm's brass.



BILL FARRELL

SINGS

MARIA MIA

MGM 11310  
K 11310

A SINNER  
KISSED AN ANGEL

78 RPM  
45 RPM

M-G-M RECORDS

THE CREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE. NEW YORK 21, N.Y.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING AUGUST 23

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS	This week.	Last week.	ARTIST AND LABEL	TUNE
1	1		ROSEMARY CLOONEY (Columbia)	{Half as Much Botch-A-Me
2	3		EDDIE FISHER (Victor)	{I'm Yours Wish You Were Here
3	2		VERA LYNN (London)	{Auf Wiederseh'n Walkin' My Baby Home
4	5		NAT (KING) COLE (Capitol)	{Somewhere Along Way High Noon
5			FRANKIE LAINE (Columbia)	{Sugarbush Walkin' My Baby Home
6	4		FRANKIE LAINE-D. DAY (Columbia)	{All of Me Delicado
7	6		JOHNNIE RAY (Columbia)	{Here in My Heart You Belong to Me
8	8		PERCY FAITH (Columbia)	
9	7		AL MARTINO (BBS)	
10			JO STAFFORD (Columbia)	

TUNES

POSITIONS	This week.	Last week.	TUNE	PUBLISHER
1	1		AUF WIEDERSEH'N SWEETHEART	Hill-R
2	2		HALF AS MUCH	Acuff-R
3	5		WISH YOU WERE HERE	Chappell
4	3		BOTCH-A-ME	Hollis
5	4		WALKIN' MY BABY BACK HOME	DeSylva-B-H
6	6		SOMEWHERE ALONG THE WAY	United
7	9		DELICADO	Remick
8	7		BLUE TANGO	Mills
9			HIGH NOON	Feist
10	10		SUGARBUSH	Schirmer

BMI Tops ASCAP

Continued from page 41

to their writing for the new generation of music buyers. They point to the bestseller lists in which BMI has been making an exceptionally good showing for the past two years. The ASCAP-ites maintain that BMI has the hits because it gets the air time. A mediocre song which gets repeated audience exposure is more likely to break through than a class song which gets an occasional spin. In actuality the deejays play the "most popular" or "most requested" tunes without analysis of their ASCAP or BMI sources, according to the radio people.

Deeper implications are seen by some ASCAP politicians. ASCAPers point to the fact that BMI is owned by the broadcasters and hence it's in the latter's interest to stress BMI tunes against the ASCAP catalog.

ASCAP has also been getting the shorter end of the stick in the disk field. An increasing number of BMI tunes have been showing up on the major platter companies' releases. Since there's a limited market, the ASCAP-ers have been squeezed into a smaller and smaller corner.

The predominance of BMI tunes on the airlines is especially acute on new releases. While ASCAP's catalog of standards by America's best composers assures an irreducible number of spins for ASCAP tunes, the writers of new tunes for ASCAP are finding the most difficulty in getting on the air.

SPITALNY APPEALS

27G U.S. TAX BITE

Washington, Aug. 26.

Phil Spitalny has filed an appeal with the U. S. Tax Court from a move by the Internal Revenue Bureau to collect an extra \$27,200 in taxes on the band leader's 1945 income of which Revenue said \$114,328 was taxable.

Revenue Bureau claims Spitalny took too many deductions for entertainment and rent and failed to report the full taxable amount. In his appeal, the girl orch conductor said he directed "a prominent, distinctive and highly successful orchestral organization." In order to keep the bookings rolling in, he added, he was required to spend "substantial sums to entertain persons connected with the theatrical, musical, radio, vaudeville and related fields."

Spitalny said his spending for such purposes was "an ordinary and necessary" business expense which he was entitled to deduct. Internal Revenue nixed \$1,251 of the entertainment expenses and \$1,359 of deductions for rent. Spitalny said this rent was of a busi-

ness nature although revenue claimed it was purely "personal."

Biggest point of contention, however, was \$30,125, which the orch took down from a booking at New York's Paramount Theatre in 1945. Revenue Bureau ruled that this money should be directly taxable to Spitalny. Band leader replied in his appeal that the money was paid to Hour of Charm Concerts, Inc., and was included in the income tax return of that corporation. He said this was a legitimate corporation and that the income should be taxed at the corporate rates.

THE EPIC BALLAD  
FROM THE EPIC FILM

HIGH  
NOON

(DO NOT FORSAKE ME)

JO FEIST INC

DECCA  
RECORDS

America's Fastest  
Selling Records!





# MARIO LANZA

sings the Title Song  
from his forthcoming MGM picture

**"BECAUSE  
YOU'RE MINE"**

and

**"THE SONG ANGELS  
SING"**

also from the same picture

10-3914

**RCA VICTOR RECORDS**

'New Orthophonic Sound'  
New Label for RCA's  
Longhair Technique

RCA Victor is coming up with a new label for its recording technique in the longhair field under the title of "New Orthophonic Sound." The NOS insignia will be used in advertising broadsides to boost the Victor releases and will probably be stamped on the envelopes of all records.

Victor's move highlights the new public consciousness about high fidelity recordings since the advent of long-play records. Other companies, such as Capitol, with its "Full Dimensional Sound" trademark, and London Records, with its "Full Frequency Range Recordings," preceded Victor in the stress on high fidelity.

Victor will accent four points in its advertising campaign around the "New Orthophonic Sound." First will be coverage of the full frequency range; second, no loss of response from the outside to the inside grooves; third, full dynamic range or no loss in high and low passages; and fourth, quiet surfaces on its disks.

Rochester Honors Local  
Boy Made Good—Miller

In recognition of his two-year string of hits produced at Columbia Records, Mitch Miller, Col's artists & repertoire chief, was given this year's award Sunday (24) in his hometown, Rochester, N. Y., as the city's "outstanding native."

Occasion was part of the city's annual "Youth Week" celebration.

Tico's Pop Stab

Making its first stab into the pop disk market, Tico Records, indie label, last week pacted 19-year-old vocalist Bob Benton. Heretofore, Tico's output had been confined to the Latino field.

Benton's initial four sides will hit the market this week. George Goldner, Tico's artists and repertoire chief, is adopting a wait-and-see policy before making further plans to increase his pop artists stable.

BREAKING

for a Big-Hit!

'Mademoiselle'

with

EDDY  
HOWARD

Paired with

'I Didn't Know  
Any Better'

Also Showing  
Lots of Activity

MERCURY

No. 5898 and 5898X45

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating

Week Ending  
August 23

This Last

wk. wk.

Title and Publisher

1	1	"Auf Wiederseh'n" (Hill-R).....	1	2	1	4	8	1	2	2	1	1	1	..	97
2	3	"Half As Much" (Acuff-R).....	5	3	3	..	6	3	1	3	2	3	2	5	85
3	2	"Blue Tango" (Mills).....	4	9	2	2	..	2	4	4	3	..	5	4	71
4	4	"Walkin' My Baby Home" (D.B.H.) ..	1	5	10	..	7	7	1	4	..	4	..	4	49
5	5	"Botch-A-Me" (Hollis).....	6	4	4	7	..	5	3	..	8	..	6	10	46
6	6	"I'm Yours" (Algonquin).....	8	5	7	8	..	6	9	5	5	8	9	8	43
7	11	"Wish You Were Here" (Chappell) 2	..	..	6	..	4	..	..	10	7	3	6	39	
8	10	"Delicado" (Remick).....	..	..	1	..	10	5	9	..	2	..	2	37	
9	9	"Kiss of Fire" (Duchess).....	..	..	6	..	..	..	8	6	6	6	..	7	27
10A	..	"You Belong To Me" (Ridgeway). 3	..	..	3	2	..	..	..	..	..	..	..	..	25
10B	8	"Somewhere Along Way" (United) 7	6	10	..	..	9	10	..	9	..	..	1	25	
11	7	"Here In My Heart" (Mellin).....	..	..	8	9	..	..	6	10	7	..	10	3	24
12	14	"Maybe" (Robbins).....	10	..	..	..	..	..	8	..	5	7	..	14	
13	..	"Lonely Wine" (Prestige).....	..	..	..	5	..	..	..	..	4	..	..	13	
14	..	"High Noon" (Feist).....	9	..	..	4	..	..	..	..	..	8	1	12	

Jocks, Jukes and Disks

By HERM SCHOENFELD

Louis Armstrong-Velma Middleton: "That's My Desire"—"Baby, It's Cold Outside" (Decca). This coupling, taped at the Louis Armstrong concert a couple of years ago, showcases Satchmo's gravelled pipes in his most infectiously humorous style. "Desire" has especially strong chances to break through despite the crowd noises, while "Baby," with some mildly indigo references, could ride high on the jukebox ratings. Velma Middleton lends able comedy support to Armstrong's clowning on the latter number.

Richard Hayes: "Yo Ho and Off You Go"—"If God Can Forgive Me Why Can't You" (Mercury). "Yo Ho" is a sea chanty with a bright enough square dance beat to have impact. Production on this side is first-rate with Richard Hayes' folksy vocal backed up by a vivid orchestral and choral arrangement. Reverse is a big and somewhat heavy ballad with a religious veneer. Hayes gives it a schmaltzy rendition but its chances are doubtful.

Harry Belafonte: "Jerry"—"Man Smart" (Victor). "Jerry" is a legitimate folk number in the "John Henry" genre and gets an exciting workover by Belafonte, who has been clicking in the niter circuit with his p.d. repertory. Although there's no artificial pop flavoring on this slice, the number has enough compelling force to garner attention. "Man Smart" is one of Belafonte's most popular niter items, a Calypso tune with a clever lyric. Solid juke potential.

Billy Eckstine: "Early Autumn"—"Because You're Mine" (M-G-M). "Autumn" is a lovely class ballad which may be handicapped by its difficulty of construction in a market that demands utter simplicity. And how would "Stardust" have fared if it were introduced currently? "Autumn" has the same quality, and Eckstine gives it the strongest possible sendoff. "Because You're Mine," from the Metro pic by the same title, is another fine ballad suitable for Eckstine's belting. The Victor slice by Mario Lanza, who stars in the film, is due to be the main competition.

Patti Page-Rusty Draper: "Wedding Bells"—"Release Me" (Mercury). Mercury's new vocal tandem of Patti Page and Rusty Draper bows in with a pair of fair sides. "Wedding Bells" is a so-so tune with no distinctive touch to lift it out of the pack. "Release Me" is a hillbilly-type item with better chances via its simple strong beat and its bleeding-heart lyric. The Page-Draper team handles the vocals well although Miss Page would have done better to do the latter number solo.

Sarah Vaughan: "My Tormented Heart"—"Say You'll Wait for Me" (Columbia). Sarah Vaughan hasn't had hit disk in some time, and that probably prompted this experiment with an echo chamber on these ballads. Another switch is Miss Vaughan's dropping of her

usual tricky vocalistic mannerisms for a straight attack. It could pay off. "Tormented Heart" is a solid tune and gets a topnotch delivery with a Percy Faith orch and choral background. "Wait for Me" is another ace production with good chances.

Sunny Gale: "Tossin' and Turnin'"—"You Could Make Me Smile Again" (Victor). Sunny Gale, who has been looking for a sequel to her "Wheel of Fortune" click, has a likely mid-hit side in "Tossin'." It's a slow rhythm number with a suitable lyric, and Miss Gale belts it with her strident pipes. Flip is a change-of-pace slow ballad with a routine lyric. Miss Gale, moreover, is better suited for the rhythm numbers.

Ella Fitzgerald: "My Bonnie Lies Over The Ocean"—"Trying" (Decca). Maybe Ella Fitzgerald can do for "Bonnie" what she did for "A Tisket a Tasket." This is a strictly off-beat rendition in which the Scotch folk tune gets a Latin workover with Miss Fitzgerald's, backed up with a colorful rhythm background by Bobby Orton's Teen-Aces drum and bongo combo. "Trying" is back in a more standard groove, a good torch item which Miss Fitzgerald

man's lucid soprano voice gets good material in "My Love." It's a class ballad tailored for her classical projection. Side gets a fine orch backing. "No" is another big ballad which Miss Froman delivers effectively.

Album Review

"Curtain Calls" (Decca). Via this new series, Decca is making available a series of sides by top artists that long have been out of print. These sides are closely identified with each artist and should rank high in pop libraries. Initial release comprises eight artists and 16 tunes. Included are Bing Crosby's "When The Blue of the Day" and "I Surrender Dear;" Mills Bros., "Tiger Rag" and "Paper Doll;" Ted Lewis, "When My Baby Smiles At Me" and "Wear A Hat With A Silver Lining;" Eddie Cantor's "Now's The Time To Fall In Love" and "Making Whoopee;" Jimmy Durante's "Start Off Each Day With A Song" and "Inka Dinka Doo;" Andrews Sisters' "Bei Mir Bist Du Schoen" and "In Apple Blossom Time;" Ink Spots' "If I Didn't Care" and "Do I Worry;" and Sophie Tucker's "Some Of These Days" and "Life Begins at Forty."

Platter Pointers

M-G-M has packaged another attractive soundtrack set from the score of the Metro pic, "The Merry Widow," with Fernando Lamas handling such vocals as "Maxim's."

Best Bets

SARAH VAUGHAN	SAY YOU'LL WAIT FOR ME
(Columbia)	My Tormented Heart
LOUIS ARMSTRONG	THAT'S MY DESIRE
(Decca)	Baby, It's Cold Outside
SUNNY GALE	TOSSIN' AND TURNIN'
(Victor)	You Could Make Me Smile Again
ELLA FITZGERALD	MY BONNIE LIES OVER THE OCEAN
(Decca)	Trying
PATTI PAGE-RUSTY DRAPER	WEDDING BELLS
(Mercury)	Release Me
BILLY ECKSTINE	EARLY AUTUMN
(M-G-M)	Because You're Mine

delivers with her usual excellence. Les Baxter Orch: "Two-Faced Clock"—"Till The End of The World" (Capitol). "Clock" has strong chances. It's a light rhythm tune with a particularly good lyric and a diluted backwoods flavor. Les Baxter's orch and chorus give it a good ride, considerably lusher than Rex Allen's earlier side for Decca. Reverse is an okay tune with a familiar lyric.

Bill Farrell: "A Sinner Kissed An Angel"—"Maria Mia" (M-G-M). Bill Farrell's roller-coaster pipes slide smoothly over "Angel," a slow-tempoed ballad for which his glissando attack is particularly well suited. Farrell undoubtedly has style but it could be a bit too exaggerated to hit widely in the pop market. "Maria Mia" is handled in the same vein but the tune isn't quite as good.

Jane Froman: "My Love, My Life"—"No" (Capitol). Jane Froman's

"The Merry Widow Waltz" and "Villa" with his Argentine-accented baritone. Trudy Erwin assists on the vocals with Jay Blackton's orch and chorus cutting the whole album in rich style. Johnny Holiday registers so-so on "If We Should Meet Never Again" (Capitol). Lester Young orch delivers some expert cool jazz sounds on "Deed I Do" (Mercury). Buddy Costa is set on a pretentiously produced side on "You're Not In Chicago" (Pyramid). David Foleri's operatic pipes have good material in "One Love Too Many" (Victor). Helen O'Connell has a cute version of "You Like" (Capitol). Hot Lips Page hits a good novelty stride on "Casanova Cricketer" (King). Another standout jazz side by Flip Phillips Sextet on "What Is This Thing Called Love" (Mercury). Eddie (Piano) Miller has a good keyboard side in "Me and My Piano" (Victor).

Laine Joins Stafford,  
Mitchell as Palladium  
Clicks Via Disk Hits

Recent click of Frankie Laine at London's Palladium further points up impact of hit disk artists on live b.o. on an international scale. Laine, who opened at the Palladium Aug. 18, got off to winging start drawing SRO all the way.

Although it was Laine's preem appearance in London, his rep already had been firmly established via his Columbia platters. The Laine disks are quick sellers in England making him a hot b.o. entry in Britain. He's booked into the Empire Theatre, Glasgow, Sept. 18.

Other disk artists who've racked up big scores at the Palladium in recent months have been Jo Stafford and Guy Mitchell. In their case, too, their shellac entries are credited with building the marquee lure to the Britons. Another illustration of the impact of U. S. disk artists in Europe is recent poll conducted by Radio Luxembourg in which top spot in the male and female division went to Guy Mitchell and Miss Stafford, respectively. Incidentally, both Mitchell and Miss Stafford also are Columbia pactees.

Delaney-Barton Disks  
Picked Up by Coral

A couple of sides cut by Joe Delaney, New Orleans disk jockey, with Eileen Barton have been picked up by Coral Records for release. Delaney organized the date in N.O. with a pickup band under the name of the Mardi Gras Loungers as an indie venture. Titles of the numbers are "Some Folks Do and Some Folks Don't" and "Easy, Easy Baby."

Delaney, incidentally, was formerly a sales exec for Coral. He's currently studying law at Tulane U. in New Orleans and doubling as a deejay.

When I Fall In Love

Music by VICTOR YOUNG Lyrics by EDWARD HEYMAN  
Recorded by DORIS DAY With Percy Faith & Orch. Columbia  
JERI SOUTHERN With Victor Young & His Orch. Decca  
Victor Young Publications Inc. 9538 Brighton Way, Beverly Hills

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It's Music by

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Program, Today Yesterday's

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KANSAS CITY  
FEIST

EDDIE FISHER'S GREAT  
NEW RCA VICTOR RECORD

THE HAND  
OF FATE

Words and Music  
By PAT BALLARD

General Music

## Band Review

**CLYDE MCCOY ORCH (15).**  
With Billie Jane Bennett, Chris Abbott  
Hotel Muehlebach, Kansas City  
Among the lineup of bands which play the Terrace Grill of the Muehlebach, probably none has played there more than Clyde McCoy. The "Sugar Blues" king had much of his early success in and around K. C., and his following here is solid. A big segment of McCoy fans are showing up at the Grill, and the room is having some of its best business in many months during this three week stand.

Crew which McCoy is carrying is one which he has been carefully gathering, and which he has kept intact for virtually a year. It is perhaps the smoothest, most versatile band he has ever put together. Instrumentation lists five reeds, three trumpets, three trombones, string bass, piano, drums and the McCoy trumpet to lead the way. He has some ace young musicians in Bobby Selden on drums, Jack Ments on lead sax, Al Noice on trumpet and Johnny Sage playing piano and vibrachimes.

Music which they put forth is highly stylized in the traditional McCoy manner, emphasis being on dance tempo, with skillful and varied embellishments and specialities. There is much featured solo work, as much featured group work, and McCoy's trumpetings as the piece de resistance.

Vocally crew has two fine singers in Billie Jane Bennett, the last of the Bennett sisters, who has been chirping with the band for quite a spell, and Chris Abbott, who broke into professional work with McCoy but a few years back and who now is an established front-rank warbler. Miss Bennett handles both ballads and rhythm numbers, giving them an individual interpretation in her deeper range. Abbott does his best work at baritone ballads, but handles other assignments capably, as well.

Orch turns itself into a unit for a half hour nightly show, with McCoy doing the m.c. chore and leading off with a spirited "Three Little Words" on a tiny trumpet. Jack Ments keeps things moving with "Flight of the Bumble Bee" on his alto, "Mambo Combo" number features Billie Jane Bennett warbling "Manana" as crew back her with Latin rhythm pieces. Drumology serves to give Bobby Selden a workout on the skins, and Little Ogo is a finger puppet which works out on a trumpet number with Al Noice for a big round of applause. Finale has Chris Abbott doing "Those Old Photograph Records" as means of working in imitations of several different bands and singers. It's a lively half hour and draws a nifty hand from the house throughout.

Outfit works some one-nighters, a couple of hotel stands and then heads for the Coast. *Quinn.*

Isaac Stern flew to Europe last week for a concert tour of 40 appearances in nine countries. Violinist will return to the U. S. in December.

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## Disk Companies' Best Sellers

### CAPITOL

1. MEET MR. CALLAGHAN.....Les Paul-Mary Ford  
TAKE ME IN YOUR ARMS AND HOLD ME
2. TENNESSEE LOCAL.....Tennessee Ernie  
BLACKBERRY BOOGIE
3. KAY'S LAMENT.....Kay Starr  
FOOL, FOOL, FOOL
4. SOMEWHERE ALONG THE WAY.....Nat (King) Cole  
WHAT DOES IT TAKE
5. BETTER TO HAVE LOVED YOU A LITTLE Hank Thomson  
HOW COLD HEARTED CAN YOU GET

### COLUMBIA

1. YOU BELONG TO ME.....Jo Stafford  
PRETTY BOY
2. JAMBALAYA.....Jo Stafford  
EARLY AUTUMN
3. HALF AS MUCH.....Rosemary Clooney  
POOR WHIP POOR WILL
4. HIGH NOON.....Frankie Laine  
ROCK OF GIBRALTAR
5. BOTCH-A-ME.....Rosemary Clooney  
ON THE FIRST WARM DAY

### CORAL

1. STRING ALONG.....Ames Bros.  
ABSENCE MAKES THE HEART GROW FONDER
2. JAMBALAYA.....Neil Hefti-F. Wayne  
TWO FACED CLOCK
3. TAKES TWO TO TANGO.....Pearl Bailey  
LET THERE BE LOVE
4. YOU'RE MY DESTINY.....Alan Dale  
MY THRILL
5. THIS IS THE BEGINNING OF THE END.....Don Cornell  
I CAN'T CRY ANYMORE

### DECCA

1. SHOULD I.....Four Aces  
THERE'S ONLY TONIGHT
2. BLUE TANGO.....Leroy Anderson  
BELLE OF THE BALL
3. BLUE AND SENTIMENTAL.....Mills Bros.  
JUST WHEN WE'RE FALLING IN LOVE
4. WISH YOU WERE HERE.....Guy Lombardo  
HONKY TONK SWEETHEART
5. AUF WIEDERSEHN SWEETHEART.....Guy Lombardo  
HALF AS MUCH

### MERCURY

1. YOU BELONG TO ME.....Patti Page  
I WENT TO YOUR WEDDING
2. AUF WIEDERSEHN SWEETHEART.....Eddy Howard  
I DON'T WANT TO TAKE A CHANCE
3. ROSANNE.....Vic Damone  
TAKE MY HEART
4. SO MADLY IN LOVE.....Georgia Gibbs  
MAKE ME LOVE YOU
5. MADEMOISELLE.....Eddy Howard  
I DIDN'T KNOW ANY BETTER

### M-G-M

1. LUNA ROSSA.....Alan Dean  
I'LL FORGET YOU
2. BEYOND THE NEXT HILL.....Acquaviva  
TILLIES TANGO
3. STRANGE SENSATION.....Billy Eckstine  
HAVE A GOOD TIME
4. VANESSA.....David Rose & Orch.  
ALL THE THINGS YOU ARE
5. JAMBALAYA.....Hank Williams  
WINDOW SHOPPING

### RCA VICTOR

1. WISH YOU WERE HERE.....Eddie Fisher  
THE HAND OF FATE
2. I WENT TO WEDDING.....S. Gibson & Red Caps-Damita Jo  
WAIT
3. BECAUSE YOU'RE MINE.....Mario Lanza  
ANGELS SING
4. SWEETHEARTS HOLIDAY.....Perry Como  
MY LOVE AND DEVOTION
5. VANESSA.....Hugo Winterhalter  
SOMEWHERE ALONG THE WAY

### ARTIST

## Diskeries Score With Folk, R&B Tunes as Pop Hits and Vice Versa

Record company practice of pegging tunes solely for pop, country or rhythm & blues release is on the wane. During the past several months artists & repertoire toppers have been taking tunes out of the pop catalog and issuing them as country or r. & b. releases. In some instances tunes that have broken out in the country or r. & b. field have been covered by pop artists.

Top example of a tune receiving complete coverage in all fields is the Hank Williams' composition "Jambalaya." Tune was launched for the country market by Williams on the M-G-M label. Columbia followed soon after with a pop version cut by Jo Stafford and Coral also covered for the pop market with its release of a Neal Hefti Orch-Frances Wayne slice. Tune is now due for an r. & b. coverage via the Okeh release of a Titus Turner workover.

Along the same lines the country-pegged tune, "It Wasn't God Who Made Honky Tonk Angels," is getting pop treatment. First major diskery to jump into the pop field with it was Col, which issued a Sammy Kaye rendition last week. Tune has been making plenty of noise in the country field via the Kitty Wells cut for Decca and the Jeanne Gayle-Ciffie Stone orch waxing for Capitol.

Pop song which is now moving into the r. & b. groove is the recent ballad click, "You Belong to

Me." Tune broke out this past month via Jo Stafford's Col etching and now Okeh is prepping it for the r. & b. market via Annie Laurie.

Diskeries also are switching its artists from one field to another. The Four Lads, vocal combo, moved over to Col's pop stable last week from their berth on Okeh's r. & b. roster. Johnnie Ray, too, who broke out last year on Okeh was immediately switched to Col.

## R&B Production to Hypo Hartford Cigar Festival

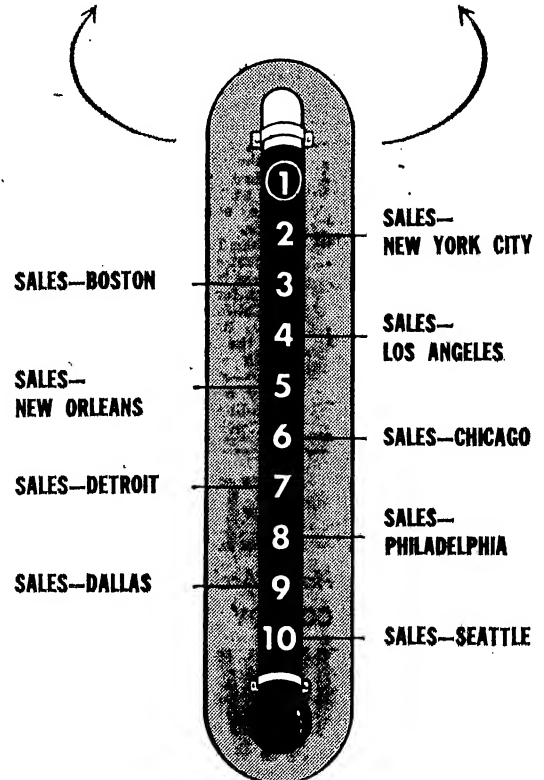
Annual Cigar Harvest Festival in Hartford during week of Sept. 9-14, will include a 74-mile boat race, a two-and-a-half-hour Rodgers & Hammerstein production featuring stars of television, legit and opera, a coronational ball, masquerade party, street festivities, etc.

Cigar industry is aiming at making its annual fete rival pageants such as the New Orleans Mardi Gras and Pasadena Tournament of Roses.

Indie Inks Lionel Cole  
Chicago, Aug. 26.  
Lionel (Dinky) Cole, Nat (King) Cole's brother, last week signed with Topper Records, Chi indie, and cut four sides.

Vocalist has been heading a unit around Chicago for the past few years.

## GISELE MacKENZIE HEADING FOR THE #1 SPOT! ALL OVER AMERICA



## Alan Murray, Late Scot Cleffer, Leaves 67G Estate

Aberdeen, Scotland, Aug. 19.  
Alan Murray, w.k. song-writer and composer, who wrote "I'll Walk Beside You," left over \$67,000 when he died last May.

He bequeathed \$7,500 his grand piano, and his Benjamin Banks violin and bows to the Royal Academy of Music, of which he was a director, and \$3,750 to the Seaforth Highlanders Regimental Association. He was a major in the Seaforth Highlanders during the war.

Oldest Bandmaster Guests  
Rochester, N.H., Aug. 26.  
Elmer E. Wigglin of Barrington, known as the "oldest bandmaster in America," conducted the Rochester City Band on his 91st birthday, today (Tues.), when the band observed its annual "Guest Night."

## Gisele MacKenzie

SINGING

## "ADIOS"

On Capitol Records #2156

Public Relations  
RED DOFF



Personal Manager  
BOB SHUTTLEWORTH



## Nevada 'Gold Rush'

Continued from page 1

sive "skills," most stars cannot stay away from the cards, dice and wheels. More than a few leave their engagements owing the clubs money. One bandleader is reportedly out \$70,000 to the hotel where he plays.

Gamblers do not depend on making their money back from the star's own weaknesses, however, but expect them, at least, to spend some time around the tables for benefit of customers.

One comedian is no longer welcome at a certain Las Vegas club because he plays such a long and entertaining show that the customers are kept away from the tables too long. What's worse, he won't go near the tables himself.

Prices to \$7,500 a week for stars are not unusual and the gamblers can usually expect some or most of it back. Dancers and musicians

are pretty well inoculated against the fever.

### Show Biz Lure

Without star attractions, gambling would be in the slot machine strata. Big money players play in the lavish casinos. Likewise, only gambling can afford to pay for extravaganzas such as Nevada has playing across the street from each other for no cover, no minimum.

It's possible for almost anyone to walk in and see the world's most expensive shows. No one pays a price to see entertainment in Nevada. They simply buy the dinner or the drink, for nominal prices—or they gamble. The entertainment is part of the decor and accommodations. Best beneficiaries are the local citizenry, few of whom gamble, and most of whom drop in to see the shows.

### Las Vegas the Capital

Las Vegas, with its fabulous "Strip" of resort hotels, is the entertainment capital of Nevada. It has no "seasons." In midsummer, with temperatures around 115, hotel accommodations are practically nonexistent and the shows are as big as when the supposed winter season moves in.

The Flamingo, Desert Inn, Thunderbird, El Rancho Vegas and Last Frontier are spread out along the highway which rolls in from Los Angeles. All have swimming pools, spacious theatre-restaurants and casinos. The Last Frontier has another club called the Silver Slipper which goes for the "Gay '90s" and old vaudeville route.

In town, El Cortez is the only major club with name attractions and it caters to the rounders with late night and early morning shows. The rest of downtown Las Vegas has only an occasional small combination or piano scattered among the slot machines.

### Reno's Setup

In Reno the makeup is entirely different. There is no "strip" and the three major hotels, the sites for the only live shows in town, are within two blocks of each other right downtown. The Riverside and the Mapes are across the Truckee River from each other on the main street, while the New Golden, newly remodeled, is a block and half away in the midst of the gambling clubs.

Most of spots in Las Vegas seat 500 while the biggest in Reno is a little over 300—claimed by all three.

Lake Tahoe's entertainment clubs sit just across the California state line at both ends of the Lake. Cal-Neva for example, has its theatre in California and its casino in Nevada. Both Cal-Neva and Cal-Vada and the Northshore Club are at the north end of the Lake, nearest Reno—about 45 minutes to an hour away over Mount Rose. Salati's Stateline and Lou Walters' Casino De Paris are at the south end of

Tahoe on the border, meeting the Californians as they travel Highway 50 through Placerville.

Between the two borders, there are only secluded resorts and homes. The commercial end of the lake is the California side with Coney Island-like resorts scattered along the shores, plus golf courses and small towns.

In Elko, the Commercial and Stockman's hotels book periodically and for odd running times. The town is small but the population mostly wealthy cattleowners. Bing Crosby has his ranch outside Elko.

### Not Enough Talent

Talent is the big problem. Mediocre shows have no chance in a market where topflight performances are next door. Big names must be followed by big names. But, as in the case of the five Las Vegas "Strip" shows in the same neighborhood, finding five different star bills every 2-4 weeks is impossible without re-bookings stars who appeared in a competitor's place shortly before. There used to be an unwritten agreement among club operators fixing a minimum time before entertainers could reappear close by, but this is being ignored more and more.

The crisis is not acute in the Reno-Lake Tahoe area. The three Reno hotels can easily book different shows, and Tahoe is far enough away to allow duplication. The circuit usually includes Las Vegas first, with Reno or Tahoe next, then maybe Elko.

The only noticeable duplication in the Reno area is year to year and this is no crisis. Although pretty much the same shows and stars can be expected each year, with minor changes in production, material and scheduling, a year is far enough between the appearances of most acts.

### Las Vegas the Test Site

Las Vegas, because of the talent-finding problem, has become a proving ground for new acts—in fact, a springboard for acts that play Las Vegas. Some of these come from Hollywood and would never leave the studios except for the chance to pick up some quick loot. Film stars with some hastily prepared material make Las Vegas junkets. Radio personalities find a test site here and recording stars move in to capitalize on current record hits.

Accountable for the difference in size and number of night spots, between Reno and Las Vegas, is their proximity to different cities. Las Vegas is practically a suburb of Hollywood. Reno is the same 250-mile distance from San Francisco, a more reserved and zipper-pocketed populace.

There is no reason why entertainment's "boom towns" can't continue to be a show business gravy train. The only thing which can kill the thriving industry is the thing which is responsible for it—gambling. It is still the concern of the people of Nevada how their state is run. They are perfectly aware of the boon gambling has been to Nevada but in no way feel compelled

to put up with it, if it gets out of hand.

As gambling is aware of this, it should be able to refrain from antagonizing the citizenry by trying to exert power or making Nevada a haven for a hoodlum element.

A good look into gambling's locker is provided in an article which will appear in Saturday Evening Post Sept. 17. It's titled "What Has Wide Open Gambling Done to Nevada?" Its author is Robert Laxalt, a native of Reno and an ex-UPressman.

## Fla. Cafes Sour On 'No Profit' Names in '52-'53

Problem this year among Florida bonifaces will be to tie up new faces for the winter season. Nitery and hotel operators in that area feel that the names who have been playing that resort are no longer pulling sufficiently to justify the salaries that have been paid out. The bills have cost cafe owners heavy coin, and last winter's biz failed to justify the gigantic outlay.

So far, most operators haven't made any inquiries from New York talent agencies. They're still holding off in hopes of coming up with something different than that which has been shown the past season.

The largest talent buyer in the Florida area, Copa City, Miami Beach, is yet to make known its plans except that the regent ruling by the club's management that signatures of two partners will be necessary to make the contract binding, indicates the end of buying impulsively. No longer will one member of the firm be able to sew up a name and put him on top of a show already booked.

The Latin Quarter, Palm Island, last season indicated that a bill topheavy with names is not necessary. Operator Lou Walters had a big show with some excellent novelty acts and did better than most cafes in the area. He's planning to bow his Florida nitery around Dec. 20. He's already signed the Charlivels, who are slated to come to the U.S. from Paris for this booking.

Another factor that's now leading Florida operators to sour on names playing there for the past few seasons is that they do not want to compete with Las Vegas spots in buying talent. It's felt that with two new hotels in the Nevada gambling centre, all restraints will be off and the top names will be going there.

The bonifaces are scouting for some new ideas. But since they may not hit on an adequate substitute for high-priced talent, they may have to resort to headliners in desperation.

## Sol Shapiro to Dallas To Dicker Kaye Xmas'er

Sol Shapiro, head of the William Morris Agency theatre department, is slated to fly to Dallas this week to huddle with Charles R. Meeker, managing director of the Texas State Fair Auditorium, regarding a possible Danny Kaye engagement there around Christmas.

State Fair auditorium is on the prowl for top names, having already scheduled Dean Martin & Jerry Lewis for Oct. 4-19, during the fair. Attraction last Christmas was the legitier, "Gentlemen Prefer Blondes."

### Crippled Kids' Benefit

Salem, N. H., Aug. 26. A 30-act vaude bill highlighted the annual luncheon of the Crippled Children's Non-Sectarian Fund at Rockingham Park race-track here last week.

Entertainers included the Ink Spots, Peggy Alexander, the entire floorshows of the Mayfair and Circus Room in Boston, and Tony Bruno, Ralph Morgan, Boston representative of the American Guild of Variety Artists, was emcee.

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## Thunderbird, Las Vegas, Skeds Star-Topped Units

The Thunderbird Hotel, Las Vegas, will produce its own units. Current plan is to buy a headliner and surround him with homegrown production. Already set for this experiment are James Barton and Jean Sablon. Latter goes in Sept. 18, his first trip to that part of the country, and will get French trappings. Barton acoutrements will comprise bits from the pictures and musicals he's worked in.

Hal Braudis, Thunderbird booker, returned to Las Vegas from New York last week after casing acts for the spot. He bought Gil Lamb and Andre, Andree & Bonnie for the Sept. 18 show.

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## See Twin Cities in Name Talent Dive As Minn. Terrace Skeds Ballroom Kick

Minneapolis, Aug. 26.

With the Hotel Nicollet's Minnesota Terrace scheduled for conversion into a ballroom for conventions, this city of 517,277 and the Twin Cities, population 826,751, promise to be without a single top-drawer supper club using important or other acts.

Terrace for years has been one of the town's and Twin Cities' leading bistros and has played many top acts. No decision has been reached yet as to the policy to be pursued by the lone remaining class boite, the Hotel Radisson Flame Room, a much smaller and more intimate spot than the Terrace, but one that in past years has brought in entertainment personalities and occasional big names. During the summer it has had and still has the Ramon Novak orch.

Hotel Nicollet will replace the Terrace with Hawaiian Room in quarters now, leased by a local club, but plans for it do not now include floorshows with names or semi-names. The Dorothy Lewis ice show is completing an all-summer Terrace run.

The Flame, largest local niterie, has gone into a policy of traveling non-name bands and a single minor act. Curly's and the Gay '90s have comparatively small show budgets. Other local establishments are in the theatre-bar category and their present rage is exotic dancers plus a singer and an instrumental act, all low-budgeted.

## Tornado Causes 250G

### Damage to Midway At

### Mo. State Fair, Sedalia

Kansas City, Aug. 26.

Missouri's state fair at Sedalia took a beating from a sudden tornado which struck with its main force on the carnival section last Wednesday night (20). Fortunately, the blow came after the fair was closed for the night and injuries were comparatively light. One worker was killed, and a score of others received injuries.

The midway of the Cetlin & Wilson shows was havoc-strewn, with rides bent and battered, three Ferris Wheels a mass of twisted steel, and canvas and properties scattered over its area.

The fair proceeded without missing a performance, however, as the gates were opened to the public only about 12 hours after the tornado struck. The entire fair activity was sharply curtailed, and midway shows were shifted to other locations. Cetlin-Wilson personnel worked around the clock getting the show in order, and by Thursday night (21) even some rides were in operation.

The twister capped the climax of a rough season, according to a spokesman for the carnny company. First it was the steel strike, then it was rain for 26 of the summer season days, then the twister. Show officials were looking to the Missouri fair to make up some of the season's lighter takes. Their final chance is this week at the Indiana State Fair in Indianapolis.

Damage to the midway was estimated at \$250,000. The regular stage shows were moved out into the open-air before the racetrack grandstand. The Grand Circuit harness races were called off. Livestock judging was postponed until Saturday (23). "Ladies Fair," the Tom Moore radio show, was rescheduled to Friday and Saturday.

Previous to the tornado the fair had been going at a record rate. Opening day attendance was bullish, and following days had been at or near the previous records.

## May Be Costly Fan Pix,

### Berle Sued for 2G in Chi

Chicago, Aug. 26.

An unusual suit was filed in Cook County Court here last week by Mrs. Ernestine Schwarz, who is asking \$2,000 from Milton Berle, Balaban & Katz Corp., and B&K Management Corp.

She charges that the comedian was responsible for knocking out a tooth and other injuries last Sept. 9 when, in tossing photos to fans, a packet of pix that failed to separate struck her. Berle, currently at the Chez Paree, was playing the Chicago Theatre at the time.

## N. Y. Blue Angel Closing, But Back in Sept. 4

Blue Angel, N. Y., is slated to close tonight (Wed.) and will reopen Sept. 4. Preem bill will comprise Alice Ghostley, Odette Myrtil, Anita Ellis and the Ellis Larkin Trio. One act is still to be set.

This season marks the first time that the Herbert Jacoby-Max Gordon spot ran through most of the summer. Cafe generally closed the large room and operated the lounge in the forepart of the club.

## Army Off-Limits 7 Biloxi Cafes

Biloxi, Miss., Aug. 26.

Military officials last week (21) put seven Gulf Coast night spots "off limits" because they were "tolerating undesirable conditions which adversely affect the welfare of the personnel of the armed forces."

The Armed Forces Disciplinary Control Board here threatened to take drastic action if state or city officials do not halt gambling in the establishments.

Ordered tabu for GIs were the Beach Club, Paddock Club, Benny French's Grove Club, the Stable, Broadwater Beach Hotel, Paradise Point and Fairchild's.

The board, located at giant Keeler Air Force base on the outskirts of Biloxi, charged that the niteries were "permitting commercialized gambling on their premises."

## DICK HENRY SETTING FOREIGN AFFILIATIONS

When Dick Henry exits the William Morris agency next week, to set up his own office, with accent on international bookings, which he handled for WM, he will still retain his pension interests in the Morris organization.

His foreign representation may include any or all of these three: Harry Foster (Hyman Zahl), the Lew & Leslie Grade office, or Charles L. Tucker. The Grades have an elastic hookup where they also work with GAC and MCA on certain artists.

## Liquor Auth. Rejects Bid To Reopen Spa's Brook

Albany, Aug. 26.

A bid to reopen the Brook, swank Saratoga night spot closed for two seasons, failed when the State Liquor Authority nixed an application by Albany's Johnny Maio to transfer the liquor license from the present holder, David Hennessey. The SLA gave no reason for its rejection.

Maio, who has operated a Saratoga restaurant on the site of the old United States Hotel, said that he held hopes of buying and operating Brook, but added that the SLA turnaround meant "The whole thing is off now."

The Brook played names during the racing season.

## Seattle's New Cafe Policy Seen as Hypo for Music

Seattle, Aug. 26.

The City Council here has broadened its policy as to cafe dance licenses and has voted to consider applications by State Liquor Board licensees for such okays.

Heretofore the council has been cold to such requests with few granted.

Applicants must still be passed on by Council and health, building and other city departments, but move is seen as hypo for use of more orchs and talent in taverns and cocktail lounges.

## Cantor's 'Package' Stint

San Antonio, Aug. 26.

Eddie Cantor headlines the guest roster at the fifth annual Package Store dealers' convention which opened here Sunday (24) for three days.

Ted Weems and his orch supplies the music for the convention dances.



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## Macdonnell, Zahl Exiting Foster?

London, Aug. 26.

A shakeup in the Harry Foster agency, one of the largest talent offices in Europe, is in the works. It's reported that partner Leslie Macdonnell and percenter Hyman Zahl, now in the U. S., will resign from that firm, and Foster will bring in some new help.

Because of its longtime tie with the William Morris agency, one of the biggest agencies in the U. S., the Foster office occupied a top position. Last season, the Palladium, London, bought the majority of its headliners from the Foster firm. This season, top honors went to the Lew & Leslie Grade agency, which has a New York office headed by Eddie Elkor, has a tie-in with General Artists Corp., which supplies that agency with disk names. Palladium has done well with the engagements of Guy Mitchell and Frankie Laine.

Foster outfit will attempt to make an aggressive pitch not only for the British business, but for Continental and U. S. bookings as well. It is expected that the Foster office plans will be made known shortly.

## Zahl's U. S. Trip

Hyman Zahl, of the Foster agency, returned to New York this week following three weeks' tour in which he visited the Coast, Chicago, and several Canadian cities. Agent refused to comment on situation at the Foster agency, declaring that he'll make known his plans when he returns to England. Asked if he'll rejoin the Charles L. Tucker agency, he said, "Not if that was the last office on earth."

## Minn. State Fair Opens To Near-Record Gate

Minneapolis, Aug. 26.

Biggest entertainment money-maker hereabouts, year in and out, runs only 10 days every 12 months. It's the Minnesota State Fair, which has averaged \$200,000 a year in operating profit for the last five years. This figure would have been even larger if storm damage hadn't required a new grandstand roof last year.

Attendance at this year's event, which opened its run on Saturday (23), is expected to hit the 1,000,000 mark. It was slightly under that in 1951. Opening day's gate was 76,929 paid, second largest for any bow day in the exposition's history. The first-day record for a 10-day fair was set in 1950 with 83,309.

## Kaye's Extra S.F. Show

San Francisco, Aug. 26.

Danny Kaye will supplement his two-week engagement at the Curran Theatre with a Sunday matinee under sponsorship of the San Francisco Drama Critic Council in aid of a disabled member.

The extra show will be at 5:30 on Sept. 21, between the final regular matinee and evening performance.

## A. C. Sets Shows for 'Last Big Week' As 'Miss America' Finales Season

Atlantic City, Aug. 26.

## Hike Scale for Hutton, Laine Glasgow Dates

Glasgow, Aug. 19.

Prices will be upped for Betty Hutton's vaude week at the Empire here starting Oct. 20, with top seats \$1.40 instead of usual .75c. Singer will head vaude stanza here after three weeks at London Palladium beginning Sept. 29.

Scale also will be upped for visit of Frankie Laine at the Empire here Sept. 8, with a maximum of \$1.10. Deep River Boys are set to return here Sept. 1.

## Vogue's Namery Vs. Pitt Horizon

Pittsburgh, Aug. 26.

With a d d d competition from Horizon Room at Greater Pittsburgh Airport, being operated by Andy Chakares, Vogue Terrace, which he formerly owned and sold to John Betera several months ago, is going in heavily this fall for names. Terrace is biggest spot in town, around 1,100 seats, and has the capacity to meet prices being asked these days by the show biz toppers.

Parade will begin Oct. 15 when Georgia Gibbs comes in, followed by Carmen Miranda for a week on Oct. 27. Vagabonds have been booked for Dec. 1 and Betera's trying to pin Martha Raye down to a date.

Horizon Room opened with Ted Lewis, who has long been a Vogue Terrace attraction here, and is dickering with Andrews Sisters for a mid-October date.

## STAR CARTOONISTS FOR USO-CAMP SHOWS

USO-Camp Shows has formed a cartoonists unit which will play European installations for five weeks starting in October. Name cartoonists have devised an act and will do sketches of GIs after the show.

Included in the no-pay troupe will be C. D. Russell (Pete the Tramp), Dick Wingert (Hubert), Bob Dunn (Just the Type), Gus Posen (Sweeney & Son), Gus Edson (The Gumps), Russell Patterson (Mamie), Charles Biro (Daredevil), Bob Montana (Archle), Bill Holman (Smoky Stover) and John E. Pierrotti, sports cartoonist for the N. Y. Post.

## N.Y. LQ to Showcase

### Chiquita-Johnson Duo

The Latin Quarter, N. Y., will import another Continental ballroom team to start Nov. 11 as a replacement for Darvas & Julia. Chiquita & Johnson have been packed for that spot and will go in at a reported \$1,750 weekly. They are regarded as one of the top ballroom duos in Europe. Kenneth Later Agency made the deal.

Darvas & Julia, incidentally, returned to the LQ display Sunday (24). Team had been out for several weeks because femme fractured a rib.

## 'Holiday' Icer to Play

### Ft. Wayne Coliseum

Fort Wayne, Ind., Aug. 26.

"Holiday on Ice of 1953" will be shown for its fifth consecutive year here, Oct. 9. It will play the new Allen County War Memorial Coliseum instead of outdoors at Zollner Stadium. The \$5,000,000 Coliseum will be dedicated Sept. 28, and "Holiday" will be the first major production in the new arena, which will seat some 7,300 for the icer.

Ten performances are booked in the nine days.

## Lecuona Boys Mex Hit

Mexico City, Aug. 19.

Biggest current sock in local niteries is the Lecuona Cuban Boys unit at the swanky Rumba Casino. Act came here from the Beachcomber, Miami Beach.

Their show, twice nightly, is drawing a capacity biz. Unit is booked for four weeks with option.

This is the last big week of one of the shortest seasons in years for this resort. Labor Day dated Sept. 1 knocks approximately seven days of summer business off the calendar.

Folding after this week will be the big attraction at Convention Hall, "Ice Capades," now presenting a sneak preview of the 1953 show. With the icer closing Sunday night (31), the interior of the big hall will be rigged for the "Miss America" pageant, which gets underway as the girls arrive Labor Day. It will run through that week with "Miss America" to be crowned Saturday night (6).

Both legit shows fold this week. Playing at the Quarterdeck Theatre in the Morton Hotel is "The Cat in the Cage," by Howard Richardson and Frances Goforth, offered by producer Gianni Pitale as a preem attraction. The tryout showing will conclude the season for the Mill Players, an Equity company, which has split an eight-week season between the local theatre and one at Pleasant Mills. Pitale is assembling a cast to further test the show in Boston and Philadelphia before tackling Broadway.

The Gateway Musical Playhouse at suburban Somers Point shutters on Sunday (31) with "Finian's Rainbow." House played nine shows this season and Jonathan Dwight, producer, said he would be back next year.

At Steel Pier, George A. Hamid will continue the pace through Sept. 7. Betty Reilly will be in Music Hall vaudeville through Friday (29). The three-day bill for Friday, Saturday and Sunday (29-30-31) stars Eddie White and includes Walter & Jean Brown, Will & Gladys Ahern, and on Aug. 30-31 the Mello-Larks. The Three Kanawawas come in Saturday.

Robert Q. Lewis starts Aug. 30 for three days; Mickey Deems, Aug. 31, with Pauline Thorn and Bruce Stevens until Sept. 7. Jimmy

(Continued on page 50)

## 20 Strippers at Pa. Fair Okayed After Crackdown On 50c Naughty-Naughty

Kutztown, Pa., Aug. 26.

Orders from the office of Pennsylvania Gov. John S. Fine to clean up girl shows on fairgrounds throughout the state has led to a crackdown on five femme attractions at the Kutztown Fair by District Attorney Henry M. Koch.

Berks County detectives and State troopers from the Reading barracks closed five tent shows on the midway until the 20 femmes donned more clothes and cut the bumps and grinds from their routines. The crackdown came on the opening night of the Kutztown Fair's week-long run.

The shows were billed as "Tafty and the Nude Ranch," "Jeannie, the Blonde Bombshell," "Stella and the Rainbow Revue," "Tina" and "Delores." No arrests were made and after investigators viewed censored versions, they were permitted to continue. Koch said the performers, after a censored show, cavorted unclad at a second performance for which 50c extra was charged.

## Pitt Casino Burley To Resume Sept. 1

Pittsburgh, Aug. 26.

Casino Theatre will unshutter for the 1952-53 burlesque season Monday (1) after being closed since middle of May. George Murray, former wheel comedian who managed the house for I. First last year, will return in the same capacity. First is operating the Casino under a long-term lease from George Jaffe, veteran burley impresario here, who retired recently.

Same policy will be used, reserved seats with two performances in the afternoon and one at night, but traditional Sunday midnight shows, which have always teed off the new attractions, are being eliminated.

## AC in Last Big Week

Continued from page 49

Dorsey is in Marine Ballroom Aug. 29-31 and Buddy Morrow and band take over for a week on Labor Day.

Last big name of the season at Paul D'Amato's Plush 500 Club is Joe E. Lewis, who teed off Sunday (24) for eight days. Convention and fall tourist business will determine shows after that, a policy followed by most local niteries.

The spots featuring Negro shows, Club Harlem and Paradise, will continue during Pageant week. Larry Steele & Co., at Harlem all season, will take two weeks' vacation. They then will tour with the "Smart Affairs" revue in Canada, Buffalo, Chicago (Regal Theatre), Philadelphia (Earle), Miami Beach, Las Vegas and Havana, with Joe Glaser booking.

Paradise, managed by Jack Southern and Ben Alten, this season after several years of semi-darkness, shutters at the same time (7) with "Tropicana" revue, produced by Clarence Robinson, and is scheduled to open at Town Casino, Buffalo, the following week. The show, which features Stump &

Stumpy, has been signed for next season.

Globe, which houses burlesque, winds up Monday night (1) after its usual season on the uptown Boardwalk.

Amusement spots on the Million Dollar and Steeplechase piers will remain open for Pageant week, tapering off gradually, as the crowds drop. Same is true of the smaller clubs, hotels, restaurants, etc. Many of the seasonal restaurants will close immediately after the crowning.

### Marilyn Monroe for A.C.?

Atlantic City, Aug. 26.

There's a possibility that filmster Marilyn Monroe may play the Steel Pier here over the Labor Day weekend. Miss Monroe is slated to come here in connection with the "Miss America" contest. Efforts are being made to induce her to appear at the pier.

Spot has already set Robert Q. Lewis to play the holiday weekend starting Aug. 30 for three days.

Pier is slated to remain open until mid-October and will play weekend shows until then.

## Hold 5 Performers in Bail On Marijuana Rap in N. J.

Wildwood, N. J., Aug. 26.

Five niter entertainers were ordered held in \$5,000 bail each by Cape May County prosecutor Albert M. Ash following their arrest (20) in a resort rooming house where they were found in possession of \$1,500 worth of marijuana.

Police identified the men as Jack Mitchell, 35, of New York, a pianist at the Hof Brau, and four members of a vocal group known as the Jumping Jacks, featured at the Rainbow Cafe. The vocalists are Jack Riggatano, 22, of Philadelphia; Warren Jischke, 22, Allentown, Pa.; Robert Dorrough, 29, New York, and Harry Nanny, 29, Beverly, N. J.

They were arraigned before Judge David Horowitz and committed to county prison for a hearing tomorrow (Wed.).

## D.C.'s USO Centre In Search of Talent

Washington, Aug. 26.

A showcase in search of talent might well describe town's USO center in the reconverted Belasco Theatre, located on Lafayette Square within sight of the White House. Despite failure to attract show biz names to its halls, centre has lured almost \$250,000 servicemen and servicewomen through its doors in the eight months since it opened.

Because of the many pressures on theatre men here, USO execs have never been able to secure much cooperation from local show biz reps. They have found, however, in cases of the handful of professional entertainers and film names who have wandered into the centre, that the boys and girls in uniform swarm in their wake. They are quietly making efforts, therefore, to publicize existence of the center and to interest visiting Broadway and Hollywood stars in stopping by for a chat with their GI patrons.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 26. C. Shirley Houff, technician with the Pitt-Roth circuit, ended an 18-month battle of the observation routine by rating an up for one daily meal in main mess hall.

Ray Weese, Warner Bros. staffer, packed his teepee and left for Oklahoma City after a sixteen-month booking here. He did very well with the comeback.

H. V. Kaltenborn, the radio commentator, and his frau here for summer vacation at his Crescent Bay camp. Ditto Luthier Rosenthal, w.k. N. Y. violin maker, vacating at Saranac Lake's Pioneer Village.

Lee Klemick (Republic Pictures), former patient and NYA-Will Rogers staffer, in for summer vacation and annual checkup and rated a green light to go back to work.

Tippy Denis and Audrey Melvin, niter entertainers, in from Montreal to chat with Forrest (Big Slim) Glenn, who is skedded for major surgery.

Charles W. Griffith, owner-manager of Glenview and Burnsville, W. Va., theatres, drew an all-clear in nine months and resumes work.

Gertrude Broderick (Johnny's) sister in for camp vacation and her annual checkup and remains a picture of good health.

Jean Comerford, of the old niter team of Comerford & Walsh, who ran the old Mt. Baker Club here during prohib days, took time out to stop off and greet this mugg and some of the gang.

After a three-month observation period, Jack (RKO) Wasserman was shot into the general hospital for the thoracoplasty operation and is now resting in solid comfort.

Peggy (Roxy) McCarthy took one year to beat that observation routine, her recent clinic being so good that she has been upped to the ambulatory department. Ditto Theresa Coopersmith who joined the uppers after a three-month o.o. routine in a nifty comeback.

Ray (IATSE) Van Buren, after a short interval at the general hospital, mastering a major operation, is back at the Variety Clubs and resting in comfort.

Jenny Foster Holbrook, former owner of the defunct niter, the Alpine Tavern, in from Massena, N. Y., to ogle the lodge and mitt the gang.

Edmund Lamy, former skating champ, celebrated his 35th anni here in the downtown colony. He was married in 1917 to Dottie Hutchinson of the skating cast of John C. Hearn, RKO division manager, in from Yonkers, N. Y., accompanied by his wife and daughter for a bedside chat with Delphin (RKO) Stredler, whose go-home is a certainty in the fall.

Write to those who are ill.

## 'L'Affaire Mortimer' Goes To AGVA's National Board

The Lee Mortimer matter has now been passed back to the national board of the American Guild of Variety Artists. Mortimer is N. Y. Mirror amusement columnist and who with Mirror editor Jack Lait, author of the "Confidential" series of books, is charged by AGVA with having written articles "detrimental to the best interests of the union." Mortimer was slated to appear before the N. Y. branch board last week, but sent a letter declining to make the appearance. At an earlier meeting, he showed up with his attorney, Hyman I. Fischbach, and a stenog, but the union board would have none of the extra accoutrements.

The matter was referred to union attorneys for a determination. Counsel then told the board that according to regulations the matter, having been discussed at the constitutional convention, was a matter of national interest and not the province of the N.Y. board. It was claimed that since Mortimer's criticisms are in writing for everyone to see, there was no need of a hearing to document the charges since Mortimer has done that himself. Therefore, the only thing necessary is to bring Mortimer up on charges of "conduct unbecoming a member."

Mortimer is a union member, having acted as emcee in several dates in the borscht belt. "AGVA's national board has not yet made a decision in the case."

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## Eddie Lewis Importing

### Flock of French Names

### For Plush Yank Niteries

There is slim chance that Jacques Peals (nee Pils) and his bride-to-be, Edith Plaf, will open a night apart in the plush Gotham bistros next month. Peals debuts Sept. 9 at La Vie En Rose, and while Nick & Arnold wanted Miss Plaf to preem at their Versailles the next night, which would have been a week ahead of schedule, the disuse wants to adhere to her scheduled Sept. 17 date. Both arrive in New York around Sept. 5. She prefers getting the feel of America again for a few days, indoctrinating herself in the special English introductory with which she interprets her lyrics, in advance, to the Yank trade.

Eddie Lewis, long with the late Clifford C. Fischer, who first brought Miss Plaf to the States, as he did Les Compagnons de la Chanson, now handles all three acts mentioned herein. The Compagnons open Oct. 1 at the Waldorf-Astoria's Empire Room (with Alstone's orchestra).

Lady Patachou—the "Lady" is a French first-name, not a title—is another American debut that Lewis has on the agenda. She is a protégée of Maurice Chevalier, and came over with the latter two years ago when both played separate tours in Canada, but never came to the U. S. (This was at the time of the Gallic star's visa trouble.)

Still another Lewis import this year will be Mouloudji, known as "the Bogart of Paris," and while he has appeared in French films—including the Cannes Film Festival prizewinner, "We Are All Assassins"—he is essentially a singer, songwriter and recording artist, and will play the bistros in that category. He is being primed for this winter, when "Assassins" gets U. S. release.

Another new face in the French invasion may be Roger Nicholas, comic and star of "Baratin," long-running French operetta, which has run for four seasons in Paris, and which Bruno Coquatrix, its producer, is bringing to Canada as part of a four-operetta package for the French Canuck patronage. After that Nicholas may be free for solo U. S. niter dates.

## Delfont Gives Up Lease On Saville After 6 Yrs.

London, Aug. 19.

Bernard Delfont, who leased the Saville Theatre from Saville Theatre Properties six years ago on a 14-year lease, has given up the house. It was taken over by The Duchess Properties, Ltd., subsidiary of STP, with settlement arranged amicably.

Current show, "Albert R.N.," produced by band maestro Henry Hall and Claude Langdon, closes there Aug. 30, with theatre undergoing renovations, which will keep it shuttered for about six weeks.

Several important West End managements are dickering to lease theatres, including Emile Littler and Tom Arnold, and Jack Hylton, with the management not anxious for a long lease, preferring to rent on a show-to-show basis.

Teddy Baumfeld, formerly with the Barron Polan office, has joined the Ken Later Agency cafe department, N. Y.

## Jerry Rosen Gets \$380

### Sought From Ill. Cafe

Claim filed by agent Jerry Rosen against the Kentucky Lodge, Calumet City, Ill., was settled in court last week with payment of \$380 by the cafe. Chicago attorney Henry Kalchheim effected the settlement.

It was claimed that Rosen sold the cafe a package comprising Maxie Rosenbloom & Buddy Baer, Mary Beth Hughes and Helen Forrest in 1948 and authorized the club to deduct his commissions. It was alleged that the cafe operators deducted the amount but failed to forward it to Rosen. Claim was filed in 1948 with Artists Representatives Assn. and American Guild of Variety Artists. Recently Rosen got union's permission to go to court.

## Powell as Cafe Mgr.

Jack Powell, the comedy drummer, is going into the management end of the niter biz next month when he will team up with Bob Seidel in operation of the 1203 Club, Washington, D. C.

Powell will be the front man, and will headline the intimate entertainment policy. Spot opens Sept. 17.

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# Paris Showmen Eyeing U.S. Market In Wake of N. Y. French Casino Try

Although a dubious boxoffice entry, the fact that the French Casino has weathered the record heat since opening in N.Y. July 4, is attracting the attention of other Gallic showmen. The French Casino show was created in Paris and in this way went for a much cheaper nut than if it had been built from scratch in N. Y. Chorus and act fillins required by American Guild of Variety Artists were picked up in Gotham.

Especially interested in trying the U. S. market are Mr. and Mrs. Jo France, owners of the Moulin Rouge, and Paul Derval with his Folies-Bergere. The Moulin Rouge, a rebuilt and more garish facsimile of the famous turn-of-the-century dance haunt, is in the reasonably priced category. It is a place of atmosphere, ballroom dancing and a show given in the leisurely pace of the '90s. Aside from selected variety acts, the highlight is the 12-gal can-can number. Jo France feels this setup will pull those looking for offbeat entertainment with a Parisian glimmick.

Derval is considering U. S. offers to put on his Folies-Bergere. He stressed on his recent visit in N. Y. that he would insist on French principal talent, costuming and trappings, conceding to AGVA on chorus and supporting acts.

**Rykw Quits Casino**  
Meantime, Ivan Rykow, choreographer of the French Casino, is back in Paris after bowing out of that show. Rykow, dance master of the Folies-Bergere for four years and ex-balletier of the Ballet Russe, quit the Gotham stint due to friction.

Rykw organized and created the numbers in Paris under the orders of Martini. Show was formed and

rehearsed there before coming here. Rykow claims that all went well until after the boff N. Y. opening. Then, he said, Mrs. Martini began to take an active interest in the show and there was a clash of temperaments on rehearsals and general procedure. Rykow was also said to be larked by lack of billing.

After a few tiffs on show cuts and the choosing of American dancers to fulfill the conditions laid down by AGVA, Rykow decided that either he was to run the show or he would quit. After a confab with Martini, he resigned.

## 411,000 TOURISTS TO MEXICO LAST YEAR

Mexico City, Aug. 19.  
Mexico profited by \$271,600,000 from 411,000 tourists last year, this being 8% greater than the 1951 total of visitors, the Bank of Mexico has announced. Last year's tourists spent \$32,700,000 more than in 1950.

Top volume spenders last year were the "border tourists," those who visit spots along the international border. They spent \$13,700,000 more than did those visitors in 1950.

Although Mexicans spent \$38,400,000 abroad as tourists last year, foreigners visiting Mexico in 1951 more than offset that exodus of dollars, the bank revealed.

## Strand, D.C. (Built 1868), Booked for Demolition

Washington, Aug. 26.  
Another famed old theatre is in the process of demolition. It is Washington's Strand, located at 9th and D Sts., N.W. In recent years, house had offered pix, but, earlier, at various phases of its career, played vaudo, burlesque, grand opera and legit.  
Original theatre was erected in 1868. First known as Lincoln Hall, it later became Herzog's Dime Museum and then Herzog's 9th Street Opera House. It was destroyed by fire in December, 1886. Rebuilt, it was called Herzog's Theatre, then the Academy of Music and finally the Strand.

## Seattle Books Oriental Acts for Trade Fair

Seattle, Aug. 26.  
Joe Daniels here is booking acts for an "East Meets West Revue," a feature of the International Far East Trade Fair in the Civic Auditorium, Sept. 6-14.  
Set are Cham-ber Huang, Chinese harmonist, and Florence Ahn, Korean soprano. Others pacted include Toy & Wing and Val "Sonny" Laigo, Philippine baritone. The Mandarins, acrobatic act, are booked for Sept. 9-14. Jackie Souders orch will play the show.  
Williams & Gordon, local firm, is handling publicity and promotion and staging the Fair and entertainment.

## Hypnotist Morton Racks Swell \$8,200 in Toronto

Toronto, Aug. 26.  
Duplicating his engagement returns here first three weeks in June, the Great Morton, Australian hypnotist, racked up another near-capacity at the Royal Alexandra for a neat \$8,200, with 1,525-seater scaled at \$2 top including tax.

With only drapes and chairs for a setting, non-expensive one-man show, using a score of enthusiastic volunteers from the audience, is so terrific at b.o. as to indicate Morton's being held over for another three weeks here.

## RACETRACK AS A.C.'S NO. 1 COMPETITION?

Atlantic City, Aug. 26.  
There's no business like track business—in Atlantic City, anyway. At the Atlantic City track Saturday (23) 31,378 customers fought their way to the windows to wager \$2,591,863 on eight races and establish new records. The previous Saturday (16) 29,640 were on hand to bet \$2,341,617, also a new record.

The end of the second week of the 48-day season found the total mutual handle at \$20,670,863—17% higher than the \$17,627,083 bet in the first 12 days of the 1951 season when there were 12 more races because of a ninth race every day.

Attendance for the two weeks was 250,606, compared to 210,767 in 1951. The average daily betting now is \$1,722,572, compared with \$1,468,924 last year, and attendance is 20,884 against 17,564 a year ago.

Whether all this helps or hurts business in the city is a topic for hot debate, with most believing that resort business as a whole is the loser.

## Show Biz, Sports Congest Portland, Ore., Schedules

Portland, Ore., Aug. 26.  
For the second time this year the guy with a buck is scratching his head as the city becomes overloaded with a variety of entertainment activity in a two-week period.  
The Multnomah County Fair ended its week last Saturday (23). Ray Anthony orch played Jantzen Beach Ballroom last Friday and Saturday nights (22-23). Gorgeous George appeared at the Armory Friday night. Tex Beneke orch couldn't get into town, so they appeared in Salem on Friday and Seaside on Saturday. The Shrine All-Star football game was played Saturday night (23).

The National Women's Amateur Golf tournament opened for a week at the Waverly Country Club yesterday (Mon). Next Saturday (30) two top pro football teams will play at Multnomah Stadium. "Call Me Madam" is set for a week's run at the Auditorium starting Monday (1). Piper Laurie will do a personal for the fall opening and at the J. J. Parker Broadway Theatre where her new pic, "Has Anybody Seen My Gal?" opens on Sept. 8.

Jean Bennet and Zachary Scott in "Bell, Book and Candle" are inked into the Mayfair for five days. The Portland Baseball Club is in town for two weeks starting today (Tues.). Every Thursday night the midget autos run at Jantzen Beach Oval, while the big cars race at the Portland track every Sunday.

Johnny O'Brien has been held for a second week at Amato's Supper Club and the Day Dreamers ditto at Clover Club. All first-run theatres are showing strong product. The Oregon State Fair at Salem opens for a week starting Labor Day (1).

Most of the events listed are scaled from \$2 to \$4.80.

# Ottawa Exhib Falls Off 50,000; Blame Weather, Poor Promotion

Ottawa, Aug. 26.  
When Lansdowne Park's gates slammed shut Saturday night (23) to close the 1952 Central Canada Exhibition's week-long run, tallies revealed the surprising fact that 50,000 persons less than in 1951 had attended this year. Unofficially, loss of almost a full day's business because of torrential rains, and the absence of sales-promoting gimmicks and giveaways in admissions are blamed for the drop.

Midway, eatery row and the exhibit buildings were jammed shoulder to shoulder all week, except on Wednesday (20) when rain spilled from morning till dark, although nearly 50,000 came through the turnstiles.

Total attendance for the week was 374,759, according to CCE officials.

CCE featured, as usual, Frank Bergen's World of Mirth midway and George A. Hamid's "Grandstand Follies." The Hamid show was a vast improvement on past units. The World of Mirth setup was enhanced by presence of Barnes Bros. Circus in its attraction line. Giving customers okay big top acts on a routine midway schedule with prices scaled to 60c, Barnes Bros. created a precedent in midway circles this season.

World of Mirth presented 22 shows and 38 rides at the Lansdowne Park location, 18 of the rides being for the juvenes. The moppet portion got its best location on the grounds to date, moving in from previous outfield position to set up beside the big rides.

The Central Band of the Royal Canadian Air Force held the bandstand for two daily cuffo concerts with an average 10,000 attendance.

The bandstand was also used for early evening film shows by the National Film Board, and a western hippily layout staged by local air indie, CFRA.

The Coliseum had its customary horse show which held its own with previous years' business. Cammie Howard's orch, a top local dance band, played for the CCE dancery, replacing name crews from the U. S. (Blue Barron, Tex Beneke, etc.) of the past.

Canadian Broadcasting Corp., occupying display space in the Manufacturers' Bldg., aired several of its shows from this position, including "The Craigs," daily farm drama; "The Western Five," cowboy musical, and various home cooking and consumer shows of the gab type. Surprisingly, with television due to preem in Canada next month, CBC made no visible mention of video in its CCE exhibit.

## Arthur Blake's British Dates Before U.S. Return

London, Aug. 19.  
Back at the Palladium here after a tour in Sweden, comedian Arthur Blake is set for a number of British vaude dates before returning to his native America the end of September.

Current date at the Palladium which is headlined by Frankie Laine, is Blake's second at the theatre in two months. He doubles next week into the Chiswick Empire, and follows his London dates with bookings in Leeds, and probably Manchester and Birmingham, before returning to the States.

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## Versailles, N. Y.

Mary Small, with Vic Mizzy, Emile Petti and Panchito orchs; \$5 minimum.

Mary Small is of the Eileen Barton, Milti Green, Judy Garland and kindred school of vocal prodigies who have matured into pros and, having had that long-time basic training which makes them no upstarts in the business, they are well schooled in the tradition. Years of growing pains have instilled a savvy which is particularly unique to that segment of vaudeville-trained vets, and which stands them in such good stead because it imparts an authority and unique quality that is undeniable.

It obtains with Miss Small who, however, lacks some one big thing, unique in repertoire, to give her the distinction that adolescent precociousness no longer supplies. In addition, she punches a little too hard. She has an expert author right in her backyard, meaning her songwriting husband, who accomplishes on the Steinway, and whose clicko medley supplies her with one of her sounder routines.

The punching-too-hard comes from that double-voice attempt in "Walk Alone" and "Kiss of Fire." She resurrects two of Berlin's oldies from "Miss Liberty," "Only for Americans" and "I Don't Want Him. You Can Have Him," latter a relatively lesser known ballad. She utilizes a special vaude intro for the singer-and-her-piano-outroutine, leading into the Mizzy medley, which the latter modestly masters from the piano. Topper-offer is a Billy Daniels takeoff, which suggests she might give fuller sway to her penchant, as a comedienne; that'll pay off bigger than as a song delineator.

The Versailles is vampin' till ready until Edith Piaf marks her sixth seasonal return next month. Emile Petti's straight dansapation continues and clicks, as does Panchito's rhumbas. — Abel.

## 500 Club, A. C.

Atlantic City, Aug. 21.

Sophie Tucker with Ted Shapiro, Larry Foster, Clark Bros., Henderson Girls (5), Joe Frassetto, Pete Miller Orch; \$3 minimum.

Even on a dull Sunday and Monday Sophie Tucker packs them into Paul D'Amico's smart bistro. The story is the same all week as locals and visitors alike scramble aboard for three shows to see if Miss Tucker has cooled.

They find she hasn't. She starts with a bang and ends ditto, slanting home old and new tunes at while partner Ted Shapiro is at the 88 and every so often gets up to the act. Her crowd eats it up and yells for more.

Fresh from several months in Brooklyn, Miss Tucker comes on beautifully gowned, dazzling with a sable stole on which are pinned no less than 10 orchids of various hues. Into "How Can I Ever Grow Old" goes she, and in rapid fashion and to continued plaudits she follows with "Sophie Tucker School for Red Hot Manas," "When Sophie Tucker Looks at Life," then "Come On-A My House" and "Four Leaf Clover."

Getting away from the music-monolog style, she goes into "After You've Gone," "Nobody Loves a Fat Girl," "I Want to Say Hello" and, of course, "Some of These Days." She wraps up with a smash "Sophie Tucker for President" tossing out buttons bearing her face and "Vote for Tucker," grabbed for by everyone. Has them with her all the way from the opening bell to a smash beg-off.

Larry Foster with his vocal carbons of song toppers scores heavily in the spot preceding Miss Tucker. Clark Bros. are hard-working tapsters in initial spot. Henderson Girls are on for two nice bits. With Joe Frassetto enceeding. — Walk.

## Mark Hopkins, S. F.

(PEACOCK COURT)

San Francisco, Aug. 20.

Andrews Sisters, Benny Strong Orch (13); \$2 cover.

This booking is solid evidence that the Andrews Sisters can adapt themselves to almost any show biz phase and come off with flying colors. It also indicates that the challenges, including video, their declared next goal.

Current stand shows them moving over to eye-value appeal from chiefly ear-value and easing into the odds-and-ends of visual presentation, over and above their song salesmanship, with considerable impact. In this seance their emphasis is on movement, chatter and even hoke to ballast their song-fest. The development of a gimmick to provide continuity, which will register via the TV

tubes; is still a must, but there is no doubt they are on the right track and can manage the hurdle with further experimentation. Those who have been accustomed to the Sisters as chiefly platter and ether chupers will have an adjustment to make; but, as happened, at this opener, it won't take long until they succumb—and find it easy-to-take entertainment and a yard wide.

Breeding on in white off-the-shoulder lace and sequin gowns which give them a neat unity, they quickly bounce into a fast "Pennsylvania Polka" as a warmer and move on to "Rum and Coca-Cola." It is with their "Carmen Boogie" however, that they really began to move in, and a solid "Peony Bush" which highlights their comedy timing puts them in the clear.

Bel Air Bist Du Schoen," exhumed off the mothballs and showing its age, is less than a bell-ringer, but this is only a momentary slow-up that gives way to two sock solos by Patty, "I Can Dream Alone. Can't I?" and "Til Walk Alone" to score a terrific hand.

As a further mixer from their triple parlay, a comedy stint by Maxine and LaVerne—"Why Do They Always Give the Solos to Patty?"—provides further dimension to their act, and their milker, "Apple Blossom Time," is a happy closer for rafter appreciation. "Girl of the Golden West" with the girls portraying the fraus of Hoppy, Rogers and Autry, aided by prop horse costuming, is one of the best comedy composites offered by a singing team in some moons.

Tough audience which started off sitting on its hands in one of those show-me postures was eating out of theirs before 50-minute stanza was run. There's no substitute for class and the 45 years of the gals' combined know-how pays off big on their own terms.

Piano accompy by Wally Weschler is a feature in itself. — Ted.

## Bar of Music, L. A.

Los Angeles, Aug. 21.

Tito Guizar, Helen Boice, Felix DeCola & Benno Rubinyi, Eddie Bradford Orch (5); \$1.50, \$2 minimum.

Latune addicts aren't usually figured as making up any sizable percentage of the regulars at this off-Hollywood bistro, but there should be plenty of converts within the next few weeks. Booking of Tito Guizar is an offbeat one that should pay off heavily.

Guizar's troubadour stint leans heavily on the familiars, and though he has new material to spice the turn, such evergreens as "Rancho Grande" still earn his biggest returns. Among the newer items is a Latin-styled "Wheel of Fortune" that he pounds over strongly, letting the ditty take its place with his now w.k. "Chattanooga Shoe Shine Boy." A new latune, "Usted," and "Loveliest Night of the Year" are his closest approaches to the romantic, but the entire stint is handled in a dreamy-eyed fashion that cues strong distaff interest. And that fancy gold-on-white vaquero costume adds to the impact.

Back at the Bar after an absence of several months is Helen Boice, whose hilarities have earned her a hefty local following. Humor is close to the ribald side and is built of interruptions of interruptions. It's slickly sold, however, to evoke pretty steady laughter, especially when she reprises some of the material heard last time around. Two piano team of Felix DeCola and Benno Rubinyi continues to pound out everything from Gypsy airs to boogie and the Eddie Bradford orch handles dance chores between the staggered floorshow offerings. — Kap.

## Nautilus, Miami Beach

Miami Beach, Aug. 24.

Nancy Donovan, The Bradys (2), Freddy Calo Orch; \$2 minimum.

Nancy Donovan makes for a smart booking for this hotel's Driftwood Room, which is sole competitish locally for the Sans Souci Blue Sails Room along hotel row.

The Irish thrush is a handsome lass, well groomed and smartly arranged in her vocal ideas. Her sopranos embrace the best of the better pops with enough special lyrics to keep the blend aud-winning. Handles self in assured manner and with the class touch that marks a winner. Delivery is authentic all the way with outstanders her "Yiddish Mama" and "Same Old Shillelagh." Works in calypso stuff with other international items and has to beg off.

The Bradys are standards here, with smoothly delineated Latino teaps and a sprightly Charleston takeoff. Freddie Calo and his orch back in apt style and keep the floor filled for the dansapation. — Larry.

## Horizon Room, Pitt

Pittsburgh, Aug. 21.

Ted Lewis, Geraldine DuBois, Manor & Mignon, Meribeth Old, Chop Chop, Coliccons (4), Elroy Peace, Ted Lewis Orch (12); \$1-\$1.50 cover.

In Horizon Room, located at the new \$35,000,000 Greater Pittsburgh Airport, about 15 miles from heart of Golden Triangle, this town has a nitery as beautiful as they come. It's easily the class of Pittsburgh, and will stand up against anything New York, Chicago or Hollywood has to offer.

Seats around 450, with a small glass fence around the raised dance floor, and tremendous picture windows on the far side overlooking the field's giant landing strips. Huge drapes from ceiling to floor cover the columns standing between the windows, and color scheme's soft and warm. Entrance itself to Horizon Room is luxurious and roomy, a long, thickly-carpeted corridor leading past attractive Serpentine Bar which adjoins it. First look at the spot is one of disbelief since Pittsburgh has long been, notoriously backward in the matter of exciting cafes.

There are still some kinks, but they should be straightened out in time. The show lighting leaves something to be desired and tables near the big windows will have to be terraced or else people sitting at them won't be able to see the show. Whoever thought of putting the back rows a couple of levels below ringside, obviously doesn't know much about cafe construction. The architect's mind was apparently on the more important details of the huge project, which already has become the showplace of this section of the country.

Room, along with Greater Pittsburgh Airport's bars, restaurants and hotel, is being operated under concession by Andy Chakeres, who used to run the big 1,100-seat Vogue Terrace, and he has a place that's bound to become a must. Tremendous airport parking lot will likewise be a boon to the nitery since it's cheap auto storage (25c for four hours) and only a hop, skip and jump to the entrance and then on the escalators to the Horizon.

Of course, Chakeres has a natural in Ted Lewis for his opening attraction. Lewis has long been heavy sugar for Chakeres at the Vogue Terrace and should be ditto here, even if the Horizon doesn't have half the capacity of his old place. For Lewis it's a much better room to work in, discounting the lighting deficiencies.

There's very little to be said of Lewis at this late date, except to reiterate that there aren't very many showmen like him or shows like his in cafes these days. He's more the master showman than ever before. His unit runs an hour and a half and there isn't a soft spot in it. Naturally, the "Me and My Shadow," with Elroy Peace as his alter-ego, and "When My Baby Smiles At Me" are still the pieces de resistance; but then everything Lewis does, the "Face and the Body" comedy bit and the medley with cute, frisky Geraldine DuBois, and the hocus-pocus he's injected into the clever magic act of Chop Chop and Charlene, rings the bell. They couldn't get enough of him here.

Lewis also has Manor & Mignon, a terrific ballroom team with flawless grace; Meribeth Old, spectacular acro dancer, and the Four Coliccons, a crack harmony group who furnish some good vocal back-grounds besides an effective spot of their own. A production number with the entire company, exuding a lot of Gay Paree atmosphere, scares up plenty of movement and gets the show off to a flying start. It's in from that point, and what Lewis and his associates come up with later can be counted under the heading of an extra divvy.

His band does a crack job of accompanying the show and also dishes out some okay dansapation between the two nightly performances. They're going to come to see Lewis and will stay to rave about the Horizon Room. Cohen.

## Flamingo, Las Vegas

Las Vegas, Aug. 21.

Connie Boswell, Dick Wesson, Romanos Bros. (3), Herb Flemington, Flamingo Starlets (8), Ike Carpenter Orch (10); no cover or minimum.

Same pairing of Connie Boswell and Dick Wesson as in a former Flamingo marquee will pay off in suitable traffic for two frames. Although each works separately, they combine at close of Boswell stint for a special lipply which spurs interest and applause. The Louisiana thrush returns

with eye-stopping wardrobe, even more lavish than her former outlays which was plenty expensive. Style of thrashing is in the easy manner, yet with a fine sense of the beat. She's from the swing school and performs must imbue most melodies with insistent drive that catches on and sets tablers' feet to tapping.

Heads into "Sittin' on Top of the World" with characteristic fervor, following with a neat "Walkin' My Baby Back Home." Ballads with great feeling, "I Know What It Means to be Lonely," carbonizing her Decca disk, and forays into new tempo for her "Begun," also a platter pop.

Wardrobe change is cue for spinlet to be rolled onstage and a Boswellian romp on the 88s accompanying her piping of "Forgive Me" and "Somebody Stole My Gal." Back once more in centre position, she chants the fave, "Martha," to cheers. Sets up entrance for Wesson as Crosby, duetting "Basin St. Blues," tickling all palates. Waltz sequence with Wesson piloting the thrush around in her special chair brings cheers, and finale whips up a jitterbug tempo with entire cast and line joining in.

Wesson brings on a batch of new material designed to show off his artful mugging. Although pace was slow at show caught and music cues weren't picked up promptly, comedian will doubtless move in with greater force as shows go on. Has a nitery sketch on which to hang several characters—barfly, ex-pug nitery boniface, simpering baritone, spender, Maurice the Magician, and busty gal chirp. Closes with "Men of Distinction" parade enclosing payoff, inebriate for excellent returns.

Romanos Bros. whip and toss themselves into a fury for a sock opener. Lads not only are fine acrobats but combine comedy into their field of tricks. Some of this is slow to bring returns because of no-microphone setup and inability to project voices into far corners of the capacious room. Their three-high and fall brings gasps and mits, followed by slapstick stuff, buildup into spot butterflied and three-way cart-off for extra palms.

Flamingo Starlets, with choreography by Lindsay and Saphire, propel moderne exercises while encased in stunning costumes. Femmes are slick and just right for Flamingo gambling clientele. Herb Flemington, production warbler, is somewhat weak in his emcee chores, but sings an okay background for the chicks' rounds. Ike Carpenter orchestra will give necessary support when everything smooths out for the run. — Will.

## Birdland, N. Y.

Sarah Vaughan, Slim Gaillard and Bill Harris bands; \$2.50 minimum, 98c general admission.

This Broadway jazz spot has come up with its strongest lineup in some time via this tandem booking of Sarah Vaughan and the Slim Gaillard crew. Potency of the draw for the hep cat trade to which spot caters is indicated by the consistent standup business here since this show opened last Thursday (21).

Miss Vaughan has been here before and knows how to give the crowd the necessary kicks. Although she's moderating the tricky vocals mannerisms on her Columbia disks, she's still purveying them in her personal appearances with considerable impact. She's one of the standout stylists in the trade and her sliding notes remind of Yma Sumac talent except that here it's strictly in the jazz medium.

For her current stand, Miss Vaughan is mixing up the ballads and the rhythm numbers, offering such tunes as "I Cover the Waterfront," "It's Nice Work If You Can Get It," "Body and Soul," "Time to Go," "Perfidio" and "Tenderly." In either genre, she holds this crowd, which is usually noisy, in total silence. That's the surest tribute to her delivery.

Slim Gaillard is another fave along the jazz nitery belt. Gaillard has a good rhythm quintet, with himself on electric guitar, but it's Gaillard's antics which sell this crew. He's a free-wheeling comic with glib double-talk ability which he mixes up with the jive gab. His vocals have the same comedy touch and he ranks among the better clowns of jazz, along with Dizzy Gillespie in the latter's lighter moods.

The Bill Harris crew fills in with the frenetic type of jazz associated with the progressive movement in the idiom. Harris plays with drive but the band frequently sounds on the noisy side. He hits, however, with Birdland customers. Hertha

## Riverside, Reno

Reno, Aug. 22.

Frank Sennes' presentation of "Peep Show"; producer, Mervyn Nelson; choreographer, Tito Valdez; with Tito & Louise, Ving Merlino & Enchanted Strings (5), Red Marshall, Bobby May, The Albins, Linda Bishop, Leni Lynn, Ben Hamilton; no cover or minimum.

Condensed version of Mike Todd's "Peep Show" gives Frank Sennes a burlesque layout in a sedate package. Sensitive to customer reaction and the limitations of a theatre-restaurant as compared to a theatre, Sennes has erased extraneous material, tossed out some suggestive bits, and tightened up the whole into an interesting hour's production.

Careful to retain the original idea of slightly dressed girls, the most denuded display still stays in bounds and is well received by a usually reserved patronage. Burley bits are no worse and no better than Olsen and Johnson's.

Reno, considered a "hot" spot to outsiders, is probably the toughest viewer of this type of show in the country. If it goes here with even moderate success, it would be safe to predict good reception everywhere. And as it looks now, "Peep Show" is going to do far better than moderate biz here.

Opening number with 14 tall beauts led by Linda Bishop, is "Take a Peep," an invitation with big keys carried by each. Bobby May is first up among the acts. He's a frantic juggler who draws hefty mits with unusual tricks. First skit has Red Marshall as psychiatrist who tries to get Linda Bishop on the w.k. couch for an analysis—of some kind. This gives ample opportunity for Marshall's clowning. His receptionist, Leni Lynn, is left in the office alone to sing "The Man I Love."

A "Cat Women" production number, with girls in claws and little else, is sexiest routine. Four boys in tight black livens it up. There's a lot of clapping and abandon done, to Stan Kenton's "Artistry." Miss Bishop sings the meaning, and Louise winds up the affair with a delicious shimmy while being tossed around.

A courtroom skit gets yocks with Red Marshall as the judge trying to determine the father of an illegitimate child. It's the judge's. Most tasteful number is Ving Merlino with his four girl violinists. In graceful motion and perfect blending, the five play and dance through "Blue Tango," "Hot Canary" and "Flight of the Bumble Bee." Charming bit is conversation by Merlino with the four girls, all in unmistakeably clear violin language. While Ving and girls play, Tito and Louise trace a delightful terp with the girl tightly veiled.

The Albins, in a comic ballet, click in some ridiculous poses and motions, with buff returns for a sudden and sensational finish.

A dentist's office sketch is Marshall's funniest and longest. It precedes closing production, "Do You Remember?" melody launches a "Roaring '20s" closer with flappers and mates in a Charleston. As the tempo increases, Tito & Louise charge in to the number. Girls suddenly cast off confining clothes and get down to business with a furious shimmy. In the midst of the confusion with everybody aboard, gorgeous gal is floated on stage in bathtub brimming with suds. — Macu.

## Mocambo, Hollywood

(FOLLOWUP)

Hollywood, Aug. 19.

Sole shift in the Mocambo layout for the current fortnight is in the vocal department, with hometown boy Byron Palmer making good in his Coast nitery bow. It's a stint that should set the pace for more nitery bookings and ease the path into films for this personable singer who clicked on Broadway in "Where's Charley?"

In this era of stylists, a standup singer is a refreshing change and Palmer has the necessary standard equipment to become a distaff fave. Goodlooking, with an easy manner, he parlays a rich, full voice into palm-pounding returns. In the intimate atmosphere of the Mocambo, he could easily dispense with the mike and a little more patter would help. But there can be no complaints about his singing. It's easy, listenable and well-paced, ranging from the romantic ballad to the robust semi-concert piece.

Billy Daniel and his four femmes hold over for another fortnight and continue to score with a whirlwind dance show. Socko production numbers and duetters are intermingled for top effect and Daniel has added a gag far humor. ing bit that adds to the capable Music continues in the capable hands of Eddie Oliver with the Felix Martineque crew. — relief



## Roosevelt Hotel, N. O.

(BLUE ROOM)  
New Orleans, Aug. 23.  
Nadine & Ray Schramm, Sid Kroff, Topper Martyn, Alis Foster, Bob Houston, The Rookies, Ray Pearl Orch (14); \$2 minimum.

New offering in this swank nocturnal rendezvous adds up to top-flight entertainment on ice. Bill combines speed, skill, precision, comedy and other ingredients and holds customer interest high. Accomplished rink specialists make up the roster of 50-minute display, done with a fine hand all the way.

Nadine & Ray Schramm are a top duo on the blades. They have a wide catalog of tricks and sharp routines that show off excellent skating skills. Team's acro antics hit top audience response.

Sid Kroff's puppet turn is one of the outstanding features of bill. Youngster is a master at manipulating the strings of his dolls. He gives them a lifelike quality seldom seen. Best of little characters is stripteaser who sheds clothing and does series of bumps and grinds that make some of the French Quarter girls look like novices. He captures show's top honors.

Topper Martyn's juggling routines have been adapted for use on the deep freeze. He performs a good assortment of tricks with balls, hats, umbrellas and sundry items skillfully and gives the show a novelty note.

Alis Foster is an applause-producing skater. A striking dish in a hula skirt, the auburn-haired looker keeps the tableholders interested with two Hawaiian routines.

Skaters, seldom strong singers, leave the warbling chores to Bob Houston, the show's emcee, who scores heavily with such tunes as "Walking My Baby Back Home," "Kiss of Fire" and "Here I Am." Houston, an M-G-M diskster, socks across his songalot and shows a strong potential for solo spots in any medium.

Nadine Schramm also hits home in her solo stint, giving a thrilling exhibition of "bendovers, twirls, spins and rhythm skating. Gal has plenty of eye appeal. Ray Schramm also returns for a slick piece of solo artistry to "Star Dust."

The comedy department is in the experienced hands of Neil Rose & Meryl Baxter, billed as the Rookies. Their work is hilarious. Team's amazing routines, slick acrobatics and crazy antics are one of the belly variety. Both are smasho skaters.

Ray Pearl's musicrevue plays for the show and ankle-bending of customers. Group is equally at home with the sweet or zingy stuff and made a nice impression at opener, eschewing the intricate musical patterns in favor of a melodic line. All their renditions are smooth and easy on the ear. Band's evident relaxation and enjoyment in their work project to the tableholders. Pearl carries group of specialists who double as soloists. His vocalists, Loris Costello, a looker, and Bill Darlowe, share in the evening's honors.

Liuz.

## Desert Inn, Las Vegas

Las Vegas, Aug. 19.  
Billy Gray, Patti Moore & Ben Lessy, Cheerleaders (5), Larry Greene, Lucky Girls (8), Carlton Hayes Orch (11); no cover or minimum.

This Billy Gray packet, moving into this nitery from his own bolte in Hollywood, is a brash and sometimes brazen comedy bacchanalia. The Gray delivery, too often points up Yiddish expressions and profane verbiage, better suited for intine surroundings than on dinin' shows in a hotel. This, in spite of the fact that gambling spas are not havens for the prissy set, still may prove a liability in overall three weeks.

Combination of Gray and Patti Moore & Ben Lessy is introed at the top following a socko prime by Lucky Girls, dinging an electrifying "Can Can." Sketch with Gray as waiter, Moore & Lessy as diners, contains high humor.

Cheerleaders move in with a period of warbling before the madhouse comedy resumes. Song combo, consisting of three guys, two femmes, is a sharp adjunct. Look well while intoning harmonies on "Back in Your Own Back Yard," "Be Mine" and "Sugar Blues."

Gray then takes over with a short session of jokes culminating in a funny parody of Johnnie Ray weeping, "Little White Dice That Lied." Setup paves way for Moore & Lessy inning, with the pair selling almost at the start. Plenty of yips and guffaws accompany Lessy's weird terps and popcorn juggling in "Good Old Summer Time," "Heigh Ho Fiddle De Dee," The Lessy period at the Steinway is tops, wherein he scrambles the keys alongside of accomper Larry Greene, and winds up plunking

notes with his proboscis. Duo includes w.k. "Sweet Violets" for solid getoff and tumult from tablers.

Gray resumes front and centre for a 20-minute belt of material, most of it conceived by scripter Sid Kuller. Hits some yackpots in "Kelly's, Morrell's, and Lipshitz's," a parody on "It's Magic," but lulls in his Texan "On Top of Old Smoky." Inference in song-wordage is too blue. Exits briefly while Cheerleaders set up "Ballet," in which Gray and Moore & Lessy jump into a hilarious curtain with "Nijinsky, Minsky, and Bolinsky." Carlton Hayes orch sounds excellent in all backdrops, with Greene's piano a great asset to headliners' turns.

## Sans Souci, Miami Beach

Miami Beach, Aug. 24.  
Stone & Shine, Chris Columbus, Ann Herman Dancers (4), Sacasas Orch; \$2 minimum.

This top hotel pop spot among cafe crawlers in the area, local and tourist, has come up with a solidly satisfying topine act. Stone & Shine, for next two frames, although their comedies are all too familiar in too many instances, anomaly is their garnering of steady series of yocks for optimum results.

Combo of Stone & Shine is reminiscent of a Martin & Lewis; but they toss in enough twists and originals to lighten the carboings. Shine is adept hooter with an amiable personality who sets up the introer and on his own gets up a well-versed sesh of heel and toe work. Works in incisive impreshees of Bill Robinson, among other hoofing greats, for rapid build.

With Bert Stone there is a well handled routining of originals and familiars. Some of the stuff is on the too-often-heard side, but twists on lines help to take off the familiar edge.

Stone's dialects are howlers, best being his British type. On some of the waggy his mugging reminds of Red Skelton, which might be the answer to too much of the act—that "I've seen it before" reaction. Withal, the laughs keep coming. Topper is takeoff on Durante, Ted Lewis and Martin & Lewis. They don't need the M&L bit. With some specially tailored material the duo could easily be ready for the better things in cafe and video.

Chris Columbus holds over with his soundly handled vocals. Still tends to over-dramatize, sover all of his arrangements—but overall, holds them all the way. Ann Herman terpers purvey the mambo-sambas authentically for the hip-swinging addicts. Sacasas and his orch are tops on the showbacks.

Ldry.

## Gay Nineties, S. F.

San Francisco, Aug. 22.  
Bea & Ray Goman, Bay City Four, Pat Yankee, Ellerton Ames.

Informality, nostalgia and corn are the triple-bromide spot for tourists and localites alike, with lantern slides and tears-in-the-beers community singing a hefty part of the appeal.

Bea & Ray Goman are vet vaude worthies who know their way around a stage and have built solid boxoffice based on southern fried chicken, baked ham, songs and the bicycle-for-two era and down to earth prices. Located in the heart of what was once the brash Barbary Coast, this is a mecca for the feet-in-the-tingles visiting firemen, small-towners in for a gander and hometowners out to turn the clock back and give their rusty vocal chords a ball.

Garbed in the garish gay '90s hoop-de-doots, the Gomans, with Ray also in the emceeing chore, each turn in a stint of song, chatter and comedy (with Ellerton Ames at the piano since 1903) of mostly special material which fits the place and the patronage like a glove. A genial couple, the Gomans know their oats and feed them to the maudlin merry-makers with a sure hand.

The Bay City Quartet also turns the clock back with a sheaf of oldies, all the way from "Just Like Dad," the Girl who Married Dear Old Dad," to "Put on Your Old Gray Bonnet." This is big click with the murky minnesingers and mildewed mockingbirds who come to entertain as well as be entertained. There are also two stumpy chiming-ringing items which go over nicely. All good fun, and it doesn't hurt the liquor sales.

Thrashing by Pat Yankee, who fills out her gowns aply, supplies more tear-duct favorites, with "Made Me Love You" and "A Good Man Is Hard to Find" her first two pitches and "Give My Regards To Broadway" a curve down the mid-

## El Rancho, Las Vegas

Las Vegas, Aug. 20.  
Ben Blue, Borrah Mineevitch's Harmonica Rascals (5) with Johnny Puleo; Sid Slate, Marilyn Sullivan, Bill Skipper, Joy Walker, Fluff Charlton, El Rancho Girls (8), Ted Fio Rito Orch (10); no cover or minimum.

Biz will be steady for the next two frames as Ben Blue holds a comedy parlay with the Harmonica Rascals.

Blue holds pretty well to material dished up before in this same spot, foregoing other bits because of panto by Johnny Puleo in Harmonica Rascals' preceding turn. Holds interest with several quips to start his montage, is interrupted by Sid Slate during some terps. Segues into "Chandu," time-honored Blue sketch, which brings out the yocks. Followup "Ten Cents a Dance" has Marilyn Sullivan for femme interest, Slate as the waiter, but lacks a strong punchline. Blue heads off into more skidding around the floor and is usurped by Slate's applause-tickling "Charleston." More Blue terps make for weak curtain. Better impression would be made if "Chandu" could become the windup.

Harmonica Rascals insert new pieces of business with the little Puleo roping all orbs and laughs. The mite skitters about, gets rapped, slapped and bopped aplenty, and his panto work still remains the greatest. Lads manage to blow "Poet and Peasant Overture," "Nightingale" and "Peg O' My Heart" with the funny touches of mayhem inserted. Show-stopping mits bring back Rascals for Puleo and Frank Marquis to duet "Swanee," and appeasement of tablers' ardor.

Bill Skipper is the sailor with girl in every port during El Rancho Girls' opener. He skids about with Joy Walker before introing each gal in national costumes and winds up with Fluff Charlton as chick from Erin. Line prances forth between Rascals and Blue to a good "Mambo."

Ted Fio Rito Orch capable all the way.

## Gatineau Club, Ottawa

Ottawa, Aug. 23.  
Calgary Bros. (2), Jesse, James & Cornell, Jerry Cooper, June Oliver Girls (6), Harry Pozy Orch (8); 75c admission, \$1 Sat.

Gatineau Country Club patrons, increasing now after a droop during the Central Canada Exhibition week, get a smooth, fast and colorful revue by June Oliver, who builds her show to a rapid pace. In it she's got the Gatineau's standout warbler, Jerry Cooper, who handles all his chores in top form but gets closer than ever to the customers this bill with a Gershwin session.

Held over are panto comics, the Calgary Bros., who have added okay new material as encore—impressions of famous types meeting on the street. The addition is on the same high level as the rest of their stuff and has the customers rolling. New here is the acroterp team of Jesse, James & Cornell, keeping the table-sitters breathless with energetic tap dances.

Besides emceeing, Cooper works to excellent advantage in four production numbers with the Oliver cuties. Opener is "Singin' in the Rain," then a salute to Gershwin, followed by "Last Time I Saw Paris" and a collegiate rugby item using names of Canadian pro ball faves to rouse boos and kudos. Cooper and the girls get best showing in the Gershwin item. Singer, aided by new mikes, gives socko handling to "Embraceable You" and other Gershwin reliables. Girls work effectively in "Rhapsody in Blue," with a slick ballet solo by newcomer Geraldine Braun.

Harry Pozy orch handles show and customer dancing in usual satisfactory manner. Johnny Johnston wins a score for his piano work in lounge.

## RCA Seminar

Continued from page 41

time Victor has issued 78 rpm platters in seven-inch size.

Victor is kicking off its full season with one of the most extensive ad campaigns in the company's history. Campaign will hit every medium and will be tied both to the company's new releases and the 45 rpm EP system.

Larry Kanaga, Victor sales manager, addressed the N. Y. meet along with Irving Saranoff and Phil Silverman, vice-prexy and disk sales manager for Bruno, respectively.

## ELLIOTT REID

Comedy  
9 Mins.  
Roxy, N. Y.

Elliott Reid, who hit paydirt last season with his monolog satire of the televised Kefauver investigations in the Broadway revue, "Two On the Aisle," has come up with a similar stint for his vaude bow. His sharp wit this time is aimed at the tele coverage of the recent Chi political conventions.

In a series of voice impressions that are, at times, uncanny, Reid carbons the windbag politicians, tele announcers and such commentators as Elmer Davis, Gabriel Hatter and H. V. Kaltenborn. His patter is clever, and although his delivery befits an intimate nitery or a small legiter, he projects in this big material for sock results.

Material is at all times fresh and the vast and which viewed the convention coverage augurs wide acceptance of his barbed satire. Stage manner and appearance are added assets.

Gros.

## JO ANN MORRIS

Songs  
9 Mins.  
Leon & Eddie's, N. Y.

Jo Ann Morris, a striking brunet, carries a physical aura of sophistication that's frequently reflected in her songs. Miss Morris' tunes are standards, but treatments have an individual approach. Pipes are basically good and so is her projection.

At the present time, Miss Morris sometimes carries the air of sophistication to the point of being brittle, but it's a quirk of style that can easily be remedied, since her pipes are deep and basically warm. This is evidenced in "Kiss of Fire" and the sexiness of "Birth of the Blues."

Jose.

## COOK SISTERS (2)

Dance  
8 Mins.  
Leon & Eddie's, N. Y.

Vivian & Judy Cook comprise a pair of attractive and well-built femmes whose terp routines indicate careful preparation and long study. They already indicate an expertness in taps and turns that should carry them a long way on the cafe and theatre circuits. They are nicely costumed.

The Cook girls also dish out variety. Their topser is a Castilian-styled terp that has good pacing and excellent patterns. There are some sections of their act that reflect oldtime thinking, but these can be easily edited.

Jose.

## LEWIS & LOLA

Acro  
10 Mins.  
Leon & Eddie's, N. Y.

Lewis & Lola apparently have been around the circuits but haven't shown up in the New Acts' list. This boy-and-girl team has comedy dance and acro routine that makes it eligible for most sight situations.

Opening gambit is a corn-fed number which gets them off to a nice start. They follow with a series of dances interspersed with acro antics which get midtemp applause. There's a good thread of comedy throughout the proceedings. They're off to good mits.

Jose.

## DREAMERS

Songs  
8 Mins.  
Apollo, N. Y.

This neopian foursome (one girl) is a routine vocal group. Basic weakness is lack of warmth. Best number is "Please Don't Leave Me," but even here it's projected too mechanically. Other tunes are "Until Real Thing Comes Along" and "Somebody Loves Me."

Shuffle-off exit indicates they might find better values in the comedy-song groove combined with novelties.

Trau.

## SHERRY STEVENS

Songs  
12 Mins.  
RCA Club, Philly

Newest singer at this private club, which features a vocalist with the house band, is Sherry Stevens, statuesque brunet who makes effective floor appearance. Chipper has strong pipes, with most coloring in the lower register.

Best offering is the dramatic "Something I Dreamed Last Night," which is marred slightly by excessive and inept use of hands. Voice is solid, however, and singer scores with recitative version of "Be Mine." Miss Stevens opens and closes with faster lilts—"Deed I Do" for the come-on and the suggestive "You've Got That Thing" for a getoff.

Gagh.

## New Acts

### ALLAN & ASHTON

Dancing  
22 Mins.  
Ciro's, Hollywood

Brace of fresh, talented youngsters, Bebe Allan and Barry Ashton dance rings around the Ciro boards, and while booked in for only a week as supporting attraction to Rose Marie, holding over, should find the showcasing highly beneficial. They would fit into any room with their satirical takeoffs on the serious standard of the choreo set.

Miss Allan is a shapely redhead with plenty of sex allure, and her interpretive movements, of a slithering, sultry adagio are skillfully executed. Ashton is light-footed and fast, and tosses his partner around with all the acrobatic flourishes.

Their burlesque of the stars of "Street Car Named Desire" is high humor. Both are excellent dancers, but their forte is the comedy touch. They remind of so many others of the terp elite and conjure up favorable comparisons.

Helms.

### CARLA & FERNANDO

Dancers (6)  
Spanish Dancing  
11 Mins.  
Palace, N. Y.

Carla & Fernando Dancers, comprising three mixed couples, are a flashy Castilian act that should fit the majority of media. They mix flamenco work with the more staid Iberian dances. Result is an artful and flashy presentation, excellently costumed, that rates applause.

The sextet opens with a malaguena and then shows off routines that require some heavy castanet and flamenco. The precision is excellent and the net effect is one that results in heavy applause while giving an artistic tone to the bill.

Jose.

### NICHOLS & HALEY

Comedy Dancing  
9 Mins.  
Palace, N. Y.

Nichols & Haley, boy-and-girl pair, are a hard-working and virtually knock themselves out for comedy effects. Their dancing has its moments, but large sections of their verbiage could stand modernization.

They net fine mits at the Palace, but would need many new lines for flossier situations.

Jose.

### VICTOR CHARLES' PERSONALITIES

Marionettes  
10 Mins.  
Palace, N. Y.

Victor Charles is an expert marionet manipulator whose act should make the course for nitery, vaude and teevee work. He has a variety of characters, most of which are given good personalities. His Negro dancer and skater, although showing no new characterizations, are expertly done. He has speed and pacing.

The drawback is the long time devoted to a clown character. The wistfulness is difficult to project, and the time devoted to it isn't worth the results.

Jose.

### 3 HOLIDAYS

Dance  
16 Mins.  
Palace, N. Y.

Three Holidays are three nicely built and well-dressed boys presenting a neat dance act. Their routines have novelty and there are some good basic designs.

Their major fault is reliance on some oldhat terp tricks. The lads are still young enough to present a fresh facade, and some new dance expressions would aid their cause considerably.

Jose.

## Bands Shell Out

Continued from page 1

Tony Aquaviva. Aquaviva laid out a hefty sum to wax his own masters but he also managed to peddle his product to M-G-M. Diskery also added him to its orch roster. Other orch leaders are toying with plans along the same lines and some are even thinking of following the lead taken last month by Woody Herman. Herman formed his own indie label, Mars, on which to etch his orch's output. Herman doesn't expect to record any artist on the Mars label, using it only as an outlet for his orch waxings.

Some of the young dance orch leaders are sitting tight until the impact of the new orchs launched last month by Columbia and RCA Victor can be judged. With Victor giving a big push to the Sauter-Finegan crew and Col concentrating on Art Lowry's orch, the leaders feel that if the orchs break through, diskery opposition to the pacting of new bands may ease up.





**Roxy, N. Y.**

Mel Torme, Elliott Reid, Arnold Shoda, Tom & Jerry, Betty Atkinson, Gae Foster Roxyettes, H. Leopold Spitalny Chorus, Skating Blades & Belles, Paul Ash House Orch.; "What Price Glory" (20th), reviewed in VARIETY July 30, '52.

Roxy will have to count on the pic this session for the draw because of the lack of name power on the bill. It's a pleasing entertainment package, however, with slick pace and colorful production giving it solid variety values.

Although topliner Mel Torme, who's making his first Roxy appearance since 1943, isn't currently in the shellac elite, his song stint is socko, indicating a wax potential when the vogue for the gimmicked singing voice dissipates. Torme projects his songalot in a smooth vocal styling that's easy on the ear. Affable stage presence is another plus.

Torme opens big with the standard, "With a Song in My Heart," and follows with an overarranged version of "Take Me Out to the Ball Game." Picks up again with a click dramatic reading of "High Noon" and changes pace for good results on "Blue Moon," in which he nabs yocks caroling vocal techniques of Torme, Sinatra, Ray and Laine. Torme closes smoochy with his own composition, "County Fair," which is given a picturesque mounting by the Skating Blades & Belles, Gae Foster Girls and the H. Leopold Spitalny Chorus.

Comedy-acro team of Tom & Jerry win house with a series of neatly executed stunts on the bars. Garber has gobs, duo demonstrates rubber-body quality and acrobatic agility as they move through their paces with snap and precision. Sprinkling of laugh-getting stunts throughout gives turn excellent balance. Monologist Elliott Reid is reviewed under New Acts.

Arnold Shoda is again the blade star of the bill. His speed waltz brings an appreciative mitt. Betty Atkinson's ice chore, however, is only mildly effective. Femme creates a pretty picture as she spins across the ice twirling a baton, but the turn packs little excitement.

Overall production mounting is first-rate with the Blades & Belles clicking on ice and the Gae Foster Girls providing top line work. Costuming credits this session are especially good. Gros.

**Capitol, Wash.**

Washington, Aug. 21. Artie Auerbach, Chandra Kaly Dancers (5), Gene Archer, Jeanne Charlebaiss; "Don't Bother to Knock" (20th).

This is a somewhat offbeat lineup for the Capitol, but it is well paced and comes through okay. While less slick than recent bills here, it has a fresh and novel quality.

Headliner Artie Auerbach comes to the vaude circuit backed up by a solid rep as the "Mr. Kitzell" of the Jack Benny show. Despite his stock-in-trade, a Yiddish accent and a high-pitched voice, his humor is not of the borscht belt variety. It has a less specialized appeal than most dialect acts, and humor is of gentler quality. Gags based largely on the foibles of Hollywood, with some new and really funny psychiatric jokes, are in good taste.

It would be impossible for even the most sensitive to take offense at the bland, meek Kitzell routine. Toward end of act, comic swings, via a well-timed gag, into his natural voice and English, then winds up by alternating between his two personalities. This should emerge as a reliable act, pre-sold via the airwaves. Galleries liked, but response at show caught was like act itself—well sustained but never sock.

The Chandra Kaly terp troupe, with their Oriental flavored routine, make a flashy windup to show and build to solid response. Billed as interpreters of dances of modern India, terping is more along Western lines. There's more than a touch of jive, and even a bit of American Negro rhythm in series of dances, but it's different enough to interest and sufficiently colloquial to appeal. Troupe of two women and three femme twirl in various combos, with Kaly always in foreground. Act is well costumed and cleverly staged and, authentic or not, dazzles with fast pace and novelty.

Local baritone Gene Archer, with his pleasant manner and sound set of pipes. Archer, former regular with house orch, and currently featured on WRC and WNBW-NBC, knows Capitol galleries well, and vice versa, so reception is assured.

Plays it safe by sticking to show tunes, and so has a routine sing-

ing act. Since he has a fine style with folk tunes, it is somewhat disappointing that he trods the conventional path. However, payees have no gripe and give him a fine reception. Archer repertoire includes "It's Wonderful," "Betwined, Bothered and Bewildered," "Smoke Gets in Your Eyes" and "It Ain't Necessarily So." Latter is top scorer.

Jeanne Charlebaiss surprises in teoff spot with a novel act and a sock one. Blonde and French, gal goes through a series of convincing impressions of musical sounds—banjo, trumpet, Ann Miller's tapping feet, an opera tenor. Audience is obviously delighted with authenticity of takeoffs and pound fists in appreciation. Chantoozy winds up with a Bea Lillie version of "Only a Bird" and gives an inkling of her own ability with a song in a pleasing French folk tune. Walks off to cheers. Lowe.

**Palace, N. Y.**

Three Holidays, Victor Charles' Personalities, Nichols & Haley, Ralph & Lorraine, George Kirby, Carla & Fernando Dancers (6), Jaywalkers (3), Kuda Bux (3), Jo Lombardi House Orch.; "Untamed Frontier" (UI), reviewed in VARIETY July 23, '52.

The Palace bill frequently takes on the aura of a dance recital. Virtually all types of terp acts are seen here. Of the eight acts on this session, there are six with dance spots somewhere in the turn. This makes for conflict, but not enough to create a glaring imbalance since there's enough variety to take the curse off so much legwork.

This bill also represents one of the major attempts to present new talent on the Stem. In the New Act column are Three Holidays, Victor Charles' Personalities, Nichols & Haley, and Carlo & Fernanda Dancers.

The finale is by Kuda Bux (3), who was a top teevee draw some years ago when he had an adjacency to the Milton Berle show. Bux, dressed in East Indian garb, has several major illusions which he performs well. Big one is the swordbox trick in which a femme is seemingly punctured with weapons. He shows some small tricks to keep the audience interested and hits a high level of applause for his prestidigitation.

The next-to-closing act is by The Jaywalkers (3), a good comedy-dance-acro turn. Trio has a zany quality that's heightened by a compactly built act. They do some knockabout work that helps them off to a powerful mitting.

George Kirby, the Negro mimic, hits it off well with a series of impressions. Lad is aided by good writing and a high degree of vocal fidelity to his subjects. Characterizations of w.k.'s are excellently done.

Ralph & Lorraine are a youthful dance team that makes its mark on the house. Duo has freshness and basically good dance designs. They are still in need of proper routing to bring out their maximum, but even in their present state, with the gal's loose limb work predominating, it's a good turn for the vaude and cafe routes. Jose.

**Steel Pier, A. C.**

Atlantic City, Aug. 22. Johnnie Ray, Wells & Four Fays, Patrice Helene & Jan Howard, Paula Duke, Gary Morton, House Orch.

Johnnie Ray played Steel Pier's 5,200-seat Music Hall to packed crowds with long lines waiting to get into his next show. Compared to the salvos which have greeted headliners of other weeks, Ray hardly scored, but no one appearing in the house has played to such SRO show after show.

Ray is never still for a moment as he cries his way through "Walking My Baby Back Home," "Little White Cloud," "All of Me," "What a Day," "Please Mr. Sun," ending it all in a fit of agony with "Cry."

Ray starts at the piano chirping into a mike with a long cord, which from time to time he disengages and roams about the big stage. Strange thing is that the screams of the few youngsters out front are the only reward he gets. Absent is the applause which usually greets the headliner.

Gary Morton emcees layout and keeps audience in gay and expectant mood awaiting Ray, while bringing on Wells & Four Fays, clever acros in teoff spot. Patrice Helene and Jan Howard are okay in knockabout terping. Walk.

Cafe Society Downtown, N. Y., reopened Monday ('5) after a summer closure with a bill including Bud & Marion Callanan and Evans Bros.

**Palladium, London**

London, Aug. 19. Frankie Laine, with Carl Fischer; Arthur Blake, Nanci Crompton; Scott Sanders, The Reverhos (3), Marquis & Family of Chimpanzees, Jo, Jac & Joni, The Palladium Tiller Girls (16), with Three Bentley Sisters; Skyrockets orch under direction of Woolf Phillips.

Coming on to terrific reception, Frankie Laine tees off with new number dedicated to his debut here, "This Is London," followed by "I Have Got Georgia on My Mind" and "Wild Goose." Announcing that after six years, this song is still in the hit class, he sings "That's My Desire," with plenty of comedy effects. Pausing only for breath, he gives out with the perennial "Jezebel" which, although given at this house for several weeks by other visitors, is still a click.

Laine's bow to his piano accomp. Carl Fischer, gets a big mitt and, after it subsides, he sings "Sunny Side of the Street," to hefty reaction. "When You Are in Love," his own composition, earns an ovation, with audience surprised that he can also write, unaware that he was a songwriter before he became a crooner.

For more comedy, "Mule Train," with lariat-spinning effects, proves a cinch, as does his semi-spiritual, "Lucky Old Sun." Then comes "Shine" to rousing response, topped by "Oh, My Darling," from Columbia Pictures, "Rainbow Round My Shoulder," in which he starred, and which Columbia is rushing to release concurrently with Laine's London Palladium debut.

To top off, Laine was forced into encore with "High Noon," finally his version of "Jealousy." Did 45 minutes of showstopping material, and managing director Val Parnell is confident that he could have packed the Palladium for four weeks, but prior commitments make it impossible for Laine to stay longer than a fortnight.

Palladium Tiller Girls (16) open show in nifty sports jerseys and dance while tossing netballs around. Then the Three Bentley Sisters come on for series of contortionistics, with centre gal carrying the burden. As finale, the Tiller Girls return to background for the Bentleys' bowoff.

Scott Sanders, who clicked in New York years ago, still does "Knife Grinder" offering to good laughs. Dubbed the "Old Philosopher," he unloads many quips and barbs anent the fair sex, to fair reception.

New Continental act, the Reverhos, have miscellany offering comprising slack-wire walking while juggling with plates, plus club swinging and hoop tossing, finishing with eight plastic umbrellas juggled simultaneously on top of the wire.

Back on quick return after nine weeks, Arthur Blake is steadily becoming a fave at this house. His biting satirical impressions click with the packed audience. Some new ones added, including a Sophie Tucker takeoff, and realistic Jose Ferrer "Cyrano" character. His oldies of Greenstreet, Lorre, Bette Dav', Katharine Hepburn and Eleanor Roosevelt are still tops, while his new version of Carmen Miranda is worth-while addition to his gallery. Gets one of the biggest receptions of the evening.

Nanci Crompton, held over from last show, is again outstanding in her prouettes and fouettes, and wisely retains her "The Day in the Life of a Typist" to excellent results.

Gene Detroy's Chimps, just back from lengthy Australian tour for David Martin, hit the jackpot. Simians perform acrobatics plus string of tricks with bicycles and unicycles. The last stunt, with the star chimp riding a motorcycle, came to abrupt finish, with chimp obviously having hurt himself at show caught.

Palladium Girls open second half with precision terp in white dinner jackets and tophats. They're followed by newcomers Jo, Jac & Joni—ahead of Laine—a male combo in whiteface and misfits. Trio are natural clowns, and fair dancers, with their prop instruments providing several yocks.

Woolf Phillips, house's maestro, does his usual competent job with his class crew. Regé.

**Apollo, N. Y.**

Dinah Washington, Cootie Williams Orch (12), Harold King, Congaroes (4), Dreamers (4), Eddie Mack, Foxx & White; "Clouded Yellow" (Col).

With vocalist Dinah Washington top-lined and the Cootie Williams orch also in there, the Apollo has a fine show in the musical idiom on tap at this Harlem

flagship. Aside from their and skaterper Harold King, however, balance of fare is so-so.

Miss Washington winds the layout in five numbers of which her midway "Mad About the Boy" shows off her nifty articulation and control. The other tunes are belted out in fine style, these including "I'm in My Mind," "Half As Much," "Trouble in Mind" and a socko "Pillow Blues."

Cootie Williams gets the show off with a fastie that features his trumpet growls, the solo licks of the saxes, and band's vocalist, Eddie Mack, latter working out on "One More Bottle of Beer." It's par for the course. The four Congaroes, recently at the Palace, come through with their jitterbug and acroptat. The frenzied knockabout stuff is clicko, helped by the music, but the two gals in the turn are still lackadaisical.

After a stanza by the Dreamers, vocal foursome (reviewed under New Acts), the Williams crew launches its big attack on the ear drums with a piece called "Something for Cootie" that fronts pianist Al Jarvis, the maestro's gasket-blowing trumpet and a long excursion by the tenor saxmen who, by the time he finishes, has the place limp from exhaustion.

King's masterful tapology on skates earns a big score. His slides, acro stuff and reverses, some of them atop a small table while blindfolded, are whammo. Foxx & White are in the comedy slot but that's for billing purposes. Their act is amateurish, lacking material and projection. Williams backs show okay. Trau.

**Empire, Glasgow**

Glasgow, Aug. 14. Ambrose presents Jane Morgan (Ernest Bragg at piano); Jack Radcliffe, with Roy Allen, Helen Norman; The Altos (2), Locky & Henry, Linda and Lana, Nat Gonella & Georgians (with Mark Pasquin); Elton Hayes, Eva May Wong; twice nightly.

Every so often—but not often enough—an American performer comes along in vaude here and makes a deep impression. It has happened with Jane Morgan a lush thrup who, minus preliminary ballyhoo, is tearing 'em up in this stint. She has a warm personality, a friendly smile and, most important, a clever cabaret-style act. Femme is here on vaude tour after her Paris success, and looks set for more laurels in future months.

Miss Morgan opens with talk of Paris, then runs into a bright number, "Paris Is A Wonderful Town." She has lotsa s.a. and is a blonde looker with loads of appeal to all stubholders. Two young gals bring on boxes of latest hat models, and the chirper launches into her big number, "It's A New Hat from Paris," with a fine jaunty swing. While she sings, she changes her hat style, ranging through the various models to solid audience effect, mainly with femme members. It's a colorful part of the act.

Singer closes with a revue-style parody number in which she tilts gently at current headlines. She stops her act to pay merited tribute to her pianist, Ernest Bragg. Comparisons are odious, but it's safe to state Jane Morgan is one of the best vaude bets from the States at this house for many months.

Nat Gonella, w.k. trumpeter, makes welcome return to British vaude with his outfit, the Georgians. He introduces a new singer, Mark Pasquin, whose best number is "Live Till I Die." Gonella and two of his troupe, wearing straw hats, offer "The Old Soft Shoe" in pleasing fashion.

Elton Hayes, British balladeer, clicks nicely with "Songs and a small guitar." He's the actor who played Allan-a-Dale in Disney's pic of "Robin Hood," and scores well with songs from that film, including the haunting "Whistle, My Love" and "Riddle-Dee-Dee-Dee-Dee."

Jack Radcliffe, established Scot comic, who plays more vaude south of the Scot border than north of it, again proves himself a crisply-styled comedian, with his old-man characterizations best. His portrayal of doddering old men with a sense of fun is boffo, winning many yocks. He's capably served by foile Helen Norman and Roy Allen.

Bill is rounded off by Locky & Henry, n.s.g. funsters who bill themselves as "Elizabethan Jesters" but are a poor bet for comedy. Linda & Lana are two gals who open the show in usual pleasant style of quiet dancing, while Eva May Wong, "China's sweetest personality," as she bills herself, does intriguing tricks via a balancing plates on sticks and a back-bend to drink from a glass while still keeping the platters whirling. The act is a quiet-style comedy on the trampoline. Gord.

**Cashio, Toronto**

Toronto, Aug. 22. Billy Daniels (with Benny Payne), Bill Falbo, Christine & Moll, The Delmars (2), Jimmie Cameron, Archie Stone House Orch.; "Just This Once" (Col).

With that trademarked finger-snapping and deep-throated delivery, Billy Daniels is packing them in to a six-day sked for terrific reception. Bouncy baritone, with combo chuckle and shout style, plus consummate showman's plan, (and neat assist at the piano from Benny Payne), has no difficulty whamming over from his opening "Just One of Those Things."

For switch in tempo, Daniels gives the customers his personalized swing-style of "Funny That Way," complete with strut routine; another tempo switch to "Do I Love You" and "You Can Be in Love" and "Sunny Side of the Street." But the down-front squealers want "I Get a Kick" and "Old Black Magic" which, with the terrific Payne piano plus the singer's finger-snapping gyrations, rate a terrific begoff response.

Whole surrounding show is crisp and speedy, with Christine & Moll opening in novelty ballet taps, complete with leaps and on-toes pirouettes; the Delmars for swift and agile hand-and-foot lifts and catches; and Bill Falbo for his cheerful, topical patter and imitations of top pop singers, plus the inevitable Johnnie Ray takeoff, but good-natured. Falbo's respectful singing in the Al Jolson style, with a neat pre-note of humility, of "Rockabye Your Baby" is a swell and throat-tightening finish to an otherwise boisterous act.

Stage package rates individual begoffs, with Jimmie Cameron and Archie Stone's pit band expertly whipping up consistent tempo to make the whole stanza a considerable success. McStay.

**Summer Upturn**

Continued from page 1

was followed by another rise after Lent until the first spring weather set in. Grosses at that point took a precipitous tumble until mid-August.

A combination of television and air conditioning has reversed some of that pattern. Business for the past three years has shown a tremendous surge between the middle and end of July. From then to the middle of September has been the best sustained b.o. period of the year.

By mid-September most of the major shows have returned on TV and have had their impact on theatres. The boxoffice begins to weaken. Christmas week is still marked by the normal spurt. Lent has much less effect than it used to, and the first signs of spring send the b.o. down even more precipitously than ever.

Otherwise, except for the summer switch, the ups-and-downs on the curve follow pretty much the old pattern—but at a much lower level all along. January-February for the past couple years have shown something of a flutter, indicating perhaps that the public is beginning to get fed up on TV and looking for other diversissement, but the pattern is not yet very definite.

**Legionnaires**

Continued from page 1

New York Hotel Assn. reported yesterday (Tues.) that there were still 30 hotels locally that had rooms available.

Despite the comparative decorum on Broadway, femmes still walk the thoroughfares at their own peril. The water pistol of former years has been outlawed, but the Legionnaires have come up with rubber spiders, attached to a stick which they dangle in front of the gals.

According to indications, the majority of the money is held by World War I vets, the GIs of the ast war apparently conserving their resources. The younger vets are dining in the smaller eatshops and stretching the beer budgets.

The nitery owners, of course, like the extra biz, but on a comparative basis it's felt that most business and service club conventions are infinitely better for their "than the Legion get-together." The form r organizations no only "own" the terminal, but "go out and spend as well."



## Complicated European Tour Set For 'Porgy'; Most Extensive for U.S. Legit

Forthcoming European tour of "Porgy and Bess" will probably be the most complicated ever undertaken by a U. S. legit show. Although ballet troupes and orchestras have made foreign trips in the past, no other complete legit company is known to have done so on such an extensive scale. In this case the outfit is not expected to return until about a year hence.

While the Government is sponsoring the tour through the State Dept. as an anti-Communist, goodwill gesture, supplying round-trip passage via Military Air Transport Service and underwriting the Vienna and Berlin engagements, costs of the London run and other tentatively scheduled dates will be borne by Everyman Opera, Inc., a non-profit organization formed and financed by Blevins Davis, who is partnered with stager Robert Breen in the presentation.

Fact that the company, totalling about 90 including cast, production staff, backstage department heads, etc., will be paid in American dollars while the admission for the London engagement will be at the relatively low (by U. S. standards) of £1 top (\$2.80), is further complicated by the royalty setup in Europe, calling for a straight 12% of the gross. Thus, in the face of limited potential gross there will be increased operating expense, so the margin will be unusually slim.

### Indef Bookings

For example, at the scale, the 2,090-seat Stoll Theatre in London will have a gross capacity of £9,500, or \$26,600. The show and house will share on a 65-35 basis, with a stop limit of £8,000 (\$22,400). Under the deal, the show must pay the cast and royalties, with the house paying musicians, crews, advertising, publicity and taking in and out. It's figured that on that basis the show can get by at a gross of £7,000 (\$19,600).

Since the termination of the London run is dependent on how long before the gross falls below the stop limit, there's no way of predicting when other bookings can be played. However, there are tentative plans to go to Paris next summer (possibly for a stand of 12 or 16 weeks) and accept offers from Rome, Venice, Milan, Geneva, Amsterdam, Florence, Trieste, Brussels and other cities planning theatrical festivals. Breen and Davis are insisting, however, that all such dates must be guaranteed, with money deposited in advance in U. S. dollars.

The definite schedule calls for the company to fly from Washington next Monday (1) and arrive in Vienna the next day. After the Vienna engagement Sept. 6-11, the troupe goes to Berlin, where it plays Sept. 17-27, then goes to London, opening Oct. 9. The tentative plan at the moment is that after the various festival engagements on the Continent next summer and fall, the production will return to the U. S. for a Broadway run starting about Christmas, 1953.

Wolfgang Roth preceded the rest of the company to Europe several weeks ago to supervise construction of the scenery in Berlin. Following last week were master carpenter Lawrence Bland, master electrician Samuel Kornblatt and property man Jack Trado. They and most of the others of the production staff and crew can speak several languages.

## Hylton's Bryan Michie

### Plans U. S. Citizenship

Bryan Michie, casting director for Jack Hylton, who has been occupying the English producer's New York apartment for the past seven months, returns to London tomorrow (Thurs.) on the Liberte. In two months he plans to return to become an American citizen and represent the impresario's international legit production activities from the American end.

Michie doubles as a disk jockey on the BBC and, as result of a poll, he is booked for a special week, beginning Sept. 29, as one of the seven winners in the government-controlled network's popularity contest. Edmund Ros. Stephen Grenfell. Sam Pollock, Roy Bradford, Paul Adam and Jerry Desmonde are the other winners.

## New Parsons Hopes to Go 30 Weeks in 2d Season

Hartford, Aug. 26.

New Parsons is preening for its second season, with reopening set for Sept. 18. The 1,167-seater will operate on a three day (four performance) basis, Thursday through Saturday. Last year the house maintained a Wednesday night opening policy. First show pencilled in is "Mr. Roberts."

House is expected to go at least 30 weeks, with more than half of the productions in the tryout class. New Parsons last year tried out quite a few new shows, several of which got to Broadway, notably "I Am A Camera" and "Mrs. McThing."

House will again operate under direction of Charles Bowden, Nancy Stern and Philip Langner.

## Dec. 'Point' Tour Seen With N.Y. Cast

"Point of No Return," which resumed recently at the Alvin, N. Y., will probably go on tour early in December with virtually the entire present cast. Henry Fonda, starring in the Paul Osborn dramatization of the John P. Marquand novel, is under contract through next May 31, as are Robert Ross, Frank Conroy, Patricia Smith and Paul Huber, who succeeded John Cromwell in the role of the hero's father. Leora Dana has the right to withdraw, but has indicated no intention of doing so.

Dave Cohen, company manager of the Leland Hayward production, will continue the assignment on tour. But Leo Freedman, also pressageting the Hayward-Joshua Logan presentation of "Wish You Were Here," will not go on the road. The advance agent stint may go to Lorella Val-Mery, who handled the short spring tour of "Remains to Be Seen" for Hayward.

When it recessed last June 28, "Point of No Return" had earned a profit of about \$55,000 on its \$100,000 investment.

## Ballet Russe Booked In Venezuela; 1st Year In 14 for No U.S. Booking

Ballet Russe de Monte Carlo, which recently completed a successful two-week run at Washington's al fresco Barron Amphitheatre, has been booked for two weeks in Caracas, Venezuela, starting Sept. 14. Date will probably be followed by an added four to six weeks in Latin America, in Bogota, Lima, Santiago, Montevideo and Rio.

Bookings put at rest rumors that the troupe would not be touring this coming season. Ballet Russe has been touring the U. S. for 14 seasons, but with its stars, Frederic Franklin and Alexandra Danilova departed, management has decided against another U. S. tour. Instead, it will seek further Latin dates. Troupe doesn't need advance bookings, and can play in South America, on quickly-arranger dates, for a year, as Col. de Basil used to do with his Original Ballet Russe company.

Meanwhile, Ballet Russe is being represented in the U. S. this season by a new dance group organized by impresario Serge Denham, called the Ballet Russe de Monte Carlo Concert Co., which will keep the name alive here. Group has been booked by Columbia Artists Mgt. for its Community Concerts circuit.

## La Jolla Fade With Fry

La Jolla, Cal., Aug. 26.

Christopher Fry's "The Lady's Not for Burning" final play of La Jolla season, opens tonight (Tues.), starring Vincent Price, Beulah Bondi and Marsha Hunt. Norman Lloyd directs.

From here the Fry vehicle will move to United Nations-Alcazar Theatre in San Francisco for three weeks, starting Sept. 3.

## Wymetal to Manage

### Pitt Operas for 7th Year

Pittsburgh, Aug. 26.

William Wymetal has been signed again by the Civic Light Opera Ass'n to return next summer as managing director for the seventh consecutive season. At the same time, the board announced the retention of Jack Schlissel as business manager. It'll be his second term with the al fresco project.

Group plan representative Edward H. Young has likewise been re-appointed for 1953 on a full-time basis, as well as being named assistant secretary and assistant treasurer on the board.

## Payoff Total \$1,088,192 As 'Guys' Divvies 40G; Both Troupes Pick Up

With payment last week of another \$40,000 dividend, the total distributed profit on "Guys and Dolls" has now reached \$1,088,192. As of Aug. 2, the total earned profit was \$1,564,938. The Cy Feuer-Ernest H. Martin production was originally financed at \$200,000, plus \$50,000 overall. It involved a cost of \$177,907 for the Broadway production and \$180,317 for the touring edition.

For the five weeks ended Aug. 2, the original company grossed \$209,900 and earned a profit of \$35,477, while the road troupe grossed \$161,599 and netted \$4,604 at the Shubert, Chicago. In the latter case, that included a loss of \$1,565 on a gross of \$29,984 for the week ended July 12, and \$1,258 on a gross of \$27,459 for the week ended July 26. However, the show not only overcame the deficits with its profit for the other weeks, but has since bounced back to a take of nearly \$49,400 for last week, so it is now apparently set to continue indefinitely at a profitable pace there.

The Frank Loesser-Jo Swerling-Abe Burrows musical is currently in its 93d week at the 46th Street, N. Y., and the road version is in its 27th stanza of the Chicago engagement.

## BRATTLE MAY KEEP ON; WITH 10G MORE COIN

Boston, Aug. 26.

As result of rumors regarding financial straits of the Brattle Theatre, Cambridge, which will fold this week, unless bailed out, execs reveal a number of individuals have come forward and offered to subscribe nearly \$10,000 in an effort to keep company functioning. However, general manager Bryant Halliday figures it'll take twice that amount to assure continuance and discharge the debts previously incurred, and he's currently waging an intensive campaign to produce the balance.

Tentative plans to carry on after the summer season winds with the bowout of the current Zero Mostel vehicle, "Doctor In Spite of Himself," Thursday (28), have been made under assumption that necessary capital will be located. "Measure For Measure," "Inspector General," a Shaw play and a Restoration farce are pencilled in, awaiting future developments.

## Portland House in Owner Switch; Brown New Booker

Portland, Ore., Aug. 26.

The Evergreen Theatres last week purchased the J. J. Parker interests in the Mayfair Theatre. The 1,500-seat house has been the home of all legit shows touring this city and the Pacific Northwest. Jack Matlack, executive assistant to Mrs. J. J. Parker, was doing the booking for the spot, but now Russ Brown, Oregon district manager for Evergreen, will book.

Herb Royster has been manager of the theatre for the past nine years and will remain in that spot. The Mayfair will get a complete facelifting shortly. "Stalag 17" just completed five days there, and "Bell, Book, and Candle" is set for five days starting Sept. 8.

June Cooper, production secretary on "Bernardine," received head injuries in an auto accident in Newark over the weekend, but was on the job Monday (25).

## Connie Bennett \$12,400, Princeton; Skinner \$8,200, Spa; Other Barns

Princeton, Aug. 26.

Constance Bennett, starring in George Batson's new comedy, "I Found April," grossed a potent \$12,400 last week at the Princeton Summer Theatre. It was the next to highest take of the season for the spot, being topped only by the previous week's sellout of "An Evening with Beatrice Lillie."

The Herbert Kenwith spot folded Saturday night (23), after a nine-week season, cancelling out a scheduled 10th stanza. Producer had been dickering with David O. Selznick for an appearance of the latter's wife, Jennifer Jones, but negotiations finally broke down.

### Cornelia's Spa Record

Saratoga, N. Y., Aug. 26.

Cornelius Otis Skinner's "Paris '90" produced a season's record of approximately \$8,200 in the 578-seat Spa Summer Theatre at \$3 top, and contributed to the 15% increase reported by producer John Huntington for 1952 over a comparable period last year. Miss Skinner drew not only regular patrons but also race meeting fans and socialites.

Forty standees were registered for the Wednesday matinee. Miss Skinner's takeaway, for one of Huntington's biggest weeks in six years of operation, was said to be around \$2,500.

Despite a torrid July, the weather this season has been favorable. Rain has been infrequent; August, rather cool.

### 'Rye' \$6,500, Olney

Olney, Md., Aug. 26.

"Comin' Through the Rye," new play with music by the late Warren Munsel, Jr., premed at Olney last week to mixed critical reaction and a satisfactory \$6,500 in the till. Opus, based on the life of Scotch poet Robert Burns, with David Brooks in the lead role, went through a week of cutting and revamping here, in hopes of an early fall Broadway debut. Broadwayites who trekked here for a looksee were generally optimistic about the show's chances, but agreed that further tailoring would be necessary before it braved the big time.

Luise Rainer in "Biography" opens tonight (Tues.) with a mild advance. Bea Lillie, due in next week, is already a sellout, despite the hiked tab.

### 'Wizard' \$13,200, Toronto

Toronto, Aug. 26.

With a just over-the-nut gross of \$13,200, "Wizard of Oz" (Jean Rogers, Iggle Wolfington, Danny Daniels) again demonstrated that Toronto patrons of Melody Fair, 1,640 armchair-seater in midtown Dufferin Park's tent setup, want only the traditional musical romances in preference to comedy.

Despite current competition of the Canadian National Exhibition opening, with Tony Martin heading the nightly grandstand (24,000) stage show, advance on "New Moon," with Ann Ayars and Clifford Harvuot, was over \$14,000. Brill-Kamsler duo's subsequent fortnight's presentation of "Annie Get Your Gun" (with Marilyn Day and Earl Covert), commencing Sept. 1, already has \$25,000 in the till.

### Lone Chi Area Casualty

Chicago, Aug. 26.

Lone casualty of the summer stock season hereabouts, which has been the best in the past 10 years, is the Quartette Theatre, which shuttered last week. Equity tent group, located in Skokie, Ill., got off to a late start and received good notices, but couldn't register at the boxoffice.

Originators of the new spot were James Cox and William Haas, who directed. Actors were to break up to closing. Management had dropped Chicago advertising four weeks ago.

### Pitt Strawhats in Finale

Pittsburgh, Aug. 26.

White Barn Theatre, which had "Our Hearts Were Young and Gay" booked for week of Sept. 8, has had to substitute the Ruth Gordon comedy, "Over 21," due to a last-minute withdrawal of the rights to the Cornelia Otis Skinner-Emily Kimbrough work. Clay Flag-Carl Low operation, having another successful season, will wind up Sept. 15 with "Separate Rooms," the last of the strawhats in the immediate vicinity to fold for the summer. Mountain Playhouse, in Jennerstown, Pa., will continue for a couple of weeks longer.

Pines Playhouse finales next week with "East Lynne," while

William Penn Playhouse washes up with its current production of "Come Back, Little Sheba." Legit won't be inactive locally for long, however, since the Nixon unshutters with "Oklahoma" week of Sept. 29, and the Pittsburgh Playhouse resumes shortly after.

### 'Minister' \$5,500, Stockbridge

Stockbridge, Mass., Aug. 26.

William Miles' revival of "The Little Minister," featuring Gaye Jordon and Whit Bissell, last week at the Berkshire Playhouse here; rolled up a \$5,500 take for eight performances.

Staats Cotsworth and Muriel Kirkland are starred this week in a streamlined version of Shakespeare's "Macbeth." It's an enlargement of the reading version they did early this spring in association with Miles. Former resident members Kendall Clark and William Roerick are featured in the roles of Banquo and MacDuff, respectively.

### Neat Barn Biz In Boston

Boston, Aug. 26.

"One Touch of Venus," starring Carol Bruce at Boston Summer Theatre, wound the week with a nice \$10,500. Miriam Hopkins and Peter Lorre, co-starring in "A Night at Madame Tussaud's," are current.

"Jezebel's Husband" grabbed the critical nods and pulled a nice \$12,000 at Falk & Capp's suburban situation, The County Playhouse. "One Touch of Venus," with Miss Bruce, is current.

"A Doctor in Spite of Himself," starring Zero Mostel, with an assist by Moliere, nabbed nifty returns at the Brattle Theatre, with a slick \$3,200 reported. It continues through Thursday (28), and unless additional capital is obtained, the theatre will shutter permanently.

"They Knew What They Wanted," at John Hancock, was disappointing in spite of the appearance of Kim Hunter. It grossed slightly less than \$5,000, which has been about average for its first season, the venture failing to get off the ground. House is dark.

### Coca Record 12 1/2 G, Matmuck

Matmuck, R. I., Aug. 26.

Imogene Coca, starring in "Happy Birthday" for her only strawhat appearance of the season, cracked the house record at the Theatre-by-the-Sea last week with a \$12,500 gross for nine performances. The previous mark, also including an extra performance, was set earlier this season by Mae West in "Come On Up—Ring Twice."

Although Miss Coca's appearance was announced only 10 days in advance, all the regular evening performances were immediately sold out and the two matinees went clean before the opening. There was some criticism from the spot's regular patrons who were unable to get seats after the supply was snapped up, in many cases by Miss Coca's television following.

The previous week, "Gramercy Ghost," with Veronica Lake as scheduled star but able to play only the closing night performance because of illness, just about broke even with a \$4,200 gross. June Dayton subbed for the ailing star, drawing favorable reviews and audience comment, but slim business.

"Jezebel's Husband" the tryout production of Robert Nathan's comedy, starring Claude Rains, is current this week at the Theatre-by-the-Sea.

### Valley Players Plan Preem

Springfield, Mass., Aug. 26.

The Valley Players will extend their season a week at the Mountain Park Casino, Holyoke, to bring in the new James S. Elliott-Fred Finklehoff production, "The Sun Looks Down," Sept. 8-13.

Author is Howell M. Forgy, who adapted it from Beatrice Griffith's "American Me," Houghton-Mifflin Literary Fellowship winner for 1945. Play concerns American-Mexican families in California. Valley Players will provide production facilities with exception of cast and director.

### 'Brig.' Folds Parkway

Greensboro, N. C., Aug. 26.

Parkway Playhouse at Burrsville will bring its sixth season to a close with "Brigadoon." Batchelor Owen is directing.

Choreography is by Merce Cunningham. New York dancer, the Anne Melsher will dance the femme lead and Cunningham the male.



## Dark Side to 'Wish' Payoff Possibility; Other Angels May Sing Their Wings

Prospect that "Wish You Were Here," having survived a set of bad notices and the worst summer slump in years, may ultimately pay off, is figured likely to cost legit show backers untold losses in the next few years. Idea in managerial circles is that the success of "Wish" in beating the critics would lead producers to attempt to do likewise with other shows that take a first-night shellacking.

Fact that "Wish," if it does succeed in beating the rap will be working a minor miracle, would be overlooked by hopeful but less-bankrolled and not so savvy presenters of inferior musicals, it's figured. Producers, perhaps even more than the rest of show biz, are a chronically optimistic breed, and only the hardest-headed of the Broadway ranks are realistic enough to fold a faltering musical without pouring away reserve coin, or even emergency extra financing, in attempt to salvage a hopeless flop.

In the case of "Wish," the co-producers Leland Hayward and Joshua Logan have ample private resources in addition to their sufficient backing for the show. Moreover, "Wish" had unique elements for ultimate success in the appeal of the original Arthur Kober play, "Having Wonderful Time," the quality of Harold Rome's score and the incalculable power of RCA-Victor and NBC radio and TV plugging. Also, in co-author and director Logan it had one of the top creative talents of the theatre.

On that basis, and because it was possible to make a series of cuts to reduce the operating overhead on the production substantially, it was practical to make an attempt to keep "Wish" on the boards for at least a few experimental weeks, with the possibility that it might last into the heavy theatre party bookings of September and October. But with some future shows of other management, these factors may be overlooked, and large chunks of investor coin are likely to be tossed into productions that are foundering beyond rescue. Or so trade observers reason.

## Elaine Perry Set to Make Managerial Debut With Stucky's 'Preacher Boy'

Elaine Perry, daughter of the late Antoinette Perry, plans to make her managerial debut with the presentation of "Preacher Boy," William McDowell Stucky play which was on Irving Jacobs' production schedule until his death a few weeks ago. "Bernardine," by Mary Chase, also slated for production by Jacobs, has been taken over by Guthrie McClintic, who was already slated to direct it.

"Preacher Boy" may be staged by Miss Perry's sister, Margaret Perry, who is currently directing a tryout at the Barter Theatre, Abingdon, Va., of her own dramatization of "The Virginian." Owen Weiser's best-seller of 40 years ago. Later also collaborated with the late Brock Pemberton on the staging of his production of "Love Me Long" and "Mr. Barry's Etchings" during the 1949-50 Broadway season.

Although Elaine Perry has not been formally associated in Broadway production, she has invested in numerous shows. She is reportedly now lining up a staff for the "Preacher Boy" presentation.

## Magee Taking WM Leave On Radio Free Europe Job

Joe Magee, of the William Morris legit-TV department, takes a year's leave of absence from the agency, effective next week, for an assignment for Crusade for Freedom, a branch of Radio Free Europe. He will be European representative in charge of television, films and public relations, probably stationed in Munich. He's scheduled to sail Sept. 21.

Before joining the Morris office, Magee was private secretary for the late Harold L. Ickes. During World War II he was with USO-Camp; hows and served in the Navy as a member of the staff of Admiral Nimitz.

## Hunt, Kruger to Bow

### Duffy's Coast 'Affairs'

Los Angeles, Aug. 26.

Henry Duffy cast Marsha Hunt and Otto Kruger as co-stars of "Affairs of State," which will launch his new legit production activity at the Carthay Circle Theatre Sept. 29. Producer, long absent from the local legit scene, is planning a pop-price subscription season of plays and musicals, gearing former to a \$2 and latter to a \$3 top.

Richard Krakeur, who co-produced "Affairs" on Broadway with Fred Finklehoffe, will supervise the Coast premiere production of the Louis Verneuil play.

## 'Leaf' to Be Toured By Hayloft Mgr.

"Fig Leaf," John Gerstad-Norman Brooks comedy which was tested earlier this season at the Spa Summer Theatre, Saratoga, N. Y., will be toured with Ernest Truex, Sylvia Field and the same cast this fall under management of John Huntington, who operates the strawhat. The idea would be to present it first at the Empress Theatre, a stock spot in St. Louis, and after a week at the Orpheum, Kansas City, take it to the Selwyn, Chicago, for a run. If that can't be worked out, the show would be taken directly to Chicago.

Staging of the play hasn't been decided. Gerstad, currently appearing on Broadway in the revival of "Male Animal," is set to direct George Axelrod's comedy, "Seven Year Itch," to be produced by Courtney Burr and Elliott Nugent (the latter Gerstad's father-in-law), and probably won't be able to handle the added assignment. In that case, there's a possibility that Norman Brooks may take it on, provided the scheduled production by Max Allentuck and Jay Julien of his own play, "Fragile Foxes," doesn't interfere. If both Gerstad and Brooks are unavailable, Robert Perry, director of the St. Louis stock theatre, would handle the stint.

Production of "Fig Leaf," for immediate presentation in Chicago would involve an estimated cost of about \$50,000, but the play could be put on much less expensively by initial stock presentation in St. Louis and Kansas City.

## BOTH LESSER AND GOETZ EYE 'FOLIES' FOR B'WAY

Prime lure, along with the nudity, of the "Folies Bergeres" shows in Paris, is the scenery, which is very tricky and which requires 100 stagehands. It is built to careful scale on a narrow, shallow stage, with depth achieved by staircases and lofty perspectives.

This is one of the major problems in the current idea about recreating the famed Paris revue on Broadway. Arthur Lesser has been spotted as dicker with Paul Derval, and the now-dark Warner Theatre, N. Y., has been mentioned as the site.

E. Ray Goetz, another Franco-ophile, has Anthony B. Farrell also interested with the idea of renaming Farrell's Heilinger into the Folies Bergere.

These alleged production problems have not militated against Folies roadshows now touring England and Australia.

## 'Okla' Vet's 10th Anni

Mary Marlowe, who will again have the role of Aunt Eller in the touring "Oklahoma" when it reopens tomorrow night (Thurs.) in New Haven, will be playing her 10th season with the Rodgers-Hammerstein musical.

She's the only member of the original road cast still with it, having also appeared in the Theatre Guild production in London and Berlin.

## Lesser Huddles With La Mure on 'Moulin'

Hollywood, Aug. 26.

Arthur Lesser has arrived here for huddles with Pierre La Mure on the script of "Moulin Rouge," which La Mure adapted from his own novel. It's slated for Broadway this season.

Pair will talk possible script changes and Lesser will scout talent before returning east.

## Mull 'Heartbreak' For B'way Run

Revival of Shaw's "Heartbreak House," presented last spring at the Brattle Theatre, Cambridge, and for four subsequent strawhat dates this summer, may be brought to Broadway in the fall by Peter Cookson and his wife, Beatrice Straight. It's figured the production, using the same cast, would be dramatically and economically effective in an intimate house, particularly after the preem of the same author's "The Millionaire," starring Katharine Hepburn, at the Shubert, N. Y., in October.

After its initial three-week run at the Brattle, "Heartbreak" played single-week engagements at Martha's Vineyard, Westport, Easthampton and New Hope. It laid off a week between each stand so as not to violate the anti-package pledge of the strawhat manager organization. However, the company included the nine players from the Cambridge break-in, with the exception of one bit part which was jobbed at each stand.

Starred in the Shaw comedy were Miss Straight, Cookson, Philip Bourneuf and Frances Reid (Mrs. Bourneuf). After their association during the tour, the two acting couples are mulling the idea of forming a repertory company, with "Heartbreak" as the first offering. The Shaw play, produced in New York originally by the Theatre Guild in 1921, was last presented here by Orson Welles' Mercury Theatre in 1938. The comedy is seldom done except in repertory, the most successful productions having been at the Birmingham Repertory in England.

## Dallas Fair Musicals Winding Best Season; See 210,000 Attendance

Dallas, Aug. 26.

Current season of State Fair Musicals, winding up next Sunday night (31), is expected to be the most successful in the history of the series. Total admissions will probably hit 210,000 for the 12 weeks, a new high, and the gross will likely be nearly \$470,000, a jump of \$100,000 over last year. However, the gross increase is less impressive than the attendance boost, since the non-profit Fair organization now retains the 20% amusement tax.

Current fortnight engagement of "Call Me Madam," with Joan Blondell, Gene Raymond and Russell Nye co-starred in the local production, is breaking all local records. With Miss Blondell the prime h.o. draw and getting rave reviews, the musical drew a first-week gross of over \$55,000 at a \$3 top, not only the highest opening week in Fair Musicals history, but even topping the \$50,300 second-week figure drawn at the start of this season by "Porgy and Bess."

Because of the expected exodus here over the Labor Day weekend, "Madam" isn't expected to better the \$55,000 gross for its concluding stanza, but the two-week total will probably hit \$109,000 or \$110,000. The previous fortnight mark, set by "Porgy and Bess," was \$93,000. Two-week grosses for the other shows this summer were \$62,500 for "Tree Grows in Brooklyn," \$66,600 for "Student Prince," \$82,300 for "Carousel" and \$79,800 for "Wizard of Oz."

Despite sharply increased production and operating costs this year, the Fair Musicals will wind up the season in the black, according to Charles R. Meeker, Jr., managing director.

"The Sword of Gideon," drama about the Battle of Kings Mountain, will get under way this fall in the Kings Mountain National Military Park, in North Carolina.

## B'way Legit B.O. Boom Runs Ahead Of Schedule; Road Returns Higher

By HOBE MORRISON

## 'Bell' Caught in Rail Jam; Takes Bus to Keep Date

"Bell, Book and Candle," Shepard Traube's touring edition of the John van Druten comedy, was caught in a rail tieup over the weekend en route from Indianapolis to Vancouver, but was rerouted by bus and truck and is expected to open with its scheduled matinee today (Wed.) in the latter city. Shift in plans occurred when a flood washed out a bridge near Vancouver.

Gerry O'Connell, company manager of the troupe headed by Joan Bennett and Zachary Scott, arranged the emergency transportation.

## Male Lead Balks 'Sixpence' Start

With the exception of the male lead, which is proving unusually tough to cast, Gertrude Macy and Walter Starcke are ready to go ahead with the production of "I've Got Sixpence," the new John van Druten play, as soon as the author is finished directing his "I Am a Camera" for the road. "Sixpence" is tentatively scheduled to start rehearsing Oct. 13 for a Broadway premiere early in December after a tryout tour.

Leading role in the new show, said to offer an exceptional opportunity for the right actor, calls for a strong, masculine, sexy man of about 31, with a slight suggestion of truculence. Richard Widmark and Kirk Douglas were considered for the assignment, but both are tied up with film commitments for many more months. According to van Druten, the part doesn't necessarily call for a star.

All six of the other parts, including the femme lead, which is described as almost as important and promising as the male, are cast. Also, Boris Aronson is signed to design the scenery, which will be a complicated arrangement of three main settings and several smaller ones. The production is budgeted at \$60,000, with provisions for 20% overkill.

"Camera," with Julie Harris back in her original starring role, opens its tour next Monday night (1) at the Cass, Detroit.

## CURRAN ESTATE EXECS SERVE FOR 20 YEARS

San Francisco, Aug. 26.

S. Laz Lansburgh, attorney, and William J. Zwissig have been appointed executors and trustees of the estate of the late Homer Curran, author-producer and founder of the Curran Theatre. Curran died in Beverly Hills July 17. His will was probated in Los Angeles Friday (22).

Lansburgh and Zwissig will continue to carry on all of Curran's theatrical and amusement enterprises for a period of 20 years. These include the Curran and Geary Theatres and the San Francisco Light Opera Assn.

Zwissig will continue as manager of the three San Francisco enterprises. Zwissig and Lansburgh will be associated with Herman Wobber, who owned the theatres with Curran.

## Benay Venuta Eyed For 2 B'way Musical Leads

Benay Venuta, chiefly active in films in recent seasons, is being considered for leading assignments in two upcoming Broadway musicals. One is the musical edition of "My Sister Eileen," which Rosalind Russell is understood to have nixed, and the other is "Hazel Flagg," musical version of the picture, "Nothing Sacred." Former is being produced by Robert Fryer and the latter by Jule Styne and Anthony B. Farrell.

In addition, Miss Venuta is readying a nitery act, to be agented by Music Corp. of America.

The fall legit boxoffice boom is running about a month ahead of schedule this year. The upturn, normally starting about Aug. 15 on Broadway and a couple of weeks later on the road, is now in full swing. Last week, the fourth consecutive one to register an increase, reached the level usually to be expected around the middle or latter part of September.

On Broadway, the principal limiting factor to business appears to be the number of current shows. Nearly all entries, particularly the musicals, are zooming up each week, but the fact that only 10 offerings are available creates a relatively low ceiling on the total gross possible. Moreover, with only the recessed "Top Banana" and "Mrs. McThing" due to reopen within the next two weeks and one or two new productions promised for September, there can be no substantial total gross increase before October.

On the road, conditions are picking up faster as more shows are being sent out in the next few weeks to augment such major draws as "South Pacific," "Call Me Madam" and "Guys and Dolls." However, "Porgy and Bess," which has provided an unusual boost for the summer list, leaves this week for extended engagements in Europe. Meanwhile, the total gross and number of weeks played on the road for the first 12 weeks of the season are higher than for any semester since 1948-49.

**Highest Percentage**  
On Broadway last week, the total gross reached \$323,800 for the 10 current shows, or just under 86% of capacity. Although the total takings were only moderate, (Continued on page 63)

## Langner Sees New Bard Festival Setup in Action By Next Summer in Conn.

Hartford, Aug. 26.

Although a site is yet to be chosen, the proposed American Shakespeare Festival Theatre and Academy is expected to be in operation next summer. Lawrence Langner told a project committee last Tuesday (19) at the governor's residence.

Co-founder of the Theatre Guild and one of the leading proponents of the Shakespearean project, Langner said a drive for funds will get underway next month. More than half of the needed \$526,000 will be sought from Connecticut residents, the remainder from Shakespeare enthusiasts nationwide.

Counterpart of the Stratford-on-Avon festival will be located somewhere in Fairfield County. It will include a replica of Shakespeare's Globe Theatre, an academy building, and an approximation of the Mermaid Tavern of Shakespeare's day. The Connecticut legislature has already chartered the project as a non-profit foundation.

Primary aim of the theatre and school will be to establish a Shakespearean acting company, which after annual summer festivals will take to the road with the plays of the Bard. A junior company will visit schools and colleges to educate future festival patrons at that level.

Langner explained that the school or academy is necessary because "Shakespeare is now dead in the American Theatre. There are no actors trained in Shakespeare and the classic theatre to play him here now."

The festival would run for 10 weeks in the summer with a repertory of four plays. A site of 10 to 20 acres will be needed for the project.

Langner pointed out that the Stratford-on-Avon festival was originally set up for a five-week period. It has now grown into a five-month project. He said that three-quarters of the money for the English festival came from the U.S.

More than \$50,000 of the necessary money has already been pledged, Langner told the committee. Mrs. John Davis Lodge, wife of the governor, is honorary chairman of the Connecticut committee for the project. Ralph W. Lycett will direct the campaign drive.

# Strawhat Reviews

## That Foolish Age

Clinton, Conn., Aug. 23.  
Lewis Harmon production of comedy in three acts (four scenes) by Charlotte Buchwald Harmon. Stars Louise Allbritton, Travers, Adele Newton, Mary Boylan. Directed by Zora Shokov; settings, Eugene Guritz. At Clinton (Conn.) Playhouse, Aug. 18, '52, \$2.50 top.  
Dr. Whitney Drake.....William Gibberson  
Miss Burrows.....Mary Boylan  
Robin Sheppard.....Louise Allbritton  
Alec Sheppard.....Claude Travers  
Patty Sheppard.....Adele Newton

More than one hopeful author has discovered that the jump from strawhat to Broadway acceptance is a seven-league journey. "Foolish Age" is pleasantly entertaining summer fare but has considerable scribbling mileage to travel in order to reach Gotham footlights. It seems like a fair bet for a moderately-budgeted film.

Charlotte Buchwald Harmon has been rapping on legit creation doors for several years now, but as yet has not quite found the open sesame. However, of four plays she has had produced, this is the most acceptable.

Said to have been batted out somewhat hurriedly and whipped into production at short notice, it's quite possible that a more leisurely working over of the script can enhance its possibilities markedly. Theme carries femme appeal potentialities, being based on the universal fear of growing old that seems to be a vital part of a woman's mental makeup.

As in her other efforts, which have revolved around literati and show biz characters, author again utilizes similar personalities for telling her story in this instance. Femme scribbler Robin Sheppard has gone stale from a combination of a mental fixation that editors don't want material from a woman over 35, plus loss of personal interest on the part of her play-producing husband, who finds reasons to spend much time with ingenues under his wing.

A visit to a medic in connection with a knee injury develops into a flash romance with the handsome doctor, but the flame is quenched when a new outlook on life brings to the wife a realization that home and family are really her dish after all.

Louise Allbritton tops the cast in a competent interpretation of the "aging" wife whose physical charms are still a magnet to the glamor-boy sawbones. Latter is well handled by William Gibberson, who looks and acts the part. Claude Travers gives a capable reading of the husband-producer role. Mopet Adele Newton successfully plays a kid part without getting in the audience's hair, and Mary Boylan is good as an acid-tongued nurse.

Dialog is generally good, at times bright, and staging has maintained a consistently interesting pace. Production-wise, it's an ambitious two-setter for a strawhat, presenting okay visual effects. Bone.

## Strike a Match

La Jolla, Cal., Aug. 26.  
La Jolla Playhouse production of drama in three acts (six scenes) by Robert Smith. Stars Eva Gabor, Pat O'Brien, Richard Egan. Directed by Mel Ferrer. Lighting and set by Ariel Ballif. At La Jolla Playhouse, Aug. 19, '52, \$4.50 top.  
Key Lukas.....Eva Gabor  
Scotfield.....Pat O'Brien  
Patrolman Smith.....Michael McHale  
Vol Cobly.....Richard Egan  
Elli Dexter.....Edie Evans  
Horse Donovan.....Eddie Marr  
Ozle Monofev.....William S. Meigs  
John Bradley.....John Downey  
Dick Connolly.....Alfred Decker  
Lieut. Shagnessy.....C. Pat Collins

Similar to most aimed-at Broadway plays, Robert Smith's "Strike a Match" has both virtues and flaws, with enough of the former to make it a potent bet—with revisions. Most vital change needed is clarification of flashback device employed, a curious business in which alternating scenes take place in summer present and winter past. Since the setting—a cheap New York middle—remains the same, the question gnaws: where are we now, past or present? Despite this confusion of time, the drama moves swiftly and easily to a windup that is exciting, albeit on the meller side.

A serious play with alcoholism for a theme, "Strike a Match" nonetheless has considerable humor growing out of characterization. Under Mel Ferrer's firm direction, a cast headed by Eva Gabor, Pat O'Brien and Richard Egan does well with Smith's extremely natural dialog. Only in construction and motivation are weaknesses found in Smith's first stage effort.

Story concerns a heavy-drinking writer (Egan) who has been unable to turn out a word for five years. His flashy foreign car enables him to pick up a beautiful Hungarian (Miss Gabor) and they go to

O'Brien's bar where romance develops. On the eve of their wedding day, Egan suffers a "blackout" from drinking and later is sentenced to 20 years for killing three persons in a hit-run mishap.

As result, Miss Gabor becomes a despondent barfly, with Egan's car constantly parked in front of her hangout. After five months of apparently steady moral decline, she traps a slimy bookie bet-runner into admitting it was he who drove the death car. Motivation lacks validity here.

Technical faults notwithstanding, the play has undeniable strength and a kind of moody appeal aided by Ariel Ballif's realistic set and lighting. Most important, the characters are real in spite of their easy identification as metropolitan types. Acting is uniformly excellent throughout with a particularly capable performance from O'Brien.

As the bartender, he is a familiar drink-mixing cynic, but O'Brien's wry warmth removes the character from the conventional. Much of the credit must go to Ferrer's direction which toned down the vet thesp, forcing him to underplay with fine restraint. The result reveals O'Brien once again as a first-rate legitimate actor under knowing direction.

O'Brien also adds a good touch of his own invention. One scene begins with O'Brien alone in his bar as Rosemary Clooney's "Botcha Me" is heard from the juke box. Moved by the song's rhythm, O'Brien steps into a brief but delightful Irish jig-jitterbug dance which proves a show-stopper and relieves the play's essential seriousness.

Although inclined to overact on occasion, Miss Gabor has assured stage presence and is at ease in a difficult role requiring subtle shading and emotional intensity. In alternate scenes, she captures the wanton despair of an easy-virtue bar-babe and the vitality of a woman in love. As the author, Egan provides the perfect blend of carefree sophistication and alcoholic foreboding stirred by inability to regain his writing success.

In his first role since returning from Korea war service, Tom Brown emerges as an actor of genuine stature, in contrast to his previous career as a perennial juvenile. His bookie runner is a masterpiece of big-city, small-time conceit and tough hipster stupidity. Given lines that characterize sharply, Brown uses them to telling effect in an outstanding portrayal.

Other roles are expertly handled, including Rex Evans, as a bland publisher; Eddie Marr and William Meigs, bar cutups from the radio station; Michael McHale and G. Pat Collins, law enforcers; Alan Dexter, a thwarted saloon Romeo, and John Downey, from A. A.

Overall, a better than average vehicle that can be developed into a very good play. Don.

## Comin' Thro' the Rye

Olney, Md., Aug. 19.  
Evelyn Freyman and Kenneth Bognart production of romantic comedy with music in two acts (six scenes) by Warren P. Munsell, Jr. Directed by William Chaubert; music supervised by Robert M. Lewis; dances, Anna Sokolow; orchestra directed by Richard Harrison; setting and lighting, Robert O'Hearn. At Olney (Md.) Theatre, Aug. 19, '52, \$3.50 top.  
Jean Armour.....Arlene Frank  
Agnes Burns.....Sara Floyd  
John Richmond.....Winston Ross  
Tom Burns.....David Brooks  
Gilbert Burns.....Robert Wallace  
Betty Paton.....Marjorie Maricle  
Elli Dexter.....Sandra Ackland  
Alex Tait.....Mark Allen  
James Findlay.....Guy Smith  
The Tailor.....Ian Martin  
Rev. William Auld.....Jack McGraw  
James Armour.....Ronald Dawson  
Prof. Dugald Stewart.....Ned Carr  
Dr. John Mackenzie.....Sam Riggs  
"Poosie" MacKenzie.....Marguerite Martin  
William Creech.....Barry Macquinn  
Earl of Glencairn.....Geoffrey Barr  
Anne McEboose.....Dorothy White  
Lady Alicia Wallace.....Anne Pearson  
Duchess of Gordon.....Marguerite Martin  
Duke of Gordon.....Keith Kirby

A sound idea and some good writing are wrapped up in "Comin' Thro' the Rye" which, nevertheless, must be speeded up considerably to rate "well done" from Broadway, for which it is intended. This is the story of Bobby Burns, greatest of Scottish poets, on his poor Mossiel Farm, and in the city of Edinburgh where he went to collect the adulation of the mighty, and badly needed cash—for his verses. Much of Burns' work was written as lyrics for old peasant melodies, and some of the best of the resultant songs provide the music which is nicely woven through the production.

The late Warren Munsell, Jr., who authored the play and who died last month while serving as manager of the Olney Theatre, paints a vigorous, lusty Burns. His poet is a fighter, a stubborn, hot-tempered idealist, a heavy drinker and terrific country boy Lothario.

Munsell brought an almost Restoration bawdiness into his script (Continued on page 60)

# New Haven Show Train To Resume With 'Faces'

New Haven, Aug. 26.  
New Haven R. R. resumes its show-train sked Friday, Sept. 19, with "New Faces" as the initial booking for 1952-53. Road will operate one show a month, as previously, and setup will follow same pattern of cast members on board, fashion shows, souvenir giveaways, etc.

Road recently conducted a survey among commuters in and out of Grand Central, N. Y., regarding a one-night-a-week early curtain for Broadway productions. Response was overwhelmingly in favor of such a plan.

# Bellamy Compromise Stance Seen Key To Equity-League Peace

Compromise agreement between the League of N. Y. Theatres and Actors Equity on the matter of options on actor services for record albums of Broadway musicals was apparently brought about primarily through the influence of Ralph Bellamy, president of the union. Rebecca Brownstein, Equity attorney, is understood to have resisted any modification of the union's original demand that cast members be guaranteed a full week's extra pay for such options, whether the album were subsequently made or not.

Settlement of the ticklish record-option issue paved the way for the signing this week of a new two-year contract, retroactive to Aug. 15, covering production on Broadway and the road. Under the agreement, cast members will receive one-eighth week's pay for an option for the record album, for a 30-day period after the Broadway opening of the show. However, the union's demand that the one-eighth pay should apply to all members of the cast was overruled, so the management is permitted to option only the players specifically required. As before, the minimum for actually making the records is one full week's pay for each day's recording session.

Other terms of the overall contract call for increases of the New York minimum from \$80 to \$85, the road minimum from \$100 to \$110 and rehearsal pay from \$40 to \$45. Shows rehearsing out of town will pay an extra \$7.50 a day. In the case of chorus members, the various new minimums represent a \$2.50 boost.

A new clause in the contract permits producers to sign chorus members for a three-month period. This applies for a trial period of one year. Previously, all chorus contracts were subject to a two-week cancellation clause, a feature that drew frequent managerial protest but was consistently supported by Chorus Equity members.

# College Showboat Troupe Clicking in Pitt Visit

Pittsburgh, Aug. 26.  
Surprise click of the late straw-hat season here has been the Hiram, O., College Showboat Players. They're berthed on the Allegheny River on the Majestic, one of the last of the traveling showboats in existence. Cast and crew are made up of undergraduates, receiving college credits for their work and being chaperoned by members of the faculty. Troupe, which opened here first of the month for a two or three-week stay, now looks set for the rest of the season, until it has to return to school.

Biz started out sluggishly but picked up sharply after first few performances, and Majestic has been turning them away over weekends ever since. Hiram group started out with "Murder in the Red Barn" and played it for a fortnight. They're now doing the classic meler, "The Drunkard." Showboat, which seats around 400, is the first to visit Pittsburgh since 1929, when Captain Menke's Golden Rod, now berthed permanently in St. Louis, played here for a couple of seasons.

## Gaxton Options Play

Vet musicomedie performer William Gaxton has taken an option on a comedy by Lou Lipton, former film writer, for possible Broadway production this season.

Dealing with the advertising biz in relationship to TV, it's called "The Big Shot."

# Plays Out of Town

**Poet in Seven**  
Ablington, Va., Aug. 20.  
Barter Theatre presentation of Robert Porterfield production of drama in two acts by Bettie Wyser. Directed by Margaret Ferrer. Settings, Macbeth, Shakespeare; lighting, Lauren Fari; choreography, Elizabeth Spies and Mel Filling; costumes, Bernadette, Nance. At Barter Theatre, Ablington, Va., Aug. 1, '52, \$1.80.  
Post.....Fritz Weaver  
Satan's Minister.....Jerry Oddo  
First.....Mel Parsons  
Fifth.....Gloria Holladay  
Second.....John Holland  
Third.....Mel Filling  
Fourth.....Frank Deal  
Sixth.....Lauren Fari  
Satan.....Caddell Burroughs  
Ablington.....Margaret Ferrer  
Wench of Black Black Eyes.....Elmer Fuchs  
Reverend Woman.....Sylvia Short  
Saint Peter.....Michael Lewis  
Critic.....John Hollow  
First Fellow.....Oliver Taylor  
Second Fellow.....Charles Quinlan  
Third Fellow.....Mark Spencer  
Philosopher.....Woodrow Romoff

As a spectacle, with much good fun in it, "Poet in Seven" offers a combination of color, dance and stage arrangement that is choice entertainment for the eye. Written in blank verse, the play is built around imaginative ideas with dramatic possibilities which become lost in too-long discussion of philosophic generalities. It's hardly ready for commercial production.

A poet finds himself in hell, sent there because he insulted Saint Peter at the gates of heaven. In hell, he is sentenced to hear from six representations of his youth the recounting of his earthy sins and conflicts. They, with himself, make the seven of the title. The poet is offered another try at heaven because of a piece he wrote in his youth, and at the end of the first act he starts unwillingly upward, refusing to take with him the woman he revered through-out his life.

In heaven, the poet is offered eternal life as a reward for returning to earth to bring about a better era, but he wants neither eternal life nor more life on earth. Only after lengthy conversations with a young poet and philosopher and a danced portrayal of search after faith, is he persuaded to make the bargain. With it he gets promise of a special heaven where artists and thinkers may spend an isolated eternity and he gets the revered woman, whom by this time he is ready to accept.

Bettie Wyser's verse is pleasing to the ear and she is remarkably successful in avoiding sentimentality and moralizing. She is not so successful in giving clarity to the character and ideas of the poet. It may be, but is never really clear, that his progress from hell to heaven to earth was meant to promote, or be due to, development of his own understanding of his relation to mankind. It is an imaginative and could be an exciting idea, but is obviously rather deep water.

Fritz Weaver reads the long part of the poet with beautiful inflection and great success in avoiding suggestion of recitation. Most successful characterization is that of Satan, played delightfully by Caddell Burroughs. Satan is a simple character, bent on comfort and entertainment, bored by the necessities of his duties, and he doesn't talk too much.

Margaret Perry has staged the play with fine integration of set, dance and figure arrangement. The set makes novel and effective use of backdrop screen lighted from the rear by a projector which throws the flames of hell for the first act and heavenly skies for the second. Ande.

## The Willow Whistle

La Jolla, Cal., Aug. 20.  
La Jolla Summer Theatre (Kenneth Britton) Joseph Patrick production of comedy-drama in three acts (four scenes) by Frances Wetmore. Directed by Demetrius Vilan. Features John Byrne, David Stollery, Michael Hayes. Setting by Mel Ferrer. At La Jolla Summer Theatre, La Jolla, Cal., Aug. 12, 1952, \$2.40 top.  
Andrew Wells.....Marianne O'Neill  
Robert Tomlin.....John Bryant  
Bob.....David Stollery  
Mary Tomlin.....Betty Paul  
Curtis Frank.....Michael Hayes  
Dr. Kenneth Woodward.....Bach Mantell

There are commercial possibilities in this Frances Wetmore fantasy-drama, but extensive rewriting is indicated before they can be realized. Basic story line has merit, but a draggy first act and some minor plot holes in the other two stanzas make the present production only spasmodically interesting.

Basic conflict is the age-old one between a man's responsibility to his family and to society as a whole. In this case, the protagonist is a textbook publisher who discovers that his partner, a corrupter of school committees, now is rushing through a propaganda-loaded history text to reap further immoral profits. On a visit to his boyhood home, the tiring publisher conceals a friendship with an imaginary youngster who is actual-

ly a symbol of his own youth, and the moppet's restatement of the basic values the publisher once held cues the eventual triumph of right.

Demetrius Vilan has staged the three-act with skill and imagination, avoiding the pitfalls inherent in any script with a "Blithe Spirit" situation, shrewdly finding the well-selected cast into fine performances that make the situation credible. Best are John Bryant, a good film bet, as the publisher; Betty Paul as his wife, Michael Hayes as the partner, Glen Wells as a family handyman, and David Stollery, who avoids the usual juve scene chewing to make the imaginary youngster real. Paul Rodgers' single set is an excellent example of comfortable rural living.

## Baby Face O'Flynn

Hollywood, Aug. 19.  
Gallery Stage presentation of Larry Stewart production of musical in two acts (15 scenes) by William Barnes and Edna Barnes. Music and lyrics by William Barnes and Edna Barnes. Features William Barnes and Edna Barnes, Bill Hampton, Fayne Blackburn, Alan Lurie, Hank Loomis, Sala Landon, Phillips, Patricia Harding, John Phillips, Patricia Harding, John Phillips, Nichols, Chorusography, Richard Wyer, pianist, Eddy Samuels. At Gallery Stage, Hollywood, Aug. 13, 1952, \$3.00 top.  
Elizabeth.....Barbara Hawkins  
Ramona McCall.....Arthur Pollock  
Major McCall.....George Phillips  
Major McCall.....Joseph Karbo  
John Potter.....Art Marshall  
John Potter.....Marion Langos  
Gracie.....Ingeborg Kildengen  
Genevieve.....Carmen Hall  
Ma O'Flynn.....Hank Loomis  
Joan Hinkley.....Fayne Blackburn  
Tom.....Jack Braddock  
Skipper.....Jeff Wynn  
Wally.....Harold Eddy  
Larney Potter.....Patricia Harding  
Baby Face O'Flynn.....Bill Hampton  
Ruthie.....Margie Stepp  
Betty.....Keith Coolidge  
Barry.....John Jones  
Lill March.....Joyce Jameson  
Frank.....Michael Hoey  
Nancy.....Nancy Kelly  
Fay.....Pat Priest  
Ray.....Barbara White  
Derby Dan Flanagan.....Allan Lurie

Despite the over-optimism of its little theatre producers, there's little in this new musical to warrant any commercial interest. It's pre-empted and played with enthusiasm, but neither book nor score has staying qualities and the offering must be relegated to the realm of purely local curiosia. It's just one of the many musicals launched here since "Lend An Ear" became a hit after a Coast bow.

Thin story is about a baby-faced character who makes his fellow townsmen believe he's an upright citizen. All the time, however, he's got his fingers on the city treasury and is a secret partner of the town's saloon keeper. Setting is a mythical California town around the time of World War I.

Physical limitations of the triangular stage and over-exuberance of cast and director make "O'Flynn" seem like a parlor production. Staging is remarkable for the number of people crowded without mishap into a tiny area, but of the cast only Hank Loomis, as a bashful boy, shows any great promise.

This one is strictly for the group's diehard fans. Kap.

## The Laugh Maker

Hollywood, Aug. 20.  
Players Ring production of comedy in two acts by Jerry Lawrence and Robert E. Lee. Directed by Kathleen Freeman. Features: Jerry Lawrence, Robert E. Lee, Beckner, music, Pete Matz. At Players Ring Theatre, Hollywood, Aug. 20, '52, \$3.00 top.  
Jean Francis Bocador.....Michael Fox  
Claude Bocador.....Joseph Melli  
Charles Gringoire.....Alvin Hurwitz  
Roland.....Len Martin  
Philippe.....Spurgeon Cunningham  
Maureen.....Ted Hartman  
Hurdman Weiss.....David Allen  
Georges.....George Kenas  
Gorot.....Charles Lucas  
Manager.....Stan Palmer  
Frederic.....Fred Finelli  
Marie.....Prudence Calvin  
Annette.....Kim Montgomery  
Rene.....Marlene Mannes  
Claudine.....Karin Greene  
Mme. McChesney.....Miriam Jay  
Mme. Georges.....Diane Lellion  
Annelise.....Jean Byron  
Critic.....Anthony Canon  
The Chairman.....Ray Quinn  
Michael Bocador (age 5).....Anthony West  
Michael Bocador (age 19).....Don Kiefer

Overemphasis on a 'tradesy approach mitigates against any real commercial success for this latest offering from the prolific typewriters of Jerry Lawrence and Robert E. Lee. The premise is good, however, and a rewrite might turn this into acceptable Broadway fare. Idea also lends itself to musical treatment.

Basically, it's the story of a pair of famed French comedians who join forces in their own theatre, and the authors use a flashback technique to tell, through innumerable scenes, of their professional triumphs and personal failures. Rewriting to make it a conventional (Continued on page 60)



## Legit Bits

Maggie McNamara, who withdrew from the femme lead in the Broadway company of "Moon Is Blue" two weeks ago because of exhaustion and a nervous condition, is not returning to the cast. Her successor, Janet Riley, is now being billed as co-star with Donald Cook and Murray Hamilton, the latter substituting for the vacationing Barry Nelson. . . Irene Bordon, currently playing Bloody Mary in the touring edition of "South Pacific" on the Coast, will leave the show at the expiration of her contract this week. . . Irene Hervey will play the femme lead in "Bernardine". . . Milton Baron and Edwin Reiskind, respectively general manager and attorney for Jose Ferrer, due back today (Wed.) from London, where they conferred with the actor-director-producer on future plans.

Besides Tod Andrews, who will again play the title role, the cast of the touring "Mister Roberts" will include Harry Snow as Pulver, Herbert Duffy as the Captain, Robert H. Feller as Doc and Louise King as the Nurse, with Stephen Morrow as stage manager. . . Peter Glenn and John Yorke, denying last week's report that they had dropped plans for the production of Peter King's "See How They Run," revealed they have obtained half the required financing. . . With "Wish You Were Here" apparently established at the Imperial, N. Y., director and co-author Joshua Logan sailed last week for a holiday in Portugal and Spain, and composer Harold Rome went to the Coast for a three-week vacation.

James Withers Elliott has announced plans for a revival of "The Bat," with Zasu Pitts as star. "Jezebel's Husband" is being taken off for four weeks of revision and recasting. . . Alan Hewitt due back this week from a motor tour of New England, during which he caught a number of straws. . . Malcolm Pearson and Robert Lewis have acquired the production rights to "Circus of Dr. Lao," the Gwynn Conger-Nathaniel Benchley dramatization of Charles Finley's novel, and Burgess Meredith has agreed to star in it, with Lewis directing. . . Mark Marvin, currently active as a legit producer in London, arranged the Old Vic record album of "Macbeth," starring Alec Guinness and Pamela Brown, for RCA-Victor.

Pressagent Bernard Simon vacationing at Barnegat, N. J., this week as guest of radio executive George Kondolf. . . Cloris Leachman will sub as femme lead in the Broadway company of "South Pacific" when Martha Wright transfers to the touring company for its engagements Oct. 14-Nov. 2 in her native northwest, while Janet Blair vacations. Miss Leachman is reportedly set for the lead in the new Rodgers-Hammerstein show, now being written for preem next spring. . . Harold Gary has given up a life of crime on TV and radio to play the Peddler in the touring "Oklahoma" this season. . . Beatrice Lillie has told friends that she'll let Aldrich & Myers be the Broadway producers of her strawhat-touring, "Evening," but she hasn't yet notified them officially, so no announcement has been made. . . Paul Gregory has acquired the rights to the court-martial sequence in Herman Wouk's "Caine Mutiny" novel, and will tour it a la "Don Juan in Hell."

Dorothy and Julian Olney, Westchester County, N. Y., legit-concert impresarios, are motoring back from the Coast after vacationing for several weeks with Paul Gregory in Santa Monica. The Olneys, who are Gregory's eastern reps, arranged more than 50 playdates for three of the producer's attractions, "Don Juan in Hell," "John Brown's Body" and "Private Music Hall."

Howard St. John, back from Coast stint making "Stop, You're Killing Me" at Warners, to be co-starred with Edna Best and John Loder in the Theatre Guild's touring company of "Jane," in the role he played on Broadway last season. This will mark his first starring role; he was featured during the Broadway run. Tour will open Oct. 2 in Hartford, with Boston to follow, and bookings set through April.

Jose Ferrer, currently working in the film, "Moulin Rouge," in England, told a British interviewer last week that he will take an 18-month holiday from Broadway, during which he plans to appear in "Fourposter" in French in Paris, stage a new production of the Jan de Harlow play in London with Jessica Tandy and Hume Cronyn (it was done there two seasons ago

with Michael Denison and Dulcie Gray) and to appear in the West End in "The Shrike." . . Rex Harrison and Lilli Palmer, who returned this week to London after a vacation in Italy, have no immediate legit or film prospects. . . Judith Evelyn, vacationing in Paris, is being sought for the femme lead in "Thracian Horses," opposite Robert Preston. She's due back in New York early in September. . . Leland Hayward, vacationing in Europe, phoned his office in disbelief of cable reports that "Wish You Were Here" had topped a \$40,000 weekly gross. He thought the wire had been garbled in transit. He's remaining abashed indefinitely.

Selena Royle stars in "Yes, My Darling Daughter," which opens tonight (Tues.) as the final offering of the Laguna (Cal.) Summer Theatre. Marjorie Steele, Peter Adams, Betty Paul and Michael Hayes are featured in the cast directed by Demetrios Vilan.

John Kriza, star dancer of Ballet Theatre, is taking a lead role in St. John Terrell's production of "Kiss Me, Kate" at Neptune Music Circus, Asbury Park, this week. It's Kriza's first appearance in a singing, acting and dancing role.

## Legit Followup

### Pal Joey (BROADHURST, N.Y.)

During Vivienne Segal's two-week vacation, Holly Harris has stepped up from standby to play the co-starring femme lead. She is a satisfactory substitute and, after 34 weeks on Broadway, the revival of the Richard Rodgers-Lorenz Hart-John O'Hara musical retains much of its opening-night quality.

Miss Harris, an attractive, thoroughly competent leading woman, has a voice remarkably similar to Miss Segal's. She is apparently trying to copy Miss Segal's interpretation of the role and her style of singing, which is natural and probably desirable, considering she's in for only a fortnight's stint.

She could hardly be expected to equal Miss Segal in the part, since the latter is an established star and this is the outstanding performance of her career. But if Miss Harris is a trifle young and a bit too decorative to be entirely believable as a dame who has to underwrite a nitty to get a boudoir playmate, she gives a skillful dramatic performance and registers both the salty Hart lyrics and the infectious Rodgers melodies.

Betty O'Neil, who took over as the gal reporter when Elaine Stritch left to succeed Ethel Merman as femme lead for the tour of "Call Me Madam," is also a nifty dish. She seems to have carefully copied her predecessor's style in the whammo "Zip" number, and although she doesn't quite tear down the joint as Miss Stritch did, she unquestionably mops up the audience.

Harold Lang, a remarkable dancer, is still a click in that phase of the title part, and seems to have more authority than when the show opened. But he still seems miscast as the incurable, irresistible wolf and he now sings as if his mind were on his hoofing—or at least not on the words of the song.

The other performances are uneven. Helen Gallagher is a stand-out dancer, but her singing is merely passable and her comedy playing is painfully limited, suggesting careful planning needed for her assignment as co-star of the forthcoming musical, "Hazel Flagg." Lionel Stander underlines the part of the larcenous agent, Patricia Northrop is acceptable as pealings as the innocent musey. Jack Waldron is convincing as owner of a flea-bag nitery and Robert Forster is effective as comedy dancing stooge. And, partly because the show gives them a chance to emerge as individuals, the chorus is a lively and amusing, as well as decorative, element in "Pal Joey."

The musical is still a sordid yarn, given vital life and appeal by the great Rodgers score and the soiled but solid Hart lyrics, but with an embarrassing letdown in the second half. In some regards this Julie Styne-Leonard-Key-Anthony-B. Farrell revival seems better than the original George Abbott production, notably in Robert Alton's breath-taking dances. But the show's smash success now, in contrast to its original failure to pay off, suggests a change in public taste rather than a marked superiority in quality of the revival. Hobe.

## 'Stalag' Moderate 13½G In Week at Seattle

Seattle, Aug. 26. "Stalag 17," playing a regular eight-performance schedule at the 1,500-seat Metropolitan here last week, pulled an acceptable but moderate \$13,500 at a \$3.75 top. The final performance Sunday night (24) started an hour early to permit the troupe to make a train to Salt Lake City, where it opens tonight (Tues.).

The Metropolitan gets "Call Me Madam" for a week's stand starting tonight (Tues.), and "Bell, Book and Candle" for a nine-performance run Sept. 1-7.

## 'Pacific' \$53,400, 'Moon' \$26,000, L.A.

Los Angeles, Aug. 26. Town's two offerings continued to rack up hefty big last week, with "South Pacific" again leading the way with virtually SRO business.

Musical grabbed another boff \$53,400 in its fourth frame at the 2,670-seat Philharmonic Aud. This week and next should see a gross boost, since these final frames are free of the Civic Light Opera Assn.'s cutrate tickets.

"The Moon is Blue" edged up about \$2,000 for its second week, hitting \$26,000 at the 1,636-seat Biltmore. It stays through Sept. 13, having completed the initial fortnight under Theatre Guild auspices.

## 'MADAM' SETS DALLAS RECORD WITH \$55,038

Dallas, Aug. 26. "Call Me Madam," sixth and final State Fair Musicals offering, grossed a record-breaking \$55,038 for seven performances through Sunday (24), midway of a fortnight's stand. Some 23,800 payees bettered the previous topper, "Porgy and Bess," which hit \$50,327 in its second week at start of season here.

Extra chairs were added for the last four shows (21-24), with prices scaled to a \$3 top. Town sizzled in a record-breaking 22-day heat wave (Aug. 2-23) with mercury from 100 to 107.

"Madam" was produced by Charles R. Meeker, Jr., State Fair Musicals managing director, and stars Joan Blondell, Gene Raymond and Russell Nype. Supporting cast has Ellen McConn, Joe E. Marks, Donald Somers, Frank Rogier and Owen Hewitt. Season closes with matinee Sunday (31).

## 'Bell' Bows Mpls. Season With Okay \$22,300 Take

Minneapolis, Aug. 26. Launching the local legit season, "Bell, Book and Candle," with Joan Bennett and Zachary Scott, grossed an okay \$22,300 for six nights and two matinees at a \$4.20 top in the 1,859-seat Lyceum. This was in the face of hot weather, a non-air conditioned theatre and the fact that the legit season here rarely has teed off so early.

Attraction played its Twin Cities engagement exclusively here and, as usual, the two St. Paul newspapers, both under same ownership, did not carry its ads and made no mention in its news columns of the show's presence.

Lyceum's next legiters are two Theatre Guild-A.T.S. subscription season offerings, "The Fourposter" Sept. 16, for four nights and two matinees, and "Call Me Madam," week of Sept. 22. "Fourposter," like "Bell," will pass up St. Paul and play its Twin Cities engagement exclusively here.

## 'Annie' Boffola \$56,000 In 1st St. Louis Week

St. Louis, Aug. 26. "Annie Get Your Gun" wound up the first of a two-week frame in Municipal Theatre Assn.'s park Sunday (24) with a sock b.o. score. Season's banner attendance mark of over 12,000, with more than 1,000 turned away, was hung up Saturday (23). Show drew 70,000 payees and an estimated gross of \$56,000.

Natives are still clamoring for funds for this windup stanza that ends the current season. Sandra Deel, William Shriner, Arthur Barnett, Robert Eckles and Jack Ruth-erford are the leads.

## B'way B.O. on Fire, Beating Season; 'Wish' Soars to \$47,500, 'S.P.' \$46,100, 'Guys' SRO \$44,000, 'Animal' \$17,400

### 'Porgy' Capacity \$39,600 For Third D.C. Stanza

Washington, Aug. 26. "Porgy and Bess" hit capacity last week here in its third stanza at the 1,600-seat National Theatre, at a \$4.80 top, getting over \$39,600. For this week's concluding frame the take may vary a trifle one way or the other on basis of the press list, but the Blevins Davis-Robert Breen production is a solid sellout for balance of the stay.

Incidentally, the gross total excludes the 20% Federal tax, in which the house does not share. However, the production is on a non-profit basis, so the management retains the extra amount.

## 'Dolls' \$49,400 As Chi Loner

Chicago, Aug. 26. There is just one attraction in town, "Guys and Dolls," and the summer visitors are giving it a great play. Last Wednesday matinee was a sellout and business is running more than \$500 nightly ahead of the week before. Mail order is picking up for the fall months, too, even in the face of the other plays coming in during September.

"Stalag 17," which starts Sept. 2 at the Erlanger, broke its first ads last week, reportedly drawing over \$5,000 in mail orders. The comedy-meller is on subscription for the first three weeks.

Estimates For Last Week "Guys and Dolls," Shubert (26th wk) \$49,400; Bounced back to almost \$49,400 and now looks set to continue through the fall period.

## OPERETTAS GROSS 335G ON 9-SHOW PITT SEASON

Pittsburgh, Aug. 26. Civic Light Opera Assn. wound up its 1952 outdoor season with a total gross of around \$335,000 for nine shows. That still represents a loss, but not as much as last year. For the first time in the seven-year history of the al fresco project, five offerings did better than \$40,000—"Carousel," which opened the series and finished the leader, at \$42,750; "The Desert Song" and "Student Prince," both around \$41,500; and "One Touch of Venus" and "Annie Get Your Gun" at \$40,500. "Babes in Toy Land," the closer, would have made the select circle, too, but bad weather the last couple of nights held take down to \$37,500. "Prince" was headed for the season's high, better than \$50,000, but was rained out the final performance.

Low for season was "Rio Rita" with only \$25,000, while "High Button Shoes," with \$31,000, and "The Firefly," at \$35,500, were the runners-up.

Although there were only three rainouts, which might have accounted for an additional \$20,000 or so, operettas had many other nights when it looked so much like rain that practically nobody showed up for the performance.

## 'Red Mill' Fine \$65,000 At Kaycee Starlight

Kansas City, Aug. 26. Attendance at the Starlight Theatre came back with a rush last week, as "The Red Mill" picked up interest over previous, weaker shows. Cast of the Victor Herbert musical was bolstered with corps of 25 local kiddies, and combination was sufficient to draw three nights of capacity (7,600) attendance and a \$65,000 gross. "Mill" was ninth production in a schedule of 10.

"Show Boat" opened a two-week run Monday (25) as season's finale, first production of the Starlight to be booked for a fortnight. Cast includes Gloria Hamilton, Julie Wilson, Donald Clarke, Richard Wentworth, Helen Raymond, Sammy White, Ronnie Cunningham and Joseph Macaulay.

Broadway boxoffices, already smouldering, really caught fire last week. Attendance, which had been running ahead of normal for the season, took another jump. Receipts were above the previous week's figures for virtually every performance, with all shows feeling the improvement.

The total gross for all 10 shows last week was \$323,800, or 86% of capacity. Week before last the total for the same 10 shows was \$305,900, or 81%, a rise of 6% over the previous week.

A year ago last week the total for all 12 shows was \$390,200, or 82% of capacity, a rise of 6% from the week before. "Top Banana" is due to reopen next Monday night (1) after a four-week layoff, and "Mrs. McThing" resumes the following week, Sept. 8, after seven weeks off to play an engagement in Central City, Col. The first scheduled new production is "Mr. Pickwick," due Sept. 17 at the Plymouth.

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designation refer, respectively, to top prices; (\*indicates using two-for-ones) number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Fourposter," Barrymore (44th wk) (C-\$4.80; 1,060; \$24,998) (Betty Field, Burgess Meredith). Over \$15,000 (previous week, \$11,800).

"Guys and Dolls," 48th St. (92d wk) (MC-\$6.60; 1,319; \$43,940). Back over capacity at \$44,000 (previous week, \$43,900).

"King and I," St. James (74th wk) (MC-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Nearly \$51,700 (previous week, \$51,700); Miss Lawrence out all week because of illness.

"Male Animal," Music Box (17th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Over \$17,400 (previous week, \$16,000).

"Moon is Blue," Miller (77th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Murray Hamilton, Janet Riley). Almost \$10,300 (previous week, \$8,600).

"New Faces," Royale (15th wk) (R-\$6; 1,035; \$30,600). Hit \$30,600 (previous week, \$30,100).

"Pal Joey," Broadhurst (34th wk) (MC-\$6.60; 1,160; \$39,602) (Holly Harris, Harold Lang). Nearly \$39,400 (previous week, \$38,700).

"Point of No Return," Alvin (32d wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Over \$21,800 (previous week, \$21,200).

"South Pacific," Majestic (175th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$46,100 (previous week, \$40,700).

"Wish You Were Here," Imperial (9th wk) (MC-\$7.20; 1,400; \$51,847). Over \$47,500 (previous week, \$43,200).

## 'Madam' \$66,800, Clark 35G, S. F.

San Francisco, Aug. 26. "Call Me Madam," with Elaine Stritch and Kent Smith, concluded its fourth and final frame at the 3,250-seat Opera House Saturday (23) with a sock \$66,800. This Civic Light Opera production, scaled to \$4.80, grossed \$257,400 for its four weeks at the Opera House.

"Jollyanna," with Bobby Clark, Miltz Gaynor and John Beal, eased to \$35,000 for its second week at the 1,758-seat Curran. Previous week, \$36,000. House was scaled to \$4.80.

"Fourposter," with Jessica Tandy and Hume Cronyn, moved up into higher brackets, chalking up a hefty \$26,100 for its second stanza at the 1,550-seat Geary. Previous week, with show scaled to \$4.20, hit a fine \$22,000.

"Remains To Be Seen," with Roddy McDowall, Sally Forrest and Allen Jenkins, hit a fair \$11,000 for its second week at the 1,157-seat United Nations-Alcazar Theatre. Show, with a \$3.60 top, hit only a weak \$9,800 last week.



## Plays Abroad

### Affairs of State

London, Aug. 22.  
Emile Littler & Tom Arnold presentation of comedy in three acts by Louis Verneuil. Directed by Roy Rich. At Cambridge Theatre, London. Aug. 21, '52; 8:15 top.  
Philip Russell.....Wilfrid Hyde White  
Constance Russell.....Coral Browne  
Irene Elliot.....Joyce Redman  
George Henderson.....Hugh Williams  
Byron Winkler.....Basil Radford  
Lawrence.....David Teale

Whatever the incongruities of a French-authored comedy, with an American background, played by a typically British cast, there is no doubt of the favorable audience reaction, or that producers Emile Littler and Tom Arnold have another hit to their credit. The plot ripples along a well-worn path with easy dialog, the timing and delivering of which are impeccable. As a vehicle for five talented artists, it proves satisfying, agreeable entertainment.

The ramifications of American politics prove no obstacle to foreign understanding, and the smooth direction gives point to every line and situation. Joyce Redman is delightful as the school-marm suddenly requisitioned to provide a temporary mate for a rising diplomat whose bachelorhood is detrimental to his career. He is in love with her aunt, who is unable to get a divorce from her elderly husband. The plan to keep the position of chafelaine warm until the other two are free to marry goes awry with the girl's swift emergence from poor relation to a gracious, glamorous hostess. It's obvious, as soon as the scheme is set by the cunning contrivance of the other woman's husband, that the marriage of convenience will soon assume affectionate, lasting status.

The aunt knows when, she is lipped and goes off on a world cruise with the spouse she had planned to leave, while her lover achieves the coveted post of Secretary of State, and a beautiful, clever wife. Hugh Williams plays this part with his customary air of boyish maturity and Coral Browne sparkles with malicious insincerity as his ex-playmate. Basil Radford, who received a vociferous reception after a year's absence through illness, makes his smaller part rich with his own personality. Wilfred Hyde White, as the cunning old fox who is responsible for the domestic coup d'état, tackles his task with wholehearted relish, having some of the best lines in the play. Roy Rich, as always, directs with competence. Clem.

### La Duchesse D'Algues (DUCHESS SEAWARD)

Paris, Aug. 2.  
Mlle. Parlays and André Certes production of comedy in 2 acts (4 scenes) by Peter Blackmore. Directed by Christian-Gerard. Adapted by Costance Coline; set, Suzanne Raymond; costumes, Schiaparelli. Features Gaby Sylvia, Maurice Teynne, Nadine Alari, Gerard Sely, Sun-Mai, Mirevel, Yvonne Yvonne Bruno, Roland Bailly, At Michel Theatre, Paris. 8:30 top.  
Marina Formentor.....Gaby Sylvia  
Claire Martin.....Suzet Mals  
Madeleine Cavy.....Madeleine Geoffroy  
Isabelle Lambert.....Nadine Alari  
Pascale.....Pierrette Bruno  
Paul Martin.....Maurice Teynne  
Henri Nigelle.....Gerard Sely  
Charles.....Roland Bailly

"Duchess," a fantasy about a doctor in love with a mermaid, can make no pix bid because it has been filmed already. However, its Broadway possibilities seem to loom big with a probable scramble for U.-S. legit rights. "Seaweed" has had varied career. Authored by Peter Blackmore, English play by night, its screen rights were sold to British films before the play (original title was "Miranda") was staged in London. Appearance of film scotched the London run of the play, but the comedy has played Spain, Holland, Scandinavia and is due to open in Italy this fall.

"Miranda" was also tried-out at the La Jolla Playhouse in California three years ago, but got no further in the U. S. U. S. distribution rights of the British pic, "Miranda," were bought up by a Hollywood company which wanted to exhibit its film, "Mr. Peabody

and the Mermaid," which had a similar love angle. Current Paris run of play has interested three American producers in placing "Duchess" (nee "Miranda") on Broadway.

"Duchess" is smartly written, a witty play with scripting good enough to carry the fantastic theme. Story of the Paris physician wanting to complete some research on fish-life has him visiting the seashore. His boat capsizes and he is rescued by a mermaid. Both his scientific and amorous interests are aroused and he buys her some clothes and takes her back to Paris where he installs her as a patient in his wife's apartment. Miranda spends most of her time in the bathtub but shows up for cocktails in a wheelchair, demanding glasses of salt water and seaweed sandwiches.

The doctor's wife's suspicions are awakened by her strange behavior and her uncanny influence over her husband. Her conquest of the male is complete. The chauffeur, who carries her up and down stairs, falls in love with her and breaks off an affair with a maid. Finally the doctor's wife exposes her as a siren and Miranda jumps into the Seine to swim back to the open sea.

"Duchess" is handled here as farce. Production is first-rate, and as smooth and sophisticated as possible. Direction by Christian-Gerard is good, giving the play movement and tempo, and making the most of its comedy. Costumes by Schiaparelli, especially those for Gaby Sylvia as Miranda, are a great asset in suggesting the oceanic background of the mermaid. Maurice Teynne, as the doctor, Gerard Sely in the role of a bewitched family friend; Roland Bailly cast as the gruff chauffeur and Madeleine Geoffroy as a comic nurse, all are socko. Wife's role is played for low comedy and jars with the acting of others. Gaby Sylvia, stage and screen looker, is beautiful and expert as Miranda.

"Duchess" should stand a fine chance on Broadway, being novel, witty and easy to stage, but the casting of Miranda will be tough. Curt.

### Jedermann (Everyman)

Salzburg Festival production of "Play of Death of a rich man" by Hugo von Hofmannsthal, in one act. Based on production by Max Reinhardt (1920); newly revised and directed (1952) by Ernst Lothar. Music: Einar Nilson and Joseph Messner; costumes, Caspar Neher; choreography, Grete Wiesenthal; musical director, Carl Byström; technical director, George Hohenstain; organ soloist, Franz Sauer. In the Cathedral Square, Salzburg, July 27, '52. 8:30 top.  
Simeone des Herin.....Lola Muehl  
Tod.....Franz Shafheitlin  
Jedermann.....Will Quadflieg  
Jedermanns Mutter.....Lotte Medekley  
Jedermanns guther Gesell.....Erich Auer  
Hausvogt.....Karl Nattvill  
Koch.....Mario Haindort  
Knecht des Herin.....Richard Thoser  
Ein armer Nachbar.....Theodor Grief  
Ein Schuldnecht Wolfgang Hebenstreit  
Schuldnechts Weib.....Roswitha Posselt  
Buhlschaft.....Lola Muehl  
Dicker Vetter.....Hugo Lindinger  
Duennner Vetter.....Heinz Conradts  
Mammon.....Willy Roessler  
Gute Werke.....Alma Seidler  
Glaube.....Antle Weisberger  
Teufel.....Peer Schmidt  
Spielansager.....Helmut Janitsch

Out of half a year of theatre and party politics, the new Salzburg production of the annual Salzburg Festival's most traditional play has emerged without violence to the hallowed Reinhardt tradition, and with considerable improvements from the audience viewpoint as a pageant and tourist attraction. Ernst Lothar's direction has succeeded in doing no violence to the picturesque and often impressive dramatic form of the morality play in its immensely effective open-air setting before the Italo-Baroque facade of the 18th Century cathedral. At the same time it has speeded up the action and intensified the color and drama sufficiently to make the new 110-minute running time a lot more tolerable than its previous 130-minute schedule.

Because of political complications, which approached the proportions of a vendetta, this year's (Continued on page 61)

## 'Okla' to Tee Cleve.

Cleveland, Aug. 26.  
Hanna Theatre manager Milt Krantz announced season will open Sept. 22 with "Okla-homa," and that the season will "come close to 24 attractions in 30 weeks of theatre."

He said the Guild-Living Theatre plan guarantees eight vehicles, including "Constant Wife," with Katharine Cornell; Robert Young in "Country Girl," and Edna Best in "Jane."

## Shubert, N.H., Bows Season With Personnel Switches

New Haven, Aug. 26.  
The Shubert, which gets underway for 1952-53 this week with road break-in of a new cast for "Okla-homa," will open with a personnel change for the new season. Ben Segal, for several years managing director of the spot, will confine his activities to representing the house on the New York booking end.

Ben Witken will act as house manager; Don Glenn, publicity director, and Louis Moscow, boxoffice, Carlson Spear, former assistant manager recently deactivated from Naval service, will not return to the Shubert, being presently publicity director at Melody Fair in Danbury.

## Plays Out of Town

Continued from page 58

### The Laugh Maker

tional three-acter and the elimination of several scenes would speed the pace considerably. It has some effective highlights, including the thespic duel between the protagonists for the love of the beautiful, wealthy Parisienne who angers their theatre, and the attempt of one of the comics to teach the craft to his 19-year-old son. Throughout, however, there appears to be an air of smug satisfaction about show business, punctuated by lines that will win considerable attention in the trade but leave general audiences unmoved.

Kathleen Freeman has directed the semi-central staging production with a deft touch, and the over-sized cast is generally good. Alvin Hurwitz is okay as one of the comedians, and Joseph Mell as the partner is fine in comedy scenes but misses in those scenes in which the characterization is tinged with pathos. Jean Byron earns attention as the romantic interest and there are good supporting performances from Charles Lucas and Don Kreger, latter scoring strongly as the pathetic progeny determined to emulate his comedian father.

Kap.

## Current Road Shows

(Aug. 25-Sept. 6)  
"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Strand, Vancouver (27-30); Met, Seattle (1-6).

"Call Me Madam"—Met, Seattle (26-30); Aud., Portland (1-6).  
"Country Girl" (Robert Young, Nancy Kelly)—Lobara, Santa Barbara (1-2); Aud., Pasadena (3); Aud., Fresno (4); College of Pacific, Stockton (5); Aud., Richmond, Cal. (6).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Geary, S. F. (25-6).  
"Guys and Dolls"—Shubert, Chi (25-6).

"I Am a Camera" (Julie Harris)—Cass, Detroit (1-6).

"Jollyana" (Bobby Clark, Mitzi Gaynor)—Curran, S. F. (25-6).

"Moon Is Blue" (David Niven, Diana Lynn, Scott Brady)—Biltmore, L. A. (25-6).

"Okla-homa"—Hartford (29-30); Broadway, Kingston, N. Y. (1-2); Paramount, Asbury Park, N. J. (3-6).

"Porgy and Bess"—National, Washington (25-30).

"South Pacific" (Janet Blair, Webb Tilton)—Philharmonic Aud., L. A. (25-6).

"Stalag 17"—Capital, Salt Lake City (26-27); Aud., Denver (29-30); Erlanger, Chi (1-6).

### Miriam Kressyn Set

Miriam Kressyn, Yiddish actress-singer, will play one of the leading roles in "My Lucky Day," Yiddish-American musical comedy which will costar Edmund Zayenda, Irving Jacobson and Selma Kaye at the Second Ave. Theatre, N. Y., this fall.

The Joseph Rumshinsky-Louis Freeman production, for which Felix Sadoski will stage the dances, will feature both Yiddish and English-speaking players.

## Strawhat Reviews

Continued from page 58

### Comin' Thro' the Rye

which gives "Comin' Thro' the Rye" its liveliest and best moments. He gave the play also a definite offbeat charm largely through the Burns poems and the old Scotch airs. But he fell short at the other point, that of the idealist seeking to pour Scotland's national pride and striving to cause his native land to rebel and break away from England. This phase of Burns is not well known to most Americans and the sought-for revolution did not materialize. None of this is made clear in the play. The audience goes away somewhat puzzled by this facet, which tends to dribble off into sermonizing.

A tightening of the slow first scene and a pickup of the very end would help.

"Comin' Thro' the Rye" is hyped by better than summer stock level of performances. David Brooks, who plays the role of Burns, does a fine, lively job and blends the romantic and bawdy portions of his character nicely. His songs are well done.

Ian Martin, as the tailor, a singing, dancing comic foil, turns in an amazingly polished performance, considering the shortness of rehearsal. Martin's little tailor milks the lines for every laugh that's in them and he does some comic jiggling and singing that brings down the house.

Competent job is turned in by Arlyne Frank as Jean Armour, Burns' love whom he is about to marry at the final curtain, though she has already been the mother of his twins for over a year. An even better job is that of Marjane Maricle, who plays Betty Paton, soft-hearted barnyard who couldn't say "no" to Burns—or practically anybody else, for that matter. She, too, mothers a Burns infant, but winds up marrying the comic tailor.

The poet's other heart interest, Anne McLehose, the noble young lady whom he named Clarinda, is played by Beverly Whitney. This is the gal with whom Burns doesn't manage to make too much time in the big city of Edinburgh, although he keeps trying. Urbane jobs of characterization are turned in by Winston Ross as John Richmond, the poet's friend; Geoffrey Barr as the Earl of Glencairn, Burns' patron, and Ned Cary as Prof. Dugald Stewart, who brings Burns to the city. Lowe.

### Genesis, 1952

Milford, Conn., Aug. 20.  
Milford Playhouse presentation of drama in three acts by George Groszkitz. Directed by James Zanatos; singing, George Anderson, H. A. Milford (Conn.) Playhouse, Aug. 19, '52; \$1.55 top.  
Tom Sturtevant.....John Clavin  
Anne Barton.....Janet Sarno  
Joe Mahler.....George Groszkitz

It might be well for some producer, if he hasn't already caught this one in its strawhat tryout at Milford, to jot down a reminder for a date in mid-October when the play will be given a second, and revised, airing at the Yale Drama Dept. A smart script technician could do things with this embryo, and it has the basic elements of a producer's dream in its single-set, three-character makeup.

The idea behind "Genesis," and the development of that idea, have merit. Carrying a man-who-played-God theme, script is built around the being created rather than the creator. A young playwright, whose fiancée reprimands him for failing to create real characters in his plays, decides to abandon the superficial and take a hand in actual development of a live personality.

When a brainchild of his, in the person of a football hero he had created 10 years before, appears out of the past, the playwright sets to work bringing him up to date as a human entity. The experiment is so successful, that the final curtain has the character walking off with the playwright's bride-to-be, while the scripter himself settles down to a career of writing more life-like beings into his plays.

Unlike many small-cast plays which have to employ offstage voices, phone calls to imaginary characters and similar business in order to get out of some tight corners, this play manages to hold interest with its complete delineation centered on the three characters involved.

Non-pro cast of John Clavin, as the playwright; Janet Sarno, his fiancée; playwright George Groszkitz, doubling as the pigskin pride, all give good accounts of themselves on the strawhat level. Staging has made understandable a somewhat complicated combination of fact and fantasy, and has han-

dled interestingly various play-within-a-play angles which dovetail neatly.

Dialog, as well as theme itself, indicate that considerable depth of thought has gone into the preparation here. Bone.

### Charming By Night

Lutherville, Md., Aug. 91.  
Hilltop Theatre presentation of comedy-drama in three acts by Madeline Davidson and Maurice Glueher. Directed by Richard Mitchell. At Hilltop Theatre, Lutherville, Md., Aug. 19, '52; 2:45 top.  
Steve Drago.....Pirie MacDonald  
Salvo.....Ann Barlow  
Carlton Drago.....Edmund Johnston  
Brenda Drago.....William Tregear  
Genevieve Dearborne.....Val Avery  
Genevieve Dearborne.....Elaine Swann

This is the winning selection from some 52 scripts submitted in a nationwide contest, and based on its preem here, it obviously read well. It's one of those attempts at ultra-sophisticated conversation in a worn-out situation, and the smart talk when played comes out as an endless series of obvious wisecracks and labored gags. Thus dialog that is hard to project believably, even by the most practiced players, here takes on the tone and tempo of phonograph records. No real character sneaks through anywhere. It adds up to a better-than-average effort, but is far from ready for more ambitious auspices in its present state.

Here is the story of the young writer from the sticks who hit it big as a fiction writer on his first try and got swept up in the ultra-ultra life that is supposed to be lived by successful people in New York. His wife has travelled the same road to keep up with him, and it's a steady round of cheating, drinking and dropping an ironic aphorism between parties.

A husband, who has come up amongst all this and has gone the usual way of being tossed out of one set of learning after another, among other quickly forgiven episodes traditional to scions of rich and sophisticated big-city folk, clears the atmosphere by bringing home a real honest-to-goodness farm girl. And it isn't too long before the breath of fresh country air takes hold mightily, and all concerned lay bare their sordid souls to reclaim their money existence.

Lois Hall, as the wife, projects well in the uniform cast, and Elaine Swann garners laughs in a brief scene as an actress friend of the two-timing author. Edward Ludlum's direction gets the most out of the script and might be scored as a standout, what with the brief week allotted to the mounting of a new play. Same for the setting by Richard Mitchell. Burn.

### Doctor In Spite of Himself

Boston, Aug. 25.  
Brattle Theatre presentation of farce by Moliere, translated by Ernest Borgnine, with interpolations by Zero Mostel. Directed by Albert Marre. Settings by Richard Baldrige. Costumes by Chris Maman. At Brattle, Cambridge, Aug. 19, '52.  
Sganarelle.....Zero Mostel  
Marianne.....Kate Harkin  
Jacques.....Ernest Borgnine  
Valere.....Conrad Jameson  
Lucas.....Paul Sparger  
Geronte.....Richard Kildride  
Jannet.....Amanda Steel  
Leulinda.....Jan Farrand  
Luelinda.....Elmer Engstrom  
Thibaut.....James F. Vance  
Perrin.....Ted Thome

While its doubtful that Moliere had anyone vaguely resembling Zero Mostel in mind when he wrote "The Doctor In Spite of Himself" about 300 years ago, the Brattle management, seeking boxoffice rather than artistic results, has come up with a winner. While the program credits "Interpolations by Mostel," it would seem more pertinent to reverse it, with Moliere strictly an also-ran in this production, any resemblance of the original script being definitely a coincidence.

Cast as the ne'er-do-well, wife-beating woodchopper, Sganarelle, who is conned into posing as a doctor, Mostel cavorts throughout the play with complete abandon, reducing the plot (and audience) to a shambles. Overstuffed zany includes such absurdities as spelling M-O-T-H-E-R via body contortions while two actors vocalize, making like a squirting whale, reeling off a cigaret commercial. "So firm, so round," etc., galloping through the aisles of the orchestra and otherwise carrying on in non-Moliere manner. Results in an evening with Mostel rather than Moliere, and from uninhibited guffaws from customers, it's okay with them.

Surrounding cast, which includes his wife, Kate Harkin, carry on bravely, in spite of overwhelming odds. Elic.

## ERNEST TRUAX and SYLVIA FIELD

in

"GEORGE AND MARGARET"

by

GERALD SAVORY

Capacity Week August 18th

PLAYHOUSE IN THE PARK, PHILADELPHIA

# Literati

## Which Newsweek D'ya Read?

Last week's editions of Time and Newsweek mags covered the Walter Winchell-Barry Gray "feud" from different approaches, with Time giving Gray the edge and Newsweek more pro-WW. Setup prompted Winchell to ask his readers to compare Time's "slanted" copy with Newsweek's "good reporting."

Neither mag recalled that when Gray first got started on WOR, N. Y., the gabber and WW touted each other in their respective outlets.

## Koestler's Slight Switch

Macmillan had to reprint Page 259 of Arthur Koestler's soon-due autobiography, "Arrow in the Blue," and circulate substitute pages of the advance copies to reviewers in order to clarify a statement about six men and Communism. The Koestler original referred to "The God That Failed," one of his former books where he listed five names and his own as "six former Communists." The new phraseology has it, "six men who formerly believed in the tenets of Communism."

## Cowles' Management Plan

Cowles Magazines, Inc. has set up a Plans & Operations Committee, composed of 16 staffers from various departments of the company, as its version of the "multiple management plan" used by several manufacturing firms. "MM" idea, first developed in 1932 by Charles McCormick of Baltimore, is based on the theory that "participation is one of the fundamental desires of human beings" and that they are happier and more productive when actively participating in overall running of a business.

Back in February, 1951, Gardner (Mike) Cowles set up a committee on operating policies and procedures, of top-level execs, to study the company's operation. Cowles said this group's success in contributing to the efficiency of operation led to his decision to carry the "MM" idea further. Chairman of the new group is Dick Elliot, Look's manager of advertisers' services, and the committee includes reps from various departments of Look and Quick. Group has responsibility for drafting its own bylaws and working out its methods of operation.

## Maria Trapp's 2d Tome

Baroness Maria von Trapp, head of the Trapp Family Singers, whose first book, an autobiography of the group titled "Trapp Family Singers," was published by Lippincott in 1949, has written a second tome. Titled "Yesterday, Today and Forever," book discusses religion in one's daily life. Lippincott will publish it in November. The baroness' first book had 10 printings. She's dropped her title, now, and is known simply as Maria Trapp.

## New Painting Technique

A new technique of painting for books was used by Nicolas Mordvinoff for Rudyard Kipling's "New Illustrated Just So Stories," which Garden City Books publishes next Tuesday (2). Mordvinoff painted in actual printing inks rather than oil or water colors, so that the reproduction will be exact, inasmuch as the printer will be using the same inks with which he worked. Nordvinoff, who won the 1951 Caldecott award for the finest children's picture book of the year, was forced to do the 72 illustrations for "Just So" twice, because a studio fire destroyed the original set.

## New Graphic Arts Mag

Advertising Publications, Inc., publisher of Advertising Age and Industrial Marketing, is adding a new monthly magazine to its list, Advertising Requirements, a publication devoted to the graphic arts field, including photo-engraving and photography. First issue comes out in January. Dick Hodgson has been named editor.

Firm recently sold Hospital Management to Clissold Publishing Co., Chicago.

## Parisian Triple-Threat

Cecil Saint-Laurent, who penned "Caroline Cherie," printed in the U. S. this year by Prentice Hall, is one of the most prolific scribes in Paris. He goes under three names for his writing, Cecil Saint-Laurent, Jacques Laurent and Alberic Varenne. As Cecil Saint-Laurent, his "Caroline Cherie" was a Paris bestseller in book form, and as a film, with Martine Carol, one of the top grossers there last year. Laurent is now busy with several pic plans. His sequel script to

these (among other things) he is called on to walk repeatedly into his own grave clad in a long white nightgown, while his mother and an allegorical figure of "faith," sorrow asthmatically.

New fresh costuming, pleasant choreography not quite in the ballet category and moving, well-performed orchestral, organ and choral music add a lot to the show. But no artifice of man can contribute as much as the Cathedral square, "with its bells, its stone saints and its sense, despite auto horns honking outside, of isolation from the 20th Century world."

Nature conspires, with stage direction, to start the play (at 5 p.m.) in bright sunshine, too hot for comfort. But by the time the drama has reached its closing measures the sun has dropped behind the ancient walls and the cool chill of a graveyard seems to creep over the audience while Everyman (Quaddieg) grapples finally with Avarice, succumbs to death and goes to his grave. Even an ineffective Satan, playing like a Ringling clown, can do little to disturb the effect. One new touch, living statues of saints and unveiled by the church doors, add little but incongruity. But the piercing summons of the angels to "Jedermann" from the church roofs and (seemingly) the surrounding hills can still guarantee a spinal chill to most listeners.

This should add considerably to the already solid audience appeal of Salzburg Festival's most standard attraction.

Isra.

## The Step Forward

London, Aug. 12. Jack de Leon production of drama in three acts (five scenes) by Anne Terry, stars Guy Rolfe, Frances Hyland, Derek Farr, directed by Jack Minster, decor, Elizabeth Taplay. At Strand Theatre, London.

Feary Heppell.....Sheila Keith  
Mary Silver.....Frances Hyland  
Miss McClaren.....Alexis France  
Mr. Langdon.....Guy Rolfe  
Mrs. Langdon.....Gillian Lind  
Philip Langdon.....Derek Farr

A new writer makes a not very impressive entrance with this frankly noveletistic play in which the characters bear the imprint of cheap fiction and the dialog is dull and pedestrian. Production may have modest local appeal, particularly for femme audiences, but cannot be rated a contender for the Broadway stage.

The character who takes the step forward is a young wife. She leaves her husband because of his infidelity with a more mature woman, but feels she is able to return to him after she herself has had a love affair. The new experience, she believes, will give her the confidence to make a fresh start, and will compensate for her earlier immaturity and innocence.

Author is fortunate in having a cast which gives an air of credence to the yarn. Frances Hyland aptly suggests the innocent wife and her performance is stamped with a tender sincerity. Guy Rolfe turns in a smooth and dignified portrayal as her employer, who gives her a chance at independence. Derek Farr plays his philandering brother with a free and easy assurance. Gillian Lind contributes a pleasing cameo as Rolfe's wife, and the minor roles are done okay by Sheila Keith and Alexis France.

Play is adequately directed by Jack Minster, Elizabeth Taplay's settings are first-class. Myro.

## Folies Bergere

Sydney, Aug. 12. Paul Derval and Bernard Delfont Gy arrangement with David N. Martin production. Original version of the Paris production created by Derval and Michael Gyarmathy in two acts (23 scenes). Local production by Dick Hurrin, in association with David N. Martin's resident production, Balton James, choreography, Ronnie Hay, costumes and decor, Michael Gyarmathy; orchestra leader, Herbert Fisher.

With Sonya Corbeau, Renita Kramer, Guy Nelson, Lowe & Ladd, Norman Vaughan, Lita Ray, Bert Duke Trio, Max & Maurice, Trio Daresco, Betty Prentice, Ray Overbury & Suzette, Bounta, Folies Bergere Girls. At Tivoli, Sydney.

This is probably the most eye-filling show ever produced in Australia under the David Martin banner. That it will have a lengthy run seems a sure bet, mainly because of the novelty of nudes, viewed for the first time here. Folies Bergere has been a long-time legend in this area, and now it's an actuality, the sponsoring trio, Derval, Delfont and Martin, look to do well.

The Aussie police okayed nudity on stage, from the navel up. Their edict was that the girls must not wriggle torsos or move about stage. Despite this, the femmes provide plenty for the \$3 top admission.

Producers Dick Hurrin and Ralton James have set a too slow tempo, adopting the British pace rather than that of Paris. The producers also permit talent to anticlimax their acts via too-frequent appearances.

A comedy build-up would prove

# SCULLY'S SCRAPBOOK

By Frank Scully

Rancho Pancho, Desert Springs.

Besieged with requests to sell plots privately, and so keep the competitive system alive, rather than release them free to any Tom, Dick or Harriet who happens to spot them here, I held a conference with three coyotes, two cottontails, two tarantulas and a lone rattler and we decided to stick to the old policy of giving them free to all readers of VARIETY. Afterwards, readers can try to sell them in the competitive open market, grow rich and set up a cartel to freeze out free enterprise. That's life. So take 'em or leave 'em.

## Old Title

LIQUOR IS QUICKER

## New Title

WAIT TILL THE MOON SHINES, MOLLY

This is a musical of sentimental America in the Blue Ridge Mountains of Virginia in the shade of the lonesome still. Molly Playtex with the look-twice-but-don't-touch finger was the most refined chick in the mountains. She sang like a mocking bird. In fact, when she yodeled the echoes came back like the Andrews Sisters.

Her boyfriend was Mad Anthony Wayne, the son of the village barber. He had to work his way through state college because nobody got haircuts in the Blue Ridge. He specialized in chemistry and developed a beard-softener to help his father's business. He would come back to the Blue Ridge once in a while to see how his pop was getting on. That was what he said.

Actually, he came back to see how Molly Playtex was getting on. He gave her some of the beard-softener for her hair, and she was ecstatic over the results. It was better as a shampoo than Fels Naptha. Red Schooner was irritated every time Wayne came back to Blue Ridge. One time he put some glue in Playtex's hair rinse and the result was as stiff as a celluloid collar. She grew angry with Wayne, figuring his beard-softener was the cause, but when she found out who the real culprit was she burst into song and ordered Schooner to go to sea or a brewery or some place. Anyway, to get out of her life. Then she went to the still and poured herself a shot of moonshine.

She usually drank an eight-ounce glass in one gulp. This time she began choking violently. Wayne made a fast test. "Water!" he cried. "In an older mountain code you'd get shot for this, Schooner!"

Schooner spat at Wayne's polished shoes. "That's water, too," he said. Then he turned down the trail and headed for the river.

Molly knelt down and used a copy of a Hearst paper to wipe off Mad Anthony's shoes. He reached down and drew her up to him. "Those shoes are not fit for you to polish," he said. He kissed her. "Mmm," she said, almost swooning with delight, "real moonshine."

This is a picture for people who hate Internal Revenue men.

## Old Title

NEVER FACE THE TRUTH

## New Title

WE'RE BACKING UP!

This is a slogan picture designed to buck up the British and at the same time wipe out some snide remarks regarding our retreat in 1951 from the Yalu River. Some scholar discovered by reading Scully's "Rogue's Gallery" that "Retreat, hell, we're attacking from another direction!", attributed by Warners to the American commander in North Korea, actually was a rewrite of a remark attributed by Wendell Wilkie to Lieutenant General Dmitri D. Lelyushenko on the Nazi-Russian front in 1944.

It now appears that the British had a phrase much like it long before either America or Russia became empire-minded. In fact, it was part of the family crest of Viscount Alfred Broadseat, who had a piece of the East India Co. when it was first formed. The Broadseats have always had at least one general in the family in every generation since. But not until Sir Gen. Windsor Broadseat was appointed to command a British army in Inja did the slogan bloom again like a century plant.

The general had been raised to reverend Tennyson's "Charge of the Light Brigade," which was led by a fourth cousin of his. He treated it as if it were a military textbook instead of a poetic glossing-over of one of the biggest military blunders in British history.

Thus when the natives of Inja defied Broadseat's command to stop lying in the streets and get up and be shot like dogs he gave them till the next morning to be shot lying down. During the night they changed their tactics (proving to Broadseat that they simply couldn't be trusted) and began charging his troops with tanks.

Later an official inquiry proved that the tanks got to Inja legitimately enough. Seems they had been given to the British by Americans for the Normandy invasion. But that was delayed so long the British feared they would get rusty and sold them to the Russians. The Russians found them unsuited to their terrain so they sold them for twice what they paid for them to some crackpots in Inja who had been educated at Sheffield Scientific School.

When Broadseat saw his troops being flattened like a newlywed's biscuits he took to the hills on horse. His scattered army raced after him.

In the hills, unfortunately, they ran into a volley of cannonfire. Seems these were a gift from Edward VII to the President of France, who saw they obviously were out-of-date and gave them to a maharajah. They weren't that out-of-date, because years later in a peasant uprising the natives captured the guns and wiped out the maharajah, his whole harem and 27 elephants. And subsequently half or Broadseat's fleeing army.

Broadseat remembered the old family slogan. "Back up, you jits!" he commanded. His troops backed up. Right, in fact, into the path of the oncoming tanks. These flattened the rest of Broadseat's army like English pound notes.

Broadseat sued for an honorable peace. It was granted provided the British would raise his rank and not allow him to leave the country. The Indians didn't think they could find another chump quite as big as Broadseat to oppose them.

The Prime Minister took this as a fine face-saving formula and marked it as a victory. Broadseat died shortly afterwards. Of shame, of course.

"Remember," said the Prime Minister at Broadseat's memorial services, "if one's car is stuck in the mud, one gets more power by backing up. This is particularly true on hills. That's what Viscount Broadseat did, and that is why today we honor his memory. God save the King! I mean, the Queen!" he corrected.

This is a movie for people who like a man's picture for a change.

helpful. Missing are the smart sketches associated with this type of show. Lowe and Ladd, featured comics, work in the traditional British music hall style with patter and gags. Norman Vaughan, another Brilishier, tries exceptionally hard in an over-long routine of chatter and mugging.

Ray Overbury gets laughs with his falling pants routine and ho-kum instrumental fare. The Bert Duke Trio, in a mixture of dancing and comedy, get away to good mitting.

Folies' key personality is Frenchman Guy Nelson in a series of straight numbers, largely sung in French. He would be surefire for some U. S. nightclubs. Nelson certainly will pull in the femme

patrons. Renita Kramer scores solidly with her impressionist dances, "L'Amour Pour Deux" and "L'Autruche," both well executed and expertly sold.

Sonya Corbeau, a tall blonde, puts over her numbers with plenty of sex appeal. She apparently could be used to advantage in the sketches.

The dance routines are stimulating and the talent, including Trio Daresco, Mara and Maurice and the Folies Girls, exceptionally good.

Costumes, settings and special scenic effects are stunning being far in advance of anything shown here before. All have been brilliantly conceived and executed. Rick.

## Plays Abroad

Continued from page 60

## Jedermann

"Jedermann" had to be cast mostly in Germany and with minor names. That this makes little difference in the final result lies both in Lothar's emphasis on spectacle and on the fact that Hofmannsthal's script calls for little but declamation in a loud voice from any of the actors beyond the title role. This, in the hands of Will Quadflieg, a young, personable German pic actor, is handled with considerable liveliness and charm in the early half while the protagonist of death is still lively, carousing and unimpressed by the approach of doom.

Later, when Quadflieg is called upon to depict a newly found sense of morality in facing his personal tragedy, he seemed more than a little embarrassed by the inherent silliness of the closing scenes. In



## Broadway

The Little Club's Billy Reed to the Coast next week.

20th-Fox story editor Bert Bloch and his wife, Edythe Latham, back today (Wed.) from four weeks in Europe.

Joe Roberts handling special promotion for Walcott-Marciano bout in Philly Sept. 23, including chartering of special trains down there.

Morris Helprin, U.S. rep for Sir Alexander Korda, heads for England Sept. 8 for two weeks of confabs with Korda and other execs there.

Variety Club of New York launches an annual golf outing Sept. 18 at Vernon Hills Country Club, Tuckahoe, N.Y. Tix available through Variety Club members or Edward Fabian, 1501 Broadway.

Borrah Minervitch due over next week from Paris, where he is long-time resident, for a New York visit on pleasure and business, latter having to do with French film features and Franco-U.S. vldpix plans.

Richard F. Walsh, proxy of the International Alliance of Theatrical Stage Employees, is en route to England to represent the AFL as delegate to the convention of the British Trades Union Congress, Sept. 1, at Margate.

Abbie Greshler, agent-producer who now headquarters on the Coast, planned in for the funeral here of his father-in-law, Edward I. Lewinson, retired manufacturer and philanthropist who died last week in Miami Beach.

Mrs. Eddy (Chiquita) Duchin, widow of the bandleader who died two years ago, to marry Morgan Heap, manager of the Sun Valley (Ida.) Ranch, at the resort on Sept. 7. Flock of New Yorkers journeying to SV for the event.

Eileen Rafferty, daughter of theatrical attorney Edward C. Rafferty (O'Brien, Driscoll & R.), upped from assistant editor to editor-in-chief of her school paper at Marymount College on East 71st St. She is now a senior there.

Mario Lanza's contretemps with Metro and his repeated balks at studio shooting, RCA Victor recording, change of personal managers, etc., may see MCA exiting as his agent, with the singer's wife reportedly handling his affairs.

Benny Venuta in town (1) to set her own nitery act in a local pub, and (2), en route, with her children, to visit Armand Deutsch's mother in Martha's Vineyard. Metro producer Deutsch was formerly married to her; she's now the wife of film player Fred Clark.

While his partner, Herbert Jacoby, is on the Coast setting the new fall show for the Blue Angel, Max Gordon has been minding the store, commuting between his Village Vanguard and the B. A. Biz was big at the latter, so much so that boniface Gordon "wishes it'll be this good in October and November."

## Miami Beach

By Lary Solloway

Shine & Stone held over at Sans Souci.

Gracie Barrie back at Driftwood Room of Nautilus Hotel.

Johnnie Ray set for January date at Clover Club by Jack Goldman. Casablanca's Club Morocco into weekend show-dance policy until late fall.

Martha Raye to N. Y. for TV and Latin Quarter dates. Her Five O'Clock Club shuttered until her return in two months.

Los Chavales de Espana group, current at Waldorf-Astoria, N. Y., being paid for long run at swank LaRue's here come winter.

Filmster John Carroll at Saxony for brief stopover on way to Bimini, where he's interested in a hotel-casino project now in the planning stage.

## Pittsburgh

By Hal Cohen

Mike Shapiro off for Europe and will also visit Israel.

Ginger Daye & Gingerettes into Club Belvedere for indef run.

Maurice Spitalny to Chi to pick up his son, Jimmy, and go fishing in Michigan.

Bing Crosby due in for a couple of days next month to look over his lowly Pirates.

Bill Land, former Carlton House manager, has leased a small hotel at Vero Beach, Fla.

Singer Johnny Kirby an uncle with arrival of a son at home of Mr. and Mrs. James Kirby.

New cafe comedy team of Rex Dale & Dick Carlson split practically before it got started.

Vickie Corey of KDKA shoves off today (Wed.) from N. Y. on three-month African safari.

Bernie Armstrong's lad, Bernie,

Jr., recovering from polio and will be out of the hospital soon.

Kay Riehl, local actress now living in Hollywood, landed a role in "The Star" with Bette Davis.

Eileen Larson, local actress, has a featured role in "Faithfully Yours" at White Barn Theatre.

David Miller, director of "Sudden Fear," here for couple of days plugging the Joan Crawford pic.

Jackie Heller playing the Club 30 near Chester, W. Va., after two weeks at Elmwood Inn in Windsor, Ont.

Sportscaster Joe Tucker celebrated 17th wedding anni and Frank (Col salesman) Silverman No. 15.

Joyce Davis, daughter of Local 60 prexy Hal Davis, enrolling at Neighborhood Playhouse in N. Y. this fall.

Bobby Brannigan left after summer opera season closed to rejoin backstage crew of "Bell, Book and Candle" on tour.

Rosemary Clooney and Robert Merrill coming here Sept. 8 for big outdoor rally at Forbes Field of community chest workers.

## Chicago

Sylvia Sidney does "Goodbye, My Fancy" at Salt Creek silo this week.

Willie Shore stars in "Room Service" at Chevy Chase summer theatre.

North Shore Musical tent puts on original musical version of "The Drunkard" for final offering.

Ringling Bros.-Barnum & Bailey played only three-day stand here last week, shortest stay in recent years.

Chicagoland annual Music Festival honored Will Rossiter, 85-year-old composer, author and publisher, last week.

Guy Madison and Andy Devine in town to help open boys' store owned by the Lind Bros., former nitery singers.

Joe Kaufman, producer of "Sudden Fear," in to arrange details of local opening with Charles Hogan, operator of the Oriental Theatre.

Merriell Abbott, director of entertainment for the Hilton Hotels, off to the Caribe Hilton, Puerto Rico, to plan bookings for that winter spot.

Winthrop Gardner, Jr., Sonja Henie's husband, doing local promotion on her ice show which comes to the International Amphitheatre Sept. 11.

Betty Hutton, Charles O'Curran, Charlton Heston, Lydia Clarke, Blossom Seeley and Benny Fields due in for the world preem of "Somebody Loves Me" at the Chicago Theatre Sept. 5.

## Portland, Ore.

By Ray Feves

The Day Dreamers held a second inning at Clover Club.

Ray Anthony orch played Jantzen Beach Ballroom (22-23).

Tex Beneke orch played a one-ner at Salem (22) and Seaside (23).

Johnny O'Brien held over for a second week at Amato's Supper Club.

Walter Hoffman, Paramount field man, in town to set up campaign for "Son of Paleface."

"Call Me Madam" advance seat sale heavy. Musical set for a week at the Auditorium starting Monday (1).

George Smith, Western division manager for Paramount Pictures, was in town for a day en route to Seattle.

Arthur Levy, advance man for "Bell, Book and Candle," in town all week to work out details with Mayfair Theatre manager Herb Royster. Play set for five nights starting Sept. 8.

## Dallas

By Bill Barker

Pfc. Vic Damone heading Army musical show at Burnett Field.

Alice Faye in to view "Call Me Madam" at State Fair Musicals.

Earl Wilson, N. Y. Post columnist, junketing in Dallas-Ft. Worth area.

Liberace dated for Texas State Fair free show Oct. 14 in Cotton Bowl.

Gene Autry troupe will do two shows in State Fair Auditorium, Nov. 20.

Joe E. Lewis set for one frame in Hotel Adolphus Century Room, Nov. 28.

Harry Koenigsberg, WFAA radio-TV publicity director, vacationing in N. Y. and Canada.

Frankie Laine's charity show for Variety Club set for Nov. 22 in State Fair's agricultural building.

WFAA's "Early Birds," nation's oldest live-talent breakfast airer, racked up 7,000th show Saturday (23).

Majestic, Interstate de Luxer, world preems "The Lusty Men" Oct. 2, with Robert Mitchum doing a personal.

## London

Bransby Williams, known for his Dickens' characterizations, feted at a Savoy reception in honor of his 82d birthday.

Thor Heyerdahl, Norwegian author of the best-seller "Kon-Tiki," is making a lecture tour prior to the opening of the film version at the Curzon Cinema here.

"Bellita is to portray the Russian ballerina in Metro's new pic, "Never Let Me Go," now in production at Elstree Studios. Film stars Gene Tierney and Clark Gable.

Anton Walbrook is temporarily out of the cast of "Call Me Madam" at the Coliseum to fill a film contract. His role is being played by Donald Burr, husband of Billie Worth.

With the opening of "Affairs of State" at the Cambridge, Emille Littler and Tom Arnold introduced a cheaper policy, top price now being \$1.75 as against \$2 to \$2.50 in other theatres.

Last of the international play season at Irving Theatre Club was "The Swedenhielms" by Hjalmar Bergman, presented by the East and West Drama Society. Directed by Colin Loudan, play was well received.

Leo Genn returning from Hollywood to appear with Alan Ladd in Columbia's paratroop pic, "The Red Beret," being made in Technicolor at Shepperton. It will be directed by Terence Young. Script by Frank Nugent is based on the official chronicle on the Airborne Division by Hilary St. George Saunders.

## Philadelphia

By Jerry Gaghan

Manny Davis, former local bookie, is now handling heavyweight Al Roberts.

Lynn Hope, beturbanned saxist and combo leader, is planning to Mecca on a pilgrimage.

Embassy Club is shopping for a golf pro to give lessons in its second floor Monkey Room.

Lambert Beepwakes, former g.m. of WDAZ, is organizing a mail order biz in suburban Ardmore.

Dick Merrick has taken over at the CR Club for Nick Ravell during the latter's two-weeks vacation.

Harry Waxman, Atlantic City film house operator, has bought into station WMID there.

"Little Johnny" Merkin, midget operator of the bistro bearing his tag, is making commercials for juve TV shows.

Red Rodney, local hop trumpet maestro, has signed with "Billy Shaw" and opened first job under new management (25) at Downbeat, N. Y.

Shubert Theatre's contract with musicians union for four local legit houses expires Sept. 1 with no signs of a new contract in immediate, prospect.

## Minneapolis

Dates for Cronyn-Tandy tourer, "The Fourposter," set back to Sept. 17-21 at Lyceum.

Edyth Bush Little Theatre, St. Paul, picked "The Old Maid" as September production.

Old Log strawhatter holding over "Twentieth Century" for second week after outstanding biz.

J. W. (Jim) Silke, one-time minstrel man, retired from sales force of Brown & Bigelow, calendar manufacturers.

Neal Hefti and Frances Wayne, Mr. and Mrs. band team, into Prom ballroom in St. Paul Friday and Saturday (29-30).

Ernie Farmer of Fred Waring organization in for choir directors' clinic and to plug Waring Sept. 15 appearance at auditorium here.

Alvin Theatre reopens burlesque season with revue, "World of Stars," starring Irma. House is operated by Charley Fox on 1 to 5 and 7 to 11 p.m. daily sked.

Mrs. John S. Pillsbury, Minneapolis socialite, accepted position as chairman of Council of Living Theatre campaign for subscriptions for seven-play list to be presented at Lyceum.

## Australia

By Eric Gorrick

Ice-skating season has been lush in Sydney and Melbourne.

Borovansky Ballet will do tour of New Zealand under Williamson. Metro will give "Ivanhoe" a simultaneous five-theatre release in Sydney.

"Kiss Me, Kate," sellout on second stanza for Williamson at Royal, Sydney.

"Where No Vultures Fly" (BEF) in fifth round at the State, Sydney, for Greater Union.

Charles Chauvel is shooting the famous Marrakal buffalo hunt for his new pic, "Jedda."

Paramount is setting "Greatest

Show" as Yuletide attraction at Prince Edward, Sydney.

George Griffiths, in charge of Hoyts' pic chain in Melbourne, due back from world jaunt soon.

David-N. Martin's "Folies Bergere" looks likely to run until at least Xmas at Tivoli, Sydney.

Dorothy Maynor, U.S. concert singer, a hit on the Australian Broadcasting Commission stations.

Major Aussie newspapers increasing ad rates covering the film field. May force exhibs to turn to radio.

New Zealand exhibitors have been given okay to increase admission prices. It's the first raise in 23 years.

"The Miracle" retitled "The Wanderer" (for dates here) is due to come out of the cans shortly on Sydney and Melbourne art house playdates.

Jessie Matthews, starring in "Larger Than Life" at Princess, Melbourne, for Garnet Carroll, h wound up six half-hour weekly airings for the Australian Broadcasting Commission.

## Madrid

By Ceeno Garr

Legit actress Elvira Noriega back from London and Paris. She will be the leading femme of the Teatro Lara this fall.

The unit producing "Imperial Violette," starring Luis Mariano, Simone Valere and Carmen Sevilla, have gone on location at Granada.

Singer and dancer Eloisa Rey is the first woman in Spain to have a program of her own in Spanish Radio. It is a 30-minute show every Thursday.

Antonio (without his partner, Rosario) is appearing with gypsy dancer Mari Luz in a new picture at Sevilla being produced by Edgar Neville. It is a 60-minute documentary.

Dancer and film star Ana Esmeralda was seriously injured when she fell from a horse while filming in "Bronce y Luna" at the Iquino studios; she will be away several days, delaying completion of the pic.

Producer Cesario Gonzales made a "Commander of the Order of Civil Merit" by the government for his work for the national picture industry. About 30% of the pictures done in Spain studios are produced or backed by him or his Suevia Films Co.

## Ireland

By Maxwell Sweeney

Bill Shawn sails for U.S. Sept. 11 to fill TV dates.

Ram Gopal's Indian ballet skedded for fall season at Olympia, Dublin.

Swedish tenor Jussi Bjorling pacted for longhair concert, Theatre Royal, Dublin.

Jimmy Campbell and Theatre Royal orch (Dublin) pacted for air series by Radio Eireann.

Abe Elliman, Odeon (Ireland), Ltd., general manager, back from gandering France and Channel Islands.

Hugh Boyle, of the Metropole, Dublin, to London and Paris to onceover bistro biz before visiting Lourdes.

## Washington

By Florence S. Lowe

Singer Bill Lawrence current click at Blue Mirror.

Former film star Lila Lee guested at McLean strawhat past week.

Metro production boss Dore Schary set for an October visit to help map preem of "Plymouth Adventure."

Mrs. Sara Young, 20th. booker, was hostess at kickoff luncheon for Welfare Drive of ladies of Variety Club.

Mrs. Carter Barron, widow of the late Metro-Loew exec, now living in Atlanta, where her young son is following in father's footsteps by enrolling in Georgia Tech.

## Tokyo

Japanese tax administration agency announced that American-made newsreels would be free of tax. These reels are News of Day, Paramount, Fox Movietone and Warner-Pathe.

Scheduled for arrival in October is British ballerina Sonya Alowa who will make appearances with the Komaki Ballet Troupe. Miss Alowa is being sponsored on the trip by the British Commonwealth Film Corp.

Currently in production by Daiei Studios is another film based on an original story by the late Ryunosuke Akutagawa, author of the studio's prize winning "Rashomon." It is called "Thieves" and is being directed by Nijelo Kimura who also directed "Rashomon."

## Hollywood

Jesse L. Lasky in from N. Y. Katy Jurado returned to Mexico City.

Darryl F. Zanuck left for Europe.

Henry Levin bedded at home by virus.

Don Porter vacationing in La Jolla.

Alan Ladd leaves for London Sept. 5.

Gordon W. Levy planed to Mexico City.

Ethel Barrymore celebrated her 73d birthday.

Gae Griffith recovering from tonsillectomy.

Gary Cooper laid up with tonsillitis in Samoa.

Len Doyle in from N. Y. for a three-month stay.

Rex Allen to Indianapolis for Indiana State Fair.

Robert Strauss out of the hospital after surgery.

Gisele MacKenzie in town after 12 weeks of touring.

Broderick Crawford to Mexico for 10 days of fishing.

Suzan Ball to Salt Lake City to start a four-week tour.

Henry King to Washington for Civil Air Patrol confabs.

Bing Crosby has reservations to sail for France on Sept. 12.

Patricia Medina finalized her divorce from Richard Greene.

Gene Autry to Houston for the opening of a drive-in theatre.

James R. Grainger in from N. Y. for sales huddles at Republic.

Harold Wirthwein returned from a tour of Monogram exchanges.

Iris Clive filed suit for separate maintenance against Adolph Dietel.

Kenjiro Matsushita, Japanese film biggie, guested on Monogram lot.

Andy Devine and Guy Madison to Birmingham to start a personal tour.

Dana Andrews and Mary Todd in town after eight weeks of straw-hating.

Harry M. Warners celebrated their 45th wedding anni at Coronado.

Rosemary Clooney planes out for a one-week stand at the Chicago Theatre.

Patricia Neal taped a recording for the Armed Forces Radio's "Show Business."

Row Rogers and Dale Evans booked for benefit performance in Memphis, Sept. 17.

Doretta Morrow in from N. Y. to huddle with Metro toppers about future film roles.

Annette Kellerman leaves Oct. 15 on a nationwide tour to plug "Million Dollar Mermaid."

Eric Johnston will be guest speaker at Publicists Guild's sixth annual Panhandle Dinner.

Betty Hutton using her voice again after two weeks of silence following a throat operation.

Arlene Dahl went east last week to plug "Caribbean" and her lingerie line at the same time.

Screen Producers Guild switched its annual Milestone Dinner from Oct. 22 to Nov. 12, at the Biltmore Bowl.

Wynn Rocamora Agency signed to represent Gigi Perreau, her sister, Janina, and her brother, Peter Miles.

Pasadena celebrated Robert Young Day, honoring the outstanding alumnus of Pasadena Community Playhouse.

Arthur Hunnicutt and Eleanor Todd to San Diego for the annual charity ballgame between film thespes and Del Mar jockeys.

## Cleveland

By Glenn C. Pullen

Carl Ravazza brought in by Vogue Room for one-month stint.

Towne Casino teeing off fall season Sept. 12 with Duke Ellington unit.

Louis Prima getting \$3,000 for week at Moe's Main Street Club and drawing SRO at \$2 gate.

Dick Leathers, assistant manager of RKO Palace under Max Mink, resigned to go into another business.

Dark about six weeks, Herman Pichner's Alpine Village reopens Sept. 4 with new entertainment policy.

"Second Man" winding up season for William Van Sleet-Paul Marlin. Players at Chagrin Falls strawhatter this week.

Clay Franklin, new director of Lakewood repertory players, rehearsing them in "Ten Little Indians" for Sept. 17 kickoff.

George Sterney, now at Hotel Hollenden, forming new band for mid-September reopening of Zephyr Club as new French cafe.

Ted Lewis orch and revue returning Sept. 1 to Sky-Way Club which also has inked George Goe which also has inked George Goe, bel and Jan Welles, Sept. 15; Theresa Brewer, Sept. 22; Carmen Cavallaro, Sept. 29; Eddy Howard and band, Oct. 13; Andrews Sisters, Oct. 20.



# OBITUARIES

## ROY McLAUGHLIN

Roy McLaughlin, 57, manager of the ABC central division national spot TV sales department, died in Chicago Aug. 25. Active in Chicago radio-TV circles, he was proxy of the Chicago Television Council the past year and had previously served a term as president of the Chicago Radio Management Club.

In 1943 McLaughlin joined the Blue Network, which was subsequently to become ABC. Before entering the radio business he had long been a member of the advertising department of Hearst newspapers. He was made station manager of WENR, the Chicago ABC owned and operated outlet, in 1944, a post he held until 1948 when he was appointed manager of the net's WENR-TV. He was named to the spot TV berth in April, 1951. Wife survives.

## MARVIN WELT

Marvin Welt, 70, theatrical agent, died in Chicago Aug. 24. He was an agent for over 35 years, managing many of the personalities of the 1920s, including "Peaches" Browning. He was also head of the talent division of radio station WGN for years. Welt was active up to the last few months as a club date booker.

He is survived by his wife and a son, who is manager of the Carnegie Theatre there. Entertainment Managers' Assn. of Chicago will hold a memorial for Welt Sept. 9 at the Sherman Hotel.

## JOHN T. CLIFFORD

John T. "Jack" Clifford, 55, music publisher, died suddenly Aug. 20 at his home in Boston. A former police sergeant, he carried on his publishing and recording business as a sideline until his retirement from the force several years ago. One of his biggest hits was "Somebody Else is Taking My Place," while the first waxing of the Frank Petty Trio on his Back Bay label was largely responsible for the trio's ascendancy.

Survived by three sons and a daughter.

## JIRINA STEPNIKOVA

Jirina Stepanikova, Czech actress, died recently in prison in Karlovy Vary, Czechoslovakia. One report said she had committed suicide and another that she had been beaten to death by Red Czech agents.

Last October, Radio Free Europe reported that Czech border guards had caught Miss Stepanikova and dragged her back after she had tried to escape into Western Germany with her three-year-old son.

## HERMAN E. FAST

Herman E. Fast, 60, general manager of WKRC, Cincinnati, died Aug. 24 in that city. He had been associated with various Cincy radio stations for 18 years. Before joining WKRC, Fast had been with the Charles W. Breneman Co., the General Outdoor Advertising Co., and his own ad firm, Fast & Carroll.

Surviving are a sister and three brothers.

## REV. J. FRANK NORRIS

Rev. J. Frank Norris, 74, former radio station owner, died Aug. 20 in Jacksonville. He built KFQB, Fort Worth, in the early 20s and broadcast sermons from his study. Rev. Norris aired tirades against liquor and was in a series of hassles with radio stations and the FCC with reference to possible revocation of licenses for those stations not carrying his broadcasts.

## MRS. MAY A. LESSEY

Mrs. May Abbey Lessey, 80, former legit actress, jumped or fell to her death Aug. 20, from a window of her New York apartment. She appeared on Broadway in "Anything Goes" and "Red, Hot and Blue." She was the widow of actor George Lessey, who died in 1927.

A son survives.

## HUGO ZIEGFELD

Hugo Ziegfeld, 86, theatrical poster artist, died Aug. 21 in New York. He was associated with the o'd Miner Lithograph Corp., which did most of the posters for Broadway shows. He was a second cousin of the late Florenz Ziegfeld.

Surviving are his wife and a daughter.

## MRS. LAURA JARODSKY

Mrs. Laura Jarodsky, 83, who with her husband, the late Otto Jarodsky, were pioneers in the motion picture exhibition field, died

in Paris, Ill., Aug. 12, after a long illness. The couple owned and operated two houses in Paris.

Since her illness a son, Leon, has been managing the business.

## GUY TANO

Gaetano Rocco, 38, film and legit actor known professionally as Guy Tano, died in New York Aug. 19 after a long illness. He appeared in the Broadway production of "A Bell for Adano."

His wife survives.

## HENRY MORTIMER

John O. D. Rennie, 77, silent screen actor known professionally as Henry Mortimer, died Aug. 20 in Whitby, Ont.

He also appeared in legit in the early 1900s.

## MIMI FORSYTHE

Mimi Forsythe, 30, film actress, died Aug. 17 in Hollywood. Miss Forsythe, nee Marie G. Armstrong, was formerly married to Benedict Bogeaus, film producer.

A son and a brother survive.

## LOU GORDON

Lou Gordon, 30, comic and emcee, died at his home in Brockton, Mass., Aug. 10.

Survived by his parents.

Henry J. Haskell, 78, veteran editor of the Kansas City Star, and father of Henry C. Haskell, a playwright and foreign editor of the newspaper, died in Kansas City Aug. 20.

Daughter, 2, of Roy Rogers, cowboy film star, and actress Dale Evans died Aug. 24 in Encino, Cal., from complications following mumps.

Charles Dearing, 41, manager of West Side Outdoor Theatre, Indianapolis, killed in auto crash near there Aug. 22. Wife and two children survive.

Richard North, 48, British Broadcasting Corp. commentator, died in Middlesbrough, England, Aug. 10, after having taken ill on vacation and operated on for perforated ulcer.

Widow of Tom H. Schrader, a theatre manager in Pittsburgh and Beaver Falls, Pa., for 40 years before his death in June, died at her Pittsburgh home Aug. 6.

Robert Moore, Sr., 62, nightclub operator in North Wildwood, N. J., died of a heart attack Aug. 19 in that city.

Catherine White, assistant manager of WB Arsenal Theatre in Pittsburgh and with the circuit for 22 years, died in that city Aug. 21.

Arthur Turrelly, 67, theatre musician, died Aug. 17 at his home in Los Angeles.

Nathan Gumbiner, 54, theatre owner, died in Chicago Aug. 21. Wife and two children survive.

Henri Moss, 69, theatrical press agent and former circus advance man, died Aug. 23 in Montreal.

Ernest Binns, producer of summer shows and pantomime, died in Morecambe, England, Aug. 9.

Joseph Grosso, 69, concert violinist, died Aug. 19 in South Coventry, Conn.

Thomas Chatterton, 71, pioneer screen actor, died Aug. 17 at his Hollywood home.

Mother, 76, of Ralph Edwards, radio-TV emcee, died Aug. 18 in Oakland, Cal.

Milton J. Gorman, 45, screen actor, died Aug. 17 in Los Angeles.

## Waikiki

Continued from page 2

import major name talent any time the rivalry gets too close.

Lau Yee Chai has steady following, regardless of what acts it's playing. Spot responds best to versatile trios, although some of them are longer on entertainment than they are on music. Gung Ho Room draws heavy spending Navy trade as well as civilian traffic.

Paradoxically enough, localities don't enthuse to Hawaiian music and hula shows as niterly fare. But tourists do, which explains why most of the hotels and spots like

Don the Beachcomber's and Queen's Surf provide Hawaiian fare exclusively.

## G-I-R-I-S

Waikiki Tavern, a combination cafe-liquor operation, is the major exception among spots catering to mixed service-civilian trade. Its hula girls may not be outstanding, but they're colorful and they're g-i-r-l-s. Organist Wray, who has won many friends, tops the show. Tavern has a scenic on-beach location and show is entertaining enough to make the spot a beach landmark.

Just to hedge, Tavern has an upstairs Orchid Room for customers who prefer mainland tempos. Al Bang leads the combo.

Liquor commission, incidentally, checks entertainment of all spots serving drinks. Although many residents don't realize it, the commission has virtual full censorship power over rub-club shows.

That has kept stripteasers, impersonators and girls-in-goldfish-bowls out of the local field. Commission can censor costumes and presumably jokes. Latter type of scissoring is rarely invoked, however, and when it is, it's done with a subtle reminder to the proprietor to clean up or dry up.

They take the hint quickly because liquor is liquid gold in thirsty Honolulu.

Even with rising taxes and costs, the boys never had it so good. At least not since the heyday months just after World War II.

## Legit B.O. Boom

Continued from page 57

due to the sparse list of shows, that was the highest percentage of business since last January-February, and the first time such a level has been reached this early in the season since records have been available. The 86% figure represented an increase of 27% over the summer low registered the week ended July 19.

For the first 12 weeks of the season the total number of weeks played by all shows was only 152, as compared to 195 last season, 212 season before last, 182 in 1949-50, 236 in 1948-49 and 239 in 1947-48. The total gross thus far this season was \$3,989,800, as compared to \$5,125,500 (1951-52), \$4,770,600 (1950-51), \$4,649,100 (1949-50), \$5,074,600 (1948-49) and \$4,817,100 (1947-48). Thus, the early boxoffice boom starting four weeks ago follows an unusually lean summer on Broadway.

For the first 12 weeks on the road the total number of weeks played by all shows was 100, compared to 79 last season, 108 (1950-51), 116 (1949-50) and 163 (1948-49). The road gross total of \$3,182,500 for the same period compared to \$2,397,600 (1951-52), \$2,862,100 (1950-51), \$2,887,700 (1949-50) and \$3,779,000 (1948-49). On the road, too, the early upturn this season followed an abnormally severe summer lull. However, the road pickup started even earlier than on Broadway. The first spur occurred the week ended July 5 and lasted three weeks. Then, after a one-week setback, it has shot upward four successive weeks.

## Big 'Wish' Jump

On Broadway last week the accelerating boxoffice pace was felt at virtually all shows, some making gains of as much as \$5,000. One of the biggest jumps was registered by "Wish You Were Here," which went from \$43,200 to a new high of more than \$47,500 and now looms as a likely stayer into the winter period and as an ultimate payoff possibility. The Arthur Kober-Joshua Logan-Harold Rome musical, which opened June 25 to almost unanimous pans, was first figured to be a dim boxoffice bet.

With "Wish" the next-to-top grosser last week, "South Pacific" also surged upward to \$46,100, serving notice that it still packs plenty of h.o. power and is now a prospect to reach the four-year mark next April 7. However, it still has over two years to go to equal the "Oklahoma" record of 2,248 performances (five and a half years).

Although "King and I" slipped a trifle below solid capacity during the absence of Gertrude Lawrence from the cast last week because of illness, "Guys and Dolls" returned to the standees-only level, while "Pal Joey" and "New Faces" also climbed to virtual maximum takings.

Indications are that the brisk trade may ease off this week on eve of Labor Day, but should bounce back next week and then generally continue to improve through the fall period. The American Legion convention in town this week is apparently not affecting the b.o.

Out of town, "Call Me Madam" pulled another fine gross in San Francisco, with the Civic Light Opera subscription setup a possible factor, but "Fourposter" got a fine \$26,100 there without the Civic hype. "South Pacific" drew another capacity \$53,400 in Los Angeles on Civic subscription, but there "Moon Is Blue" pulled a nifty \$26,000 without it. In Chicago, "Guys and Dolls," which had dipped under \$30,000 during the summer lull, drew \$49,400 and appears headed back over the \$50,000 level and set for indefinite continuance. "Porgy and Bess" climbed slightly to \$39,600 in its third week in Washington. That's about the limit at the scale.

Business was also generally up last week at local musical stock spots. For example, the State Fair Auditorium, Dallas, hit a new weekly record of \$55,000 for the opening stanza of a fortnight's engagement, even topping previous second-week marks. Indications are that the show will gross \$109,000-\$110,000 for the two-week run and that the 12-week season will set new records for both total gross and total attendance.

## Anderson's O'seas Tour

Marian Anderson is flying to Europe today (Wed.) for a concert tour that will take her into December.

Contralto will then return for a winter U. S. tour. Sol Hurok is managing both tours.

## Variety Bills

Continued from page 54

Murray Swanson  
Eddie Guertin  
Jackie Gordon  
Jackie King  
Chuckie Fontaine  
Larry Seldin Dora  
Shirley Dora  
Shirley Dora  
Shirley Dora  
Eddie Snyder  
Saxony Hotel  
Sandra Kiraly  
Paul Reito  
Bobbie Drake  
Frank Linnale Ore  
River Boat Trio  
Harbor Club  
Joe Mooney  
Charlie Page

## CHICAGO

Philip Fraser  
Terry Taylor  
Donald Tobin  
Walter O'Rourke  
Boulevardiers (6)  
Frankie Masters O  
Redwaller Beach  
Ralph Flanagan Ore  
Helen Hayes  
Kathy Sweeney  
Chordial Aires (5)  
Rixie  
Bertie  
Bill Dancers (10)  
Palmer House  
Mail & Hari  
Co (4)  
Norton & Marshall  
Estelle Loring  
George Prentice  
Eddie O'Neal ore

## LOS ANGELES

Ambassador Hotel  
Freddie Martin Ore  
Stuart Wade  
Murray Arnold  
The Martin Men  
Rita & Alan Farrell  
The Music  
Tito Gular  
Helen Polce  
Felix Decola  
Benny Whisby  
Eddie Bradford Ore  
Gray's Bandbox  
Lenny Kent  
Julie Robbins  
Skylarks (3)  
Bob Durwood  
Bill Howe

## LAS VEGAS, NEVADA

Flamingo  
Connie Boswell  
Dick Wesson  
Roxanos Bros  
Herb Flemington  
Flamingo Stars  
Lester Carpenter Ore  
Bertie  
Billy Gray  
Patti Moore &  
Dick Wesson  
Cheer Leaders  
Larry Greene  
Lucky Girls  
Carlton Hayes Ore  
El Cortez  
Mercer Bros  
Sharon Dexter  
Charlie Carlyle  
Nappy LaMare Ore  
Last Frontier  
Ballet Theatre  
Shirley & Joe Levine  
Garwood Van Ore  
Don Baker  
El Rancho Vegas  
Ben Blue

## MARRIAGES

Jody Lee Myers to Sid Melton in Chicago Aug. 10. Groom is featured player in Chicago company of "Guys and Dolls."

Maureen Bruce to Donald Britton, Edinburgh, Aug. 18. Both are members of the Sadler's Wells Theatre Ballet.

Grace O'Callaghan to Howard Schultz in Chicago, Aug. 19. Groom is with the Sam Roberts Booking Agency, Chicago.

Beryl Foley to Frederick Perryment, London, Aug. 11. She's a principal in British tour of "Carousel," he's a hotelier.

Viona Elliott to Raymond Lane, Clacton-on-Sea, England, recently. She's member of Musical Elliotts; he's manager of Derby Hippodrome.

Sylvia Kariton to Lt. Philip Moscovitz, USN, New York, Aug. 24. Bride is a singer and niece of Ben Kalmenson, general sales manager of WB in Pittsburgh.

Bernice Kochman to Stanley Padol, Pittsburgh, Aug. 16. Bride is in Warners' booking department there.

Ruth Davis to Bernard Schiff, Aug. 19, New York. Both are publicists.

Betsy Bennett to Andre Prevlin, Los Angeles, Aug. 24. She's a radio singer; he's a musical director at Metro.

Mildred A. Aiello to Francis C. Panny, Albany, Aug. 23. Bride formerly served as director of women's programs for WOKO there; groom is station's program director.

Myra Hansen to Jack Cahill, Oakland, Cal., Aug. 23. Groom is chief announcer at KLX there.

Patricia Craig to James Covall, San Francisco, Aug. 22. Bride is executive secretary at KNBC there.

Barbara Whitmyre to Charlie Featherstone, Syracuse, N. Y., Aug. 23. Bride is music librarian with WSYR, Syracuse; he's WSYR-TV director.

## BIRTHS

Mr. and Mrs. Humphrey Bogart, daughter, Hollywood, Aug. 22. Parents (Lauren Bacall) are film stars.

Mr. and Mrs. Jack Runyon, daughter, Los Angeles, Aug. 21. Mother is Ruth Martin, singer; father runs the Hollywood office of the Milton Biow ad agency.

Mr. and Mrs. Tom Seidel, son, Hollywood, Aug. 19. Mother is Jean Hagen, actress; father is with the William Morris office.

Mr. and Mrs. Dave Scott, son, Pittsburgh, Aug. 20. Father is an announcer at KQV there.

Mr. and Mrs. Thomas Tucker, daughter, Pittsburgh, Aug. 19. Mother is the daughter of Paul Krumenacker, WB city salesman.

Mr. and Mrs. Edward Johnson, Jr., son, Pittsburgh, Aug. 18. Mother is the daughter of Don Iselt, WPIT manager.

Mr. and Mrs. Robert Brunner, son, Pittsburgh, Aug. 17. Mother is Susie Cue McCain, dancer.

Mr. and Mrs. Tom Henry, son, Aug. 8, Chicago. Father is a Mutual Broadcasting System salesman there.

Mr. and Mrs. Walter Brown, Jr., son, Santa Monica, Cal., Aug. 16. Father is an account executive at KLCAC-TV.

Mr. and Mrs. Ludovic Kennedy, daughter, London, Aug. 11. Mother is ballerina Molra Shearer; father is a writer.

Mr. and Mrs. Joseph N. Curl, son, New York, Aug. 19. Father is sales manager of WOV, N.Y.

Mr. and Mrs. Wilbur Stark, son, New York, Aug. 19. Mother is Kathi Norris, radio-tele gabber, father is indie AM-TV packager.

Mr. and Mrs. Carl Hughes, daughter, Los Angeles, Aug. 18. Child is granddaughter of George Lait, Columbia studio publicity head, and great-granddaughter of Jack Lait, editor of N. Y. Mirror.

Mr. and Mrs. Bob E. Lloyd, son, Hartford, Conn., Aug. 15. Father doubles on staffs of WTHH, Hartford, and WSPR, Springfield, Mass., as a deejay.

Mr. and Mrs. Tod Andrews, son, Aug. 20, in Hollywood. Father is legit-film actor; mother is actress Gloria Folland.

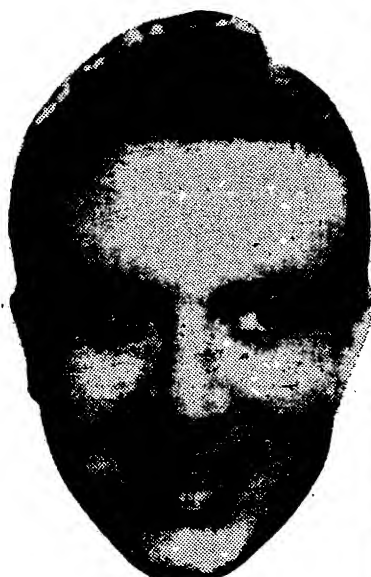
Mr. and Mrs. Jack Prince, daughter, in Chicago, Aug. 23. Father is featured in Chicago company of "Guys and Dolls."

Mr. and Mrs. Donald Dauer, son, Syracuse, N. Y., Aug. 14. Father is WSYR announcer there.

Mr. and Mrs. Allen Ludden, daughter, Hartford, Aug. 21. Father is continuity director of WTIC, there.

Mr. and Mrs. Dave Allen, son, Syracuse, N. Y., Aug. 14. Father is WSYR-TV salesman there.

# DON CORNELL



One  
of  
America's  
Great  
Singing  
Personalities

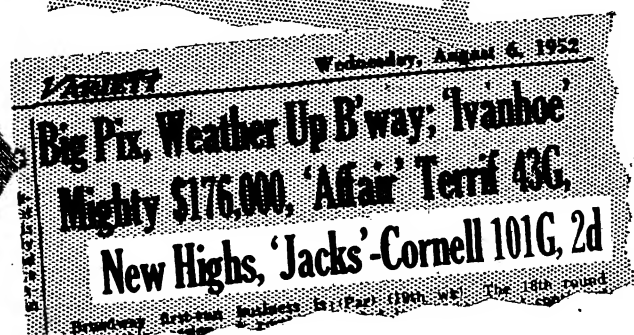
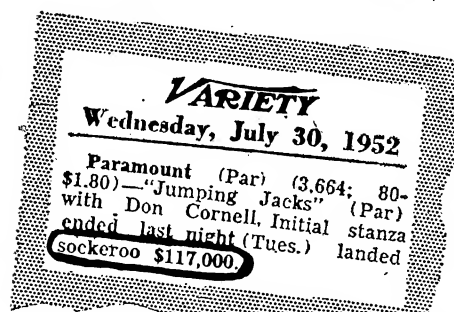
Direction  
WILLIAM MORRIS AGENCY

Record Exploitation: AL CALDER

## Just Concluded 5 SMASH WEEKS PARAMOUNT

New York  
and  
IMMEDIATELY BOOKED  
TO RETURN

within  
**6 MONTHS!**



OCTOBER — Beginning of  
ANNUAL 56 CITY TOUR



— 3 Terrific HITS in a Row —

I'm Yours  
I'll Walk Alone  
This Is the Beginning of the End  
Just Released  
You'll Never Get Away  
The Hookey Song

Personal Management  
MANNIE GREENFIELD ASSOCIATES  
9 Rockefeller Plaza New York

